NOTE TO USERS

The Alliance Between Drama Therapy and Emotional Intelligence

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ABSTRACT

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In respect and in honor of the power that is innate in every human being, this paper explores the possibility of integrating two different fields never before combined, Drama Therapy and Emotional Intelligence. Both put faith in the whole individual and emphasize the importance of fully developing one's potential as a human being. Both fields open up the possibility of positive transformation and use different tools to accomplish this goal. The intention of this paper is to create a *Preventative Program* based on Drama Therapy techniques that are designed to promote Emotional Intelligence in schools. Schools are the intended environment for parents, teachers and children to use the program to work together towards self-healing and inner transformation. The topics included in this paper are: a relevant literature review of Emotional Intelligence Theory and Self-Science curriculum, a study combining Drama Therapy methods and lessons taught by the Self-Science curriculum and the final development of a *Preventative Program*.

ACKNOWLEDGMENTS

This paper is the beginning of a life journey for me. It all began with the respect, love and passion I have for children. It grew from the hope that one-day efforts would be combined to provide a supporting environment for children and to foster the development of their human potential. It expanded as my highest professional goal, which is to educate the whole individual, so one can evolve emotionally, socially, cognitively and spiritually. However, none of this could have been idealized and dreamed without the support I received through my life.

I want to begin to thank and acknowledge my family for supporting me financially and standing behind my dreams, specially my mother Marcia P. Martin, who taught me all the good qualities I have and gave all the love I needed to grow. I want to thank my wonderful classmates and friends who shared this journey with me: Nisha, Chris, Cindy, Samantha, Sophia, Ilona, Tom, Stuart, Patty, Serge, and Pierre-Charles. Through each of you, I could see myself better and I discovered everything I could become.

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DEDICATION

I dedicate this paper to all the children in this world. I hope to be an instrument for God, to make the world a better place for each of you. I promise to dedicate my life to create a fair system where you can grow surrounded by love and support. I hope that every day I am open to listen to you and learn the rich lessons you always have to teach me.

Thanks for giving me a reason to wanting to grow in my professional career, without your inspiration, love, spontaneity and innocence I could not survive.

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The sections focus on the purpose and the structural organization of this research paper. This first chapter is divided into six sections.

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Introduction

> Often, dissatisfaction with work, family, and self prevented a "cure" or improvement in health from ever happening. It seemed imperative that we understand how to prevent or alter these tragedies if we were to address each person's health problems effectively (Adams, 1998, p.18).

Over the course of my Drama Therapy program and my internship experience, I studied and observed the symptoms of a great number of psychological, behavioral and biological disorders in various populations. I applied the Drama Therapy techniques to many of these disorders and learned that many of the symptoms and source of those symptoms could be treated. As I went on working and searching for my career path in the field of Drama Therapy, I realized that the focus and dedication of my lifetime work would be to *prevent the sources* of symptoms rather than treat the symptoms themselves. I utterly believed that human beings have a capacity for self-healing and the intelligence to learn how to avoid extreme pain and suffering, focusing on the creation of a life filled with happiness and transformation. My professional goal became to encourage and inspire clients and colleagues to focus on the power of *educating the emotional*

mind instead of trying to fix problems after they had already taken over people's lives, which is mostly the cases referred to therapy. I did not want people only to rely on therapists, I wanted individuals to be able to identify their inner problems before they have become chronic and to find in themselves and in their community enough support and resources to overcome personal challenges and grow. Through my research, I found that there was an established educational program dedicated to enhancing and promoting a kind of intelligence responsible for the interaction of feelings and thoughts. This program claimed to make people aware of their emotions and thoughts, and to help them develop a set of skills that enable them to choose actions, which *most suit a healthy life style*. I concluded that if children, as well as their caretakers were trained to perceive, access, understand, regulate and originate emotions so as to assist thought, then they could create and enhance a general knowledge of themselves, others and their social environment hence avoiding biopsychosocial problems.

Combining my passionate love for children and family interactions and my faith in the power of Drama Therapy, I decided to design a *Preventative Program* based on a series of Drama Therapy techniques combined to promote and enhance this individual Intelligence. A program that would help children and their caretakers learn how to make out of their lives what they dreamed to become. Therefore it was born the Alliance between Drama Therapy and Emotional Intelligence (term coined by Peter Salovey and John D. Mayer in 1990).

Section I

Purpose of the Investigation

" Individuals construe themselves and others as they are embedded in the wider fabric of society" (Stewart & Barry, 1991, p.134).

The purpose of this research paper is to develop a *Preventative Program* based on a series of Drama Therapy techniques combined to promote Emotional Intelligence as described by

the Self Science curriculum (developed by Karen Stone McCown in 1978 with the help of Ralph Tyler and Ernest R. Hilgard).

The program is created in a format applicable to school settings, in order to serve children from grades 1-8 (elementary school), as well as, their caretakers (including parents and teachers). Therefore, it is essential that my research focuses on and understands community dynamics. The deep involvement of family and school, as foundation stones for the development of human being in our society, will create the necessary support to fulfill and conceive my research goal.

It is well known that the primordial relationships are crucial in determining child's understanding of herself and her choice of interpersonal relationships. These strongly influence the child's personality and her parameters throughout her life. According to Bandura (1974), one of the ways that the child learns is through modeling. Good or bad modeling during developmental stages will direct the child's adult life. Therefore, it is fundamental that the child's emotional and social environments are healthy and formed by equally emotionally and balanced people. If adults and children learn the same lessons simultaneously and are equally committed to personal growth, there will be a creation of a supportive and growing developmental system.

The Drama Therapy techniques are combined to fit the Self- Science Curriculum and provide the tools necessary to create this system. The Drama Therapy methods, which include role-playing, story telling, improvisation, use of the metaphor and theater games, among many others, will prove its efficiency and power towards the exploration of the self. The fusion of Drama Therapy methods and Self-Science curriculum will be accountable for the child's successful entrance and journey towards her adulthood, free of biopsychosocial problems and ready to face life in a positive and responsible way.

Section II

Research Method

The research method falls within the historical category. I use the Construction Research method to provide a scheme of analysis, based on a substantial literature survey, for the construction of a different and unique structure and content appropriate to its proposed use. Literature tends to be useful in different and specific ways, yielding diverse sorts of ranges of data, research findings and theoretical formulations. Therefore, the research of literature assists the understanding of fields in its deepest sources and constructions.

I create at the same time:

- A new model that utilizes Drama Therapy methods to promote Emotional Intelligence for two different populations (adults and children)
- A program for a setting that has never before utilized Drama Therapy techniques for Preventative purposes based on the Self-Science curriculum.

Although the study is limited to its theoretical construction I hope that the results of this research project will further develop the knowledge of Drama Therapy techniques, inspire and encourage the creation of a network among professionals working in education, psychology, therapy, art/drama and also further a connection between families and schools.

Proving the effectiveness, validity and reliability of my study will be part of a future Project dedicated to its elaborated application. I hope this research will be able to offer a new and exciting perspective in both fields and originate an ongoing alliance, which will further benefit the human development.

Section III

Research questions, goal and assumptions

Primary research question:

- Can a *Preventative Program* be developed for schools that integrate Emotional Intelligence and Drama Therapy?

Subsidiary Research questions:

- How to design a *Preventative Program* based on a series of Drama Therapy techniques that promote Emotional Intelligence as described by the Self-Science Curriculum?
- How to adapt a series of Drama Therapy techniques combined to promote Emotional Intelligence accordingly to both children's developmental stages and adult's emotional and psychological stages?
- How to implement the *Preventative Program* in a format applicable to school settings?

Primary research goal:

- Design a *Preventative Program* based on a series of Drama Therapy techniques that promote Emotional Intelligence as described by the Self-Science Curriculum.

Assumptions:

- I choose this topic and population because I believe that the human being is constructed within a complex system and in order to develop our human potential to its totality (goal of Emotional Intelligence and my personal opinion of our mission on earth) there is a huge need to isolate the primordial relationships within our environment, so to be able to manipulate the crucial influential factors during early development that will set the parameters of a child's

personality. Because drama is the closest form of art that imitates life, I believe that it is the most powerful tool to reach my research goal.

Section IV

Organization of the research paper

- *Chapter I* – Focuses on the purpose and organization of the research document and research method.
- *Chapter II* –Literature of Emotional Intelligence and Self-Science Curriculum.
- *Chapter III* – The Alliance between Drama Therapy techniques and the Self-Science Curriculum.

A deep study about Drama Therapy techniques and about the Self- Science Curriculum, and how the two fields merge together as an integrative model that promotes Emotional Intelligence.

- *Chapter IV* – The development of the *Preventative Program.*
- *Chapter V* – Conclusions.

Section V

Definition of Terms

Biopsychosocial approach – "assumption that people and their behavior are best explained in terms of relevant biological mechanisms, psychological processes and social influences" (Peterson, 1997,p. 20).

Emotional Intelligence –involves the ability to perceive accurately, appraise, and express emotion; the ability to access and/or generate feelings when they facilitate thought; the ability to understand emotion and emotional knowledge; and the ability to reflectively regulate emotions in ways that promote emotional and intellectual growth.

Affect- one of three traditional spheres of mental activity (along with motivation and cognition), involving emotions, moods, and other associated feeling states such as liveliness and tiredness.

Cognition- one of three traditional spheres of mental activity (along with motivation and affect), involving learning, thought, judgment, memory, and other forms of thinking. (Salovey & Sluyter, 1997, p.23)

"*Prevention* –Proactive activities designed to stop the emergence of a problem" (Salovey & Sluyter, 1997, p.270).

"*Drama Therapy* –is the intentional use of drama and/or theater processes to achieve therapeutic goals" (NADT (National Association for Drama Therapy) booklet).

"*Self-Science Curriculum* – studying self using the scientific process" (McCown, Freedman, Jensen, & Rideout, 1998, p.163).

Section VI

Summary

Firstly, this chapter explored briefly the primary reasons for the creation of a *Preventative Program* based on Drama Therapy techniques so to promote Emotional Intelligence in children and adults in the school setting.

Secondly, it outlined and explained the research method used in this paper, along with its primary and subsidiary research questions, primary research goal and assumptions of the researcher. It followed a brief explanation of the main points of the chapter, giving a preview of the document and clarified for the reader some of the most important terms used throughout the chapter and paper.

Chapter II

A Literature Review of Emotional Intelligence and Self-Science Curriculum

Introduction

This chapter outlines important and basic questions that lead to the understanding of the foundations behind Emotional Intelligence and the Self-Science curriculum. It is important that a basic knowledge of theories and research about Emotional Intelligence is comprehended. This chapter is divided into seven sections.

Sections:

I. What is Emotional Intelligence?

II. The neurobiology of emotion.

III. Emotional Intelligence and its six fundamental components.

IV. Emotional Illiteracy and its consequences. The reasons for Prevention.

V. Emotional Intelligence in Education.

VI. The foundation of Self-Science.

VII. Summary.

Section I

What is Emotional Intelligence?

Children have two minds: one that thinks and one that feels. An inch or so beneath the curls, buzz jobs and baseball caps, just behind the contact lenses and lashes, sit two systems operating two different yet interdependent intelligences: rational and emotional. How children function each day and throughout life is determined by both. Rational intelligence cannot perform well without emotional intelligence, and emotional intelligence benefits from the cool cognitive judgments of

the rational mind. When the two perform together smoothly and efficiently, emotional intelligence rises and also does intellectual ability (Schilling, 1996 , p.3).

It is essential to understand the concept of Emotional Intelligence through its elemental terms. The word intelligence is the present tense of inter-legere. Legere means "to choose" or "to speak". It is derived from the root "leg", which is Greek for "to gather". The prefix "inter" means between. When we combine the terms, we have between choosing, gathering and expressing, so the word intelligence can be understood as a constant act between choosing, gathering and expressing (Gerrig, 1993, p. 23).

The word emotional comes from Emotion. According to Goleman, " the very root of the word emotion is motere, the Latin verb "to move", plus the prefix "e-" to connote "move away", suggesting that a tendency to act is implicit in every emotion" (Goleman, 1996, p.6). Therefore, if at every time we feel an emotion we are moved to act, it implies that our actions are directed by our emotions and that emotions play a very important role in our life.

Nevertheless actions take place in an environment, hence this research is developed based on the theories of the functionalism and social-constructivism model of emotion (Campos, 1994; Lewis & Michalson, 1983). These models suggest that emotion is experienced in a social-cultural context and is defined as "the attempt by the person to establish, maintain, change, or terminate the relation between the person and the environment on matters of significance to the person" (Campos, Mumme, Kermoian & Campos 1994, p.285).

It is also essential that we comprehend the perspective of neurobiology, in order to further understand emotion and intelligence. According to Hilgard (1980) three different spheres, the affect sphere, the cognitive sphere and the motivation sphere, form the mind. Emotions belong to the division called *affect sphere* of mental functioning, which includes emotions themselves, moods, evaluations, and other feelings states, including fatigue or energy.

Intelligence belongs to the division called *cognitive sphere* of mental functioning, which includes memory, reasoning, judgment, and abstract thought.

Wechsler (1958) introduced that, intelligence has been perceived primarily by psychologists as the ability to excel the cognitive sphere of the mind. Throughout the years, intelligence has been measured by the IQ test (intelligence quotient test). According to Christopher Peterson (1997) IQ scores still have considerable power in our society and the general public opinion seems to believe that it is a valid measure for intelligence. However, it is important to mention that the simple IQ test does not take in consideration the "whole" individual who is often being affected by so many different factors. The IQ test seems to measure just a partial slice of the intelligent mind, leaving behind other factors crucial to its formation.

Fortunately, the concept of "intelligence" has been challenged as well as the IQ score tests proficiency. One of the most interesting studies ever conducted was created by Rosenthal and Jacobson in the year of 1968 and challenged the concept of Intelligence by pointing out that a person's intelligence might suffer the influences of the environment and might not be simply an expression of its genetic composition. Following there is a description of their studies by Christopher Peterson (1997):

> At the beginning of a school year, Rosenthal received permission from grade school teachers to administer a special IQ test to their students. Unlike typical tests, these new tests would predict IQ in the future. There are, of course, no such tests; indeed, there probably never will be such tests. But the teachers believed Rosenthal's story. Then he instituted a specific intervention. "Don't let this influence you", he said, "but I thought you'd like to know that in your classroom, John and Susan scored particularly high on test. Their intellects will bloom in the coming year." However there was nothing special about John and Susan because Rosenthal chose them at random. But their teachers expected them to show some sort of intellectual leap in the future. By the end of the year, their grades had greatly improved. Their performance on conventional intelligence tests improved as well, sometimes dramatically. Presumably, the teachers treated John and Susan differently, perhaps taking more time with them, perhaps encouraging them, and perhaps

> challenging them to do better. Whatever transpired as a result of the expectations planted by Rosenthal affected these students academic performance. Intelligence as measured by typical tests was affected as well. Faced with these results, it is hard to maintain that IQ reflects a biological inheritance. Note the insidious implications here as well: if teacher expectations can affect academic performance and intelligence tests for the better, can they not affect them for the worse? So we can conclude that, the environment matters, second we do not know the exact mechanism that leads from particular experiences to intelligent behavior (Rosenthal & Jacobson, 1968, as cited in Christopher Peterson, 1997, p.415, 416).

Different approaches to intelligence developed and started highlighting the importance of considering that intelligence is not simply measured by a narrow band of linguistic and math skills, but instead is plural and best explained in biopsychosocial terms. Robert Sternberg (1988) proposed that we show our intelligence when we act in adaptive ways, confronting and overcoming the challenges that face us, and in purposeful ways, pursuing a goal. He proposed that, intelligence is better viewed through the environments in which behavior occurs, the tasks completed, and the psychological mechanisms that lead to intelligent behavior.

Other concepts of intelligence, related to a more psychosocial approach, were added later. For example, according to Howard Gardner (1993), intelligence is the ability to solve problems or fashion products that are of consequence in a particular cultural setting or community. He mentions that the "problem-solving skill allows one to approach a situation in which a goal is to be obtained and to locate the appropriate route to that goal and that the creation of a cultural product is crucial to such functions as capturing and transmitting knowledge or expressing one's views or feelings" (Gardner, 1993, p.15). Because of many psychologists and researchers like Sternberg, Gardner and Salovey, the concept of intelligence shifted from a narrow belief to a wider view of intelligence. They proposed that doing well on IQ test could probably predict academic success but not necessarily a successful life style. For this reason, with the introduction of social competence allied to cognition, the domains involved in the theory of intelligence

started to comprise more than just memory, reasoning, judgment, and abstract thought. Intelligence theory and research began to embrace a wider range of concepts including the capacity of acquiring skills and abilities to lead an intelligent life through intelligent behavior.

Finally, research on the fields of affect and cognition were added. According to Mayer and Stevens (1994), the research on affect and cognition done previously focused on finding similarities between moods and cognition in people, as well as studies of emotional self-control. However they were leaving behind the science of feelings and thoughts that can work together to reach a heightened emotional and mental ability. In 1990, Peter Salovey and John D. Mayer coined the term Emotional Intelligence as a challenge to the belief that intelligence is not based on processing emotion-laden information. Fortunately, for the first time in the history of intelligence theory a study on the integration and role of emotion and intelligence was proposed by the theory of Emotional Intelligence: a study based on the merging of the three structures of the mind (cognition, affect and motivation) and on our social and cultural identities. Ultimately, an old paradigm was broken and a new perspective born to make possible for scientists, psychologists, therapists, educators, parents and many others to consider ways in which the *emotions themselves, allied to cognition, comprise an intelligent system* (Salovey & Mayer, 1990).

Salovey and Sluyter mentions that " Emotion is known to alter thinking in many ways, but not necessarily in ways that would make a person smarter" (Salovey & Sluyter, 1997, p. 5). For this reason is so necessary that an individual acquires a set of skills so he/she can "employ" ***the emotional experiences in an intelligent way*** to foster her/his goals and enhance her/his personal potential in life. This set of skills is taught by the Self-Science curriculum.

To conclude as described by Peter Salovey and John D. Mayer (1997) the definition of Emotional Intelligence is an intelligence that " involves the ability to perceive accurately, appraise, and express emotion; the ability to access and/or generate feelings when they facilitate thought; the ability to understand emotion and emotional knowledge; and the ability to

reflectively regulate emotions in ways that promote emotional and intellectual growth" (Salovey & Mayer, 1997, p.5).

Section II

The neurobiology of emotion

"The workings of the amygdala and its interplay with the neocortex are at the heart of emotional intelligence" (Goleman, 1996, p. 29).

According to the history of brain evolution told by Joseph LeDoux (1992 & 1993), we know that Emotional centers like the hippocampus and amygadala, limbic structures that are responsible for most of the brain's learning and remembering, emerged from the brain stem (the brain's most primitive root). The hippocampus' main contribution is to provide a clear memory of context, vital for emotional meaning. While the hippocampus remembers facts, the amygdala retains the emotional aspects that go with those facts. The amygdala is the one responsible for emotional matters. For example," Affective blindness" is a condition caused by severing the amygdala from the rest of the brain. Without the structure of the amygdala an individual is no longer able to measure the emotional significance of events. The amygdala functions as a store-house for emotional memory. Life without the amygdala is a life without individual meanings.

Millions of years later in evolution, the thinking brain or "neocortex" evolved from these emotional areas. The neocortex is responsible for putting together and understanding what the senses perceive. It is the seat of thought. It gives meaning to a feeling, meaning to what we think about that feeling and also allows human beings to have feelings about ideas, art and symbols. "The fact that the thinking brain grew from the emotional reveals much about the relationship of thought to feeling: there was an emotional brain long before there was a rational one"(Goleman, 1996, p.10).

The hippocampus and the amygdala (emotional brain) are woven to all parts of the neocortex (thinking brain) via innumerable connecting circuits. This gives the emotional centers enormous power to incite and control the rest of brain functioning. According to Damasio's (1994) research, the amygdala can take control *over what we do* even if the neocortex is still working towards a rational resolution.

Goleman explained (1996) that because "it takes the rational mind a moment or two longer to register and respond than it does the emotional mind, the "first impulse" in an emotional situation is the heart's, not the head's" (Goleman, 1996, p.293). Neuroscientists use the term " working memory" for the ability to hold in mind crucial facts necessary for the completion of a task or solution of a problem. The region where this ability sits in the brain is the prefrontal cortex (one of the brain regions comprising the neocortex). However, this ability can be impaired when the neural circuits in the limbic brain that are connected to the prefrontal lobes give signals of strong emotion like anxiety and anger. These strong emotions create neural static, subverting the ability of the prefrontal lobe to maintain "working memory" functioning (Greenspan & Greenspan, 1985). This is the scientific explanation to human beings' irrational reactions during some overwhelming emotional situation. Many of us have experienced upset situations where we were unable to "think straight" but reacted anyway. And later on many of us also experienced a form of regret regarding our actions and/or words while overwhelmed by those emotions. This phenomenon is simply caused by emotions when taking over the situation and not allowing us to have access to our thinking brain.

As a conclusion, we can say that emotions are essential for rationality. Between feeling and thought, the emotional centers guide our choices, working mutually with the rational mind, enabling or disabling thought itself. Similarly the thinking brain influences our emotions, except in those moments when emotions become out of control (Kendall & Braswell, 1985).

The role of emotions are so crucial for our capacity to function well in life that according to Goleman (1996), "***continual emotional distress can create deficits in a child's intellectual***

abilities, crippling the capacity to learn"(Goleman, 1996, p.27). Here there is a study cited in Goleman's book (1996) that exemplifies this situation:

> In one study, for example, primary school boys who had above-average IQ scores but nevertheless were doing poorly in school were found via neuropsychological tests to have impaired frontal cortex functioning. They also were impulsive and anxious, often disruptive and in trouble, suggesting faulty prefrontal control over their limbic urges. Despite their intellectual potential, these are the children at highest risk for problems like academic failure, alcoholism, and criminality, not because their intellect is deficient, but because their control over their emotional life is impaired. **The emotional brain, quite separate from those cortical areas tapped by IQ tests, controls rage and compassion alike. These emotional circuits are sculpted by experience throughout childhood- and we leave those experiences utterly to chance at our peril** (p.27).

For this reason teaching children and adults on how to use their emotions intelligently is a necessity for well being. It is through childhood experiences that a child molds the neural circuits of her/his emotional and thinking brain, structuring the basis of her/his social behavior. Grattan and Esslinger say that during development, the nature of social and educational interactions plays an active role in shaping brain growth and that brain development is highly malleable and strongly impacted by experience. Their studies conclude that experience throughout childhood leads to the strengthening and integration or the fragmentation of neural networks. For this reason it is of special importance to observe how education and social experience can affect and create healthy or unhealthy neural networks between the frontal lobes and subcortical emotion centers (primarily the amygdala), determining the child's emotional and social development. Salovey and Sluyter (1997) confirm that "the specific organization of brain organization between the limbic system and both cortical areas and the lower brain stem is unique and will depend on both social experience and genetic factors" (Salovey & Sluyter, 1997, p.107).

Due to the facts mentioned above, it is obvious that the supporting theory of Emotional Intelligence recognizes and honors childhood as a remarkable stage of life that offers the

opportunity to give to an individual the repeated experiences they need to develop healthy emotional habits for self-awareness and self-regulation, which they will carry along their lifetime.

Section III

Emotional Intelligence and its six fundamental components.

" When love and skill work together expect a masterpiece"

(John Ruskin as cited in Freedman & Freedman Jensen & Rideout, 1997, p.102).

The gathering efforts of many different professionals like Damasio (1994), Salovey & Mayer (1990), Gardner (1993), Saarni (1999), Nannis (1988) and others, working in the field of psychology and education for a better understanding of emotions and cognition, made possible the discovery of the psychological processes involved in the acquirement of Emotional Intelligence. According to Nannis, (Nannis, 1988) the psychological processes are organized from basic to higher psychologically integrated processes in the following in order:

1. Perceive, appraise and express emotion.
2. Emotional facilitation of thinking.
3. Understanding, analyzing emotions and employing emotional knowledge.
4. Reflective regulation of emotions to promote emotional and intellectual growth.

According to Salovey & Sluyter (1990), abilities that comprise basic psychological processes emerge relatively early in development and abilities that comprise a higher psychological process emerge within a more integrated adult personality. However these abilities if comprised in an organized educational system can be taught, fostering and encouraging the development of Emotional Intelligence. The six fundamental components of Emotional Intelligence were drawn from these basic psychological processes (Goleman, 1996):

1. Increase self-awareness, identify and manage feelings- *first psychological process*

Observing yourself and recognizing your feelings; building a vocabulary for feelings, knowing the relationship between thoughts, feelings, and reactions.

2. Control yourself and delay gratification- *second psychological process*

Examining your actions and knowing their consequences; knowing if thought or feeling is ruling a decision, applying these insights to personal issues.

3. Motivate yourself- *second psychological process*

Taking responsibility for your own emotions and directing them in the service of a personal goal.

4. Socialize effectively- *third psychological process*

Managing emotions in others. Knowing how to manage conflict, recognizing people's thoughts, feelings, and actions just as you monitor your own.

5. Build empathy and optimism- *forth psychological process*

Understanding other's feelings and concerns and taking their perspective; appreciating the differences in how people feel about things. Building a positive attitude about life, directing positive emotions and thoughts as foundation stones for an optimistic personality.

6. Commit to noble goals- *forth psychological process*

Utilizing and directing emotions and thoughts to connect with others and take action to make a difference in the world.

The six fundamentals can be generalized as suggested by Six seconds as a three-part approach that leads to behaviors that are interconnected. The three-part approach is: Know yourself, Choose yourself, Give yourself.

"Know yourself" includes naming and communicating emotions, understanding the way emotion and cognition interrelate (i.e., emotional thinking and cognitive thinking affect one another), recognizing your own patterns, and identifying your needs.

"Choose yourself" is defined by reshaping those patterns, setting priorities, and making choices based on conscious processes.

"Give yourself" is the aspect of emotional intelligence which concerns a commitment to the larger world-like recognizing interdependence and committing to noble goals (e.g., service learning) (Freedman, Jensen, M cCown & Rideout, 1998, p.3).

These fundamentals are skills that lead to behaviors. Some of the behaviors that express the development of Emotional Intelligence are: talking about feelings and needs, prioritizing and then setting goals, listening, sharing, comforting, growing from conflict and adversity, including others, making conscious decisions, giving time and resources to the larger community and others. As a consequence of learning those skills well and practicing those behaviors, individuals develop an internalized, meaningful and personal understanding of that experience and create new habits of mind and body hence developing Emotional Intelligence.

Section IV

Emotional Illiteracy and its consequences. The reasons for Prevention

What does it mean to be healthy? Among many things, it means considering the impact of one's actions on oneself and others. Our judgments and behaviors affect our social relationships as well as ourselves. When a teen-ager smokes, it affects others. When a middle school student skips school to drink beer in the park with friends, relationships with family and teachers are clearly affected. Teen pregnancy has serious implications for the individual, the family, and the community. Aggression and violence can pollute the school environment, diminish personal goals, and limit teaching and learning. Poor health choices and poor social-emotional skills affect the individual, the school, the family, and the community, leaving no one untouched (Elias &Weissberg, 2000, *The Journal of School Health*).

Is Emotional Intelligence really important? If we take a moment to reflect on what happens to an individual that is not able to deal effectively with his/her feelings, maintain self-control in stressful situations, and communicate assertively his/her needs, then we will encounter

some of the consequences of Emotional Illiteracy and therefore understand some of the reasons why Emotional Intelligence is important for personal and social development.

Alarming statistics bring our attention to the reoccurrence of violent episodes in schools, among the many other problems, faced by our society such like drugs, racism, poverty, crime, suicide, unwanted teen pregnancy, high rates of venereal diseases and mental illnesses. These problems are affecting us every single day and although there are specific causes for different problems, one of the common causes combined with other biopsychosocial factors is Emotional Illiteracy. According to the Federation of Families for Children's Mental Health, approximately 6 to 8 million (about 12%) of all children and youth in the United States have emotional, behavioral or mental disorders in need of treatment. Of these, about half have problems that are severe and persistent. These problems take a number of forms. Children may be self-abusive or aggressive towards others; withdrawn, fearful or depressed, and some with the most serious disorders may be out-of-touch with reality and have unusual fantasies or hallucinations (Rubin, Chen, McDougall, Bowker & McKinnon, 1995). Also, according to Goleman's article published in the New York Times (New York Times, 1989), surveys done in the United States, New Zealand, Canada, and Puerto Rico prove that one-in-five children have psychological difficulties that impair their lives in some way. The article delineates anxiety as the most common problem in children under eleven, afflicting ten percent with generalized anxiety and constant worry, and another four percent with intense anxiety about being separated from their parents. It emphasizes that drinking climbs during teenage years among boys to a rate of about twenty- percent by age twenty. Goleman (1996) highlights that children of our generation are doing worse on the following issues:

- Withdrawal or social problems like isolation, lacking energy, feeling unhappy, being overly dependent.
- Anxious and depressed: being lonely; having many fears and worries; needing to be perfect; feeling unloved, feeling nervous or sad and depressed.

- Attention or thinking problems: unable to pay attention or sit still; day dreaming, acting without thinking, being too nervous to concentrate, doing poorly on schoolwork, unable to get mind off thoughts.
- Delinquent or aggressive: hanging around kid who get in trouble, lying and cheating, arguing a lot, being mean to other people; demanding attention, destroying other people's things; disobeying at home and at school, being stubborn and moody, talking too much, teasing a lot and having a hot temper (Goleman, 1996, p.233).

These statistics predict a global phenomenon that could spread faster than we can control. The development of emotional and moral competence in children is severely hindered because of an absence of good support systems and external stressors brought on by modern life. Parents are busy trying to earn a 'survival', working long hours a day and focusing more on the financial obligations of their family, rather than on the psychological, social and emotional ones. In most cases, families are falling apart and children are left alone to fulfill their psychosocial and emotional needs at school or through the media. And if neither of these institutions assume that responsibility, who will? Who will be responsible for providing nurturing experiences and nourishing exchanges that build emotional competence in children? If parents fail and schools fail and the media continues to glorify violence, materialism, gratuitous sex, drugs and overall negativity, then how do we expect our children to emotionally mature?

Intervention must take place to stop the causes of this potential global disaster. Theorists and researchers such Saarni (1999), Dix (1991), Eisenberg, Fabes, Carlo & Karbon (1992), Haviland & Lelwica (1987), propose that transformation can occur only through common and unified efforts of individuals who connect or relate to children. They suggest that because human beings' emotional responses are contextually attached to social meaning, the only way of modifying or molding them is through the influences of others. They defend the perspective that individuals learn about the meaning of social transactions, relationships, and even their self-definitions according to culture and environment.

> Emotional competence is inseparable from cultural context. Our biological evolution has endowed us to be emotional, but our embeddedness in relationships with others provides the diversity in emotional experience, the challenges to emotional coping, and the immensely rich ways, in which we communicate our emotional, and our emotions experiences to others. Thus our relationships influence our emotions and our emotions influence our relationships (Salovey & Sluyter, 1997, p.38).

Also, they studied that children need adults to help regulate their emotions and that they learn what kind of emotional-expressive behavior is expected from them already early during development. For example, in some cultures, children learn to hide their real emotions when they falsely express joy upon receiving a gift that they dislike in order to protect the gift giver's feelings. Early in life the lesson learned is that it is proper to lie about feelings if the intention is to protect and, as life goes on, many more lessons are learned about how to display emotions and behaviors within the social context. Gottman, Katz & Hooven (1997) research, was able to predict three years later after their first interview with parents, which of their children would be functioning well socially and academically, based on their careful examination of the parent's meta-emotion system (complex network of beliefs and feelings about how emotions worked for 'them'). Their findings were that parental depreciation and insufficient support and approval in the preschool years tended to be associated with less adequate academic and social functioning in their school-age children.

To conclude, people learn about themselves and about emotions through each other and they are constantly influencing one another and responding accordingly to those influences. For this reason, Emotional Illiteracy and its consequences can only be prevented and eradicated if steps are taken to assume responsibility for one's emotional life and one's commitment to personal transformation.

Section V

Emotional Intelligence in Education- for the Child's Benefit.

> " All education, all instruction, must flow out of a true knowledge of the human being" (Steiner, 1968, p.25).
>
> Education, rightly understood, is the key of moral progress. When the art of training the moral nature shall be understood as is the art of training the intellect, it will be possible to straighten a crooked nature as we straighten a crooked sapling (Kardec, 1996, p.364).

A reliable scientific investigation is continuously searching for connections among fields, so a better and general understanding can take place and open alternative paths to on going resolutions. Hence, Salovey and Sluyter (1997) elaborated on the connection between the neurobiology of emotions and education. They defined some of the neurobiological implications that underlie emotional development for educational practices, which are the following:

- The nature and quality of teacher-child and peer-peer social and academic interactions impacts brain development, attention, and learning.
- Education can be considered to be a critical influence on strengthening neocortical control and self-awareness.
- The strengthening of frontal lobe capacities (maintenance of attention, social problem-solving skills, frustration tolerance, and the management of negative and positive affect) is critical to academic, social, and personal outcomes.
- Helping children develop awareness of emotional processes (both in themselves and in others), applying verbal labels to emotions, and encouraging perspective-taking and empathic identification with others, are the first steps in developing these frontal lobe functions of
- Attending patiently to children's emotions and their effects as a central part of classroom processes will lead to improved personal and academic outcomes (Salovey & Sluyter, 1997, p.112,113).

These assumptions suggest how the neurobiology of emotions and education are intrinsically connected and again highlight the importance of teacher-child and peer-peer influences on one

another. It also emphasizes some skills (part of the six fundamentals of Emotional Intelligence) as crucial elements, responsible for the formation of a healthy brain, which directly affects personal and academic performances.

Many educators agree that without social and emotional skills, the stressors present in the every day lives of children, often prevent the students from reaching their best academic potential. Karol Defalco, an educator from the New Haven Public Schools in New Haven, Connecticut, mentions that many children in her class are there in body, but not in mind. She says that many of her children have their thoughts on social and emotional issues and for this reason encounter difficulty to pay attention on the academic material. She adds that to be able to accomplish the schools' goals, which are to promote academic skills and knowledge and take students from one level to the next, the school's curriculum has to change to meet the *needs of the children*. Defalco suggests that if they need to learn how to manage their emotional lives and talk about matters that are impeding them to study, this should be the first skill to be taught (Salovey & Sluyter, 1997).

Proof that students are having academic problems, not because they are incapable of learning, but because student's needs are not being met, is demonstrated through a letter written by the Los Angeles High School seniors, during teacher Kevin Glynn's advanced placement government and economic class. In this letter, published by the Los Angeles Times, the students beg to be heard: to be asked what education problems exist based on their points of view. They scream out for support from parents and state that if a change is demanded from them, this change must also occur from the ones who demands it. The following, passage exemplify this point:

> Despite all the scratching of so many wise heads, nobody seems to be able to figure out what the problem is. Low expectations? Bilingual Education? Standardized testing? Lack of accountability? You, the adults out there, remain clueless. The real problem is that you have not asked us. As far as we are concerned, the reasons are simple and the solutions are clear. If only you would listen.

Set a good example. How can you tell us that education is important when you spend most of time in front of the television? How can we do our homework when you want us to do chores instead and then get mad at us for poor grades? Why do you want us to try harder when you have given up on yourselves?

Call our teachers, go to conferences, bug the principal. We can't do it alone (Los Angeles Times, Saturday, May 5, 2001).

This letter elucidates "reality". It is children's declaration for help, for listening and for support from parents and schools. Their voice, more than anybody else's should be heard. Moreover, when schools design any "curriculum", they claim to design it for the students. However, if they don't listen to their students' needs, then whom are they developing this curriculum for? For this reason, one of the intentions of implementing social and emotional skills classes into the school curriculum is to create a space for children, teachers and parents to learn how to choose what is best for everyone, together.

"Nationally, about 20 percent of schools incorporate some aspect of social and emotional intelligence into their lessons, said Maurice Elias, a professor of psychology at Rutgers University and a member of the Collaborative to Advance Social and Emotional Learning" (Wax, 2000). Hopefully, this statistics will grow larger as the educational and psychology fields become more integrated and aware of what children "really" need.

Many schools have integrated social and emotional preventative programs (Resolving Conflict Creatively Program, Yale-New Haven Social Competence Promotion Program, Seattle Social Development Project, Creating a Caring Community: educational practices that promote children's pro-social development Program, among others) with successful results.

Among the results reached by these programs are student's increase in responsibility, assertiveness, democracy, self-control, social cognitive skills, conflict resolution, frustration tolerance, task orientation, peer skills. Other results include less drug initiation, less delinquency, more positive attachment to family and school, fewer suspensions and expulsions among low-

achieving students, improved interpersonal effectiveness and popularity, improved emotional understanding, decrease in self-reports of sadness and depression, decrease in anxiety and withdrawal and many others (Goleman, 1996, p.305 to 309).

The Self-Science curriculum, one of the first and most successful social and emotional programs implemented into school's schedule was created under the careful dedication of Karen Stone-McCown, an educator, who decided in 1965 to plan a new school.

In 1968, Ms. McCown founded the Nueva School in Hillsborough, California. In 1978, with research developed through a grant by Ford Foundation, she published the first Self-Science curriculum. It was her intent that Nueva would serve as testing ground and model to promote effective programs for other schools and that with her publication of Self-Science, the magic of Nueva would be brought to other schools. Indeed, McCown accomplished her goal. In 1983 Dr. Anabel Jensen became the Executive Director of Nueva. Working with Karen to follow through on the original vision of the school, they became one of the only schools in the country to win two Blue Ribbon Awards for Excellence from the Federal Department of Education, and had created a model program with over 2000 visitor per year. In that period, interest in Self-Science grew, and Karen and Anabel worked with numerous schools and districts to adopt and adapt the program (Freedman, Jensen, McCown & Rideout, 1998).

Following their initial efforts to introduce a scientific program for schools, designed to foster Emotional Intelligence, many other researches and studies were done in order to acquire reliable and valid data and extend knowledge about the field. In 1992 the W.T Grant Consortium identified the key ingredients of effective prevention programs and in 1997, members of the Collaborative to Advance Social and Emotional Learning (CASEL) identified several essential social and emotional skills for building and sustaining learning relationships (Goleman, 1996).

Among the ingredients and skills found were: communicating effectively; ability to work cooperatively with others; emotional self-control and appropriate expression; empathy and perspective taking; optimism, humor, and self-awareness, including strengths; ability to plan and

set goals; solving problems and resolving conflicts thoughtfully and nonviolently; and bringing a reflective, learning-to-learn approach to all domains of life (Goleman, 1996, p.301,302).

As we can conclude, these findings match the six fundamental components of Emotional Intelligence, which comes to strengthen the validity of such theory. The results of integrating Emotional Intelligence into Education expressed itself as exciting intervention models for schools, growing partnerships with families and positive results that surpassed expectations.

Section VI

The foundation of Self-Science

> Through the Self-Science process, students learn the inter-relationships between thinking, feeling, and acting. It is essential for students to recognize that they have choice about their thoughts, feelings and actions. Generally, it is hardest for them to accept that they have choice about how they feel. Only from this understanding, though, can they learn real accountability. Once we accept our own power to create change, we are then confronted with our own responsibility for what actions we take and for the consequences that follow (Freedman, Jensen, McCown & Rideout, 1998, p,10).

According to McCown & Freedman & Jensen & Rideout (1998), the Self-Science Curriculum was created in 1978 by Karen Stone-MaCown to answer the following questions:

- What set of skills do children need to acquire to succeed as human beings?
- Where do children learn survival techniques?
- Where and how do children learn to relate to themselves and others?
- Where and how do children learn to communicate?
- Where and how do children learn to solve problems?
- Where and how do children learn to take responsibility for their own learning?

The creation of the Self-Science Curriculum aims to explore and discover ways to assist children obtain the skills they need in order to combine the affective and cognitive processes. A

vast research was developed and the curriculum incorporated different kinds of theories: Maslow's hierarchy of needs; Kelly's psychology of personal constructs; Eric Erikson's theory; Anna Freud's psychoanalytic work with children; Carl Jung's unconscious processes; and other scientific methods of inquiry. These theories were carefully allied in order to develop the most powerful means to acquire Emotional Intelligence. The Self-Science curriculum provides people the opportunity to see and value internal and external life with a unique, diverse and challenging perspective, preparing them for a lifelong learning and personal growth process.

According to McCown (1998), the curriculum is rooted on two very simple assumptions:

- One's potential for self knowledge increases accordingly to one's conscious experience in the world.
- Accumulated self-knowledge encourages positive responses to one's self and others.

The curriculum is based on the six fundamental components of Emotional Intelligence and is measured by the acquirement of specific skills. At a more detailed level, the skills include: legitimizing self-knowledge as valuable subject matter, developing a trusting attitude toward members of one's class, becoming more aware of the multiple and layered feelings one has, developing communication skills for affective states, disclosing one's thoughts and feelings, enhancing self-esteem, accepting responsibility for one's attitudes and actions, becoming aware of one's major concerns/worries/anxieties, recognizing one's present behavioral patterns and learning styles, and experimenting with alternative behavioral patterns, such as choosing optimism and hope (Stone & Dillehunt, 1978).

In addition, the program also focuses on redirecting patterns of behavior, as well as, setting long and short-term goals. Its goals are to create a learning community, which fosters respect, responsibility and resiliency as a reflection of its individuals.

The major methods of Self-Science are: the Trumpet Process and teaching methods. The Trumpet Process invented by Gerald Weistein, a researcher in affective education at the University of Massachusetts, provides cognitive guidelines for action and is a process tool that includes the following steps for students to take:

1. Share experiences, to provide a common reference point for discussion.
2. Inventory your responses: what did you think, feel, and do?
3. Recognize your patterns of unique behavior.
4. Own your patterns and understand how each serves you.
5. Consider the consequences of each pattern (benefits and costs).
6. Allow alternative patterns-explore the options.
7. Evaluate the alternatives.
8. Choose the best one for each situation.

Please refer to The Trumpet Process on appendix A.

The teaching methods were designed to meet the school's schedule and the educational curriculum guidelines, as well as to facilitate the teacher's interaction with students and vice-versa and to establish a creative and safe environment that fosters social and emotional learning. The first general method consists of the following guidelines:

- Use an appropriate class structure, such as two teachers working as a team, class size of 12-15, class sessions of 40-50 minutes, content is determined by each child's circumstances, begin each class by gaining a sense of the mood of the group, avoid the tendency of the teacher to take over the discussion.
- Create a safe environment by having a focusing activity that builds trust and collaboration; also build trust by expressing feelings openly, labeling actions clearly, giving feedback and reassurance, participating in games, and being sensitive to each child's needs.

- Set ground rules, especially for how communication takes place: respect the confidentiality of other students, no "killer" statements like “It sounds stupid”, communicate during conflicts, use I-messages, don't require a new student to participate.
- Use questioning techniques, focusing on what, not why, and focusing on similarities and differences in students' responses, with an underlying premise of respect for the thoughts and feelings of others.
- Use such teaching techniques as dialogue, role-playing, social experiments, simulations from real life, games with rules, guided fantasy, expression through art, and keeping a journal.

Because the curriculum was developed for a school with grades 1-8, it required that teaching methods were adapted accordingly to the developmental level of the children. For this reason, teachers are advised to emphasize and focus more on the following issues:

- For grades 1-2, help students become aware of the variety, intensity, and shifting of their feelings.
- For grades 3-4, help students become aware of the tension caused by concern for social acceptance.
- For grades 5-6, help students to set healthy boundaries within their families and social groups.
- For grades 7-8, help students to build healthy images of their emerging adult self, their friendships, and their choices in the world.

The lesson structure of the Self-Science curriculum aims to develop the six fundamental components of Emotional Intelligence and includes the following features:

- Introduction to the concepts and to the goal of the current lesson.
- Assignment that can lead up to each lesson.
- Materials.
- Affective experience: developing skills for the affective domain.
- Cognitive Inquiry: developing skills for the cognitive domain.

- Instructions for experiments and activities.
- Sharing similar experiences with the group.
- Create space for unstructured lessons, where students initiate the lessons.

One of the main ingredients for successfully teaching this curriculum is the commitment of the teacher as a role model. As mentioned by Karen McCow, "You teach what you are" (Freedman et al, 1998, p,21).

The Self-Science curriculum developed an assessment for Emotional Intelligence, which is utilized by the teachers constantly as a way to follow student's patterns of behaviors, as well as to acknowledge improvement. Refer to assessment form on appendix B.

The Self-Science curriculum is continuously revised, although the basic framework and key elements remain as written in 1978, the revisions incorporate much of the Emotional Intelligence research since the first publication. As commented by Goleman, "Self-Science is a pioneer, an early harbinger of an idea that is spreading to schools coast to coast. In use for close to twenty years, the Self-Science curriculum stands as a model for the teaching of Emotional Intelligence"(Goleman, 1996, p.262).

To finalize, Jo-An Vargo and educator of Redwood Day school in Oakland, California, tells a story of an episode that happened at one of her student's home, as to describe some of the benefits of the curriculum, at the same time emphasizing the importance of parent's participation in the program.

> The mother approached me because she wanted to express her appreciation for the lessons her eleven-year old is learning in Self-Science and tell me about an incident that had occurred the night before. A heated discussion had taken place and the voice levels were rising quickly. In the middle of a particularly upsetting comment, her son stopped, turned to his father, and said, "Dad, you don't practice what we've been taught in Self-Science!" His irritated father asked gruffly, "And what is that?" Their son's reply was, "We're told that when we notice a change of feeling coming on, it's important to stop and think about what that change means instead of just acting it

out." That comment broke the tension enough to allow father and son to take a different approach to solving their conflict. Andi's comment was, "The good news is Zack's increasing mastery of social and problem-solving skills." We chuckled over her husband's response when discussed the incident, "The 'bad' news is that Zack was completely right!"(Salovey & Sluyter, 1997, p.125).

Section VII

Summary

This second chapter described and explained, through six sections, some of the features of the most important articles, theories and research supporting Emotional Intelligence and the Self-Science Program. The first section outlined a brief history of the concepts and approaches to intelligence and emotion, and explained how new perspectives grew, and gave rise to the integration of the fields of affect and cognition, which later evolved into Emotional Intelligence.

The second section described, in a simple way, the most important factors underlying the neurobiology of emotion; proving scientifically how emotions affect cognition and highlighting the importance of developing healthy emotional habits and living healthy experiences as a guarantee for personal well being. The third section outlined the six fundamental components of Emotional Intelligence, emphasizing the psychological processes involved in it and the results of developing those components (abilities), which eventually would lead to the creation of new behaviors and new, healthier habits.

The fourth section summarized the importance of developing Emotional Intelligence, so to avoid the consequences of Emotional Illiteracy and highlighted Emotional Intelligence as inseparable from cultural context, and concluded that, in order to efficiently revert the depressive situation our children face in the world, change must occur from the individuals who are part of the whole social system. The fifth section introduced the implications of neurobiology of emotion for education, the importance of meeting the student's needs and the possibility of integrating social and emotional classes into the school curriculum. A brief history of how the Self-Science

program was created is also included. The sixth section gave a brief overview of the foundation of the Self-Science Program with its most essential methods and philosophy.

Chapter III

The alliance between Drama Therapy techniques and the Self-Science Curriculum

Introduction

The intention of this chapter is to demonstrate that many Drama Therapy elements, techniques and theories are in alignment with the Self-Science curriculum methodology; and to demonstrate how it can be integrated and used to promote Emotional Intelligence. This chapter is divided into four sections.

Sections:

I. The selection of Drama Therapy elements, methods and phases.

II. The Self-Science Curriculum: 54 lessons.

III. The integrative model: similarities between methodologies.

IV. Summary.

Section I

The selection of Drama Therapy elements, methods and phases

> Actors of course, are artists of the emotional display; their expressiveness is what evokes response in their audience. And, no doubt, some of us come into life as natural actors. But partly because the lessons we learn about display rules vary according to the models we've had, people differ greatly in their adeptness (Goleman, 1996, p.114).

At the root of Drama Therapy methods is theatre. Drama provides the human being an alternative route to thoughts and actions. It unfolds different perspectives and opportunities and offers the individual innumerable and invaluable ways of seeing and relating to oneself and others.

> Drama Therapy is a deep action method which employs engagement in improvisational play or enactment of habitual scenes or roles from clients' lives, dreams or fantasies in an effort to heighten awareness, connect with themselves, others and/or transpersonally in an embodied manner, gain new insights and understandings, and practice new and more satisfying roles and stories intrapsychically and in social situations (Johnson & Lewis, (Eds.), 2000, p.418).

The main component of Drama Therapy is role-play. The *Preventative Program* created in this research paper is developed through the exploration of role-play and its derived elements, techniques and phases. Therefore role-play is the chosen structure used to promote the six components of Emotional Intelligence. As mentioned in the Self-Science curriculum, role-play is a kinesthetic metaphor, it gives the individual the opportunity to examine alternatives and discover consequences, it generates self-awareness and promotes empathy (Freedman, Jensen, McCown & Rideout, 1998). Although role-play is suggested by the Self-Science as one of the techniques to be adopted, it is not explored in its depth. The *Preventative Program* instead is built under the theater model, using role-play as its foundation. Role-play, as a kinesthetic metaphor, provides the individual a way of communicating verbally and non-verbally to himself and to others and allows the individual to know and observe aspects of his personality, never known or observed before. The use of *projection* and *metaphor*, other essential elements in role-play, is explored in the development of the *Preventative Program* through the imaginative stories enacted in dramatic scenes; some that already exist and others will be created by the participants.

Role-play can be developed from improvisational methods or by scripted-scenes. Only improvisation is being explored in the development of the *Preventative Program*. The essential components of role-play are story and characters (developed roles) enacting that story.

Individuals have the opportunity to project their conscious and unconscious feelings, thoughts, mannerisms and belief systems into a story and a character, creating a series of events and roles that reflect their inner and outer world. Among some of the techniques used during scene direction are: role-reversal, doubling, playing with time, adding or eliminating characters, taking over the role and repetition, are all being used and emphasized in the development of the Program (Emunah, 1994). All the techniques attend specific functions, however doubling will have its functions modified to adapt to the goal of the Program, which is further explained in this chapter.

This whole structure borrows the five phases, as developed by Renee Emunah, which every time begins and ends with a ritual, another crucial technique of Drama Therapy: phase one- dramatic play; phase two- scene work; phase three- rehearsal for leaving - dealing with personal situations (originally named role-play but modified for the purpose of this program); phase four- culminating enactment- breaking the resistance and phase five- performance (originally named dramatic ritual, but modified for the purpose of this program) (Emunah, 1994). A theoretical foundation of the elements, techniques and phases is further described in the following order:

a) Role-play and storytelling
b) Projection and Metaphor
c) Improvisation
d) Role
e) Techniques in scene direction
f) Ritual and the five phases

In order to identify how the theory of Drama Therapy supports and promotes Emotional Intelligence, ***please note that the words and/or passages that contain the components of Emotional Intelligence will be underlined throughout the following sub-sections, including direct quotes.***

a) Role-play and storytelling

"What the child likes most is the theatre, that is to say, the transformation of actuality as given from without, into something that he himself creates" (Evreinov, as cited in Jones, 1996, p.167).

According to the National Association for the Education of Young Children (Curry, 1971), children who participate in socio-dramatic plays profit at the same time by being actor, observer and interactor. As an actor, the child is motivated to utilize his resources and create, but within the limiting framework of the role and the theme. Thus, he learns intellectual discipline and self-control. The play induces him to observe his co-actors and real-life persons, and these observations widen his conceptual world. The interaction with his peers requires tolerance and sensitivity to demands and these prepare him for social interaction. They state that role-play helps children to master the developmental stress experienced during the separation-individuation process. Also, that it can be used as a means of self realization, to master anxiety and as a means to understand and to master his environment. The following outlines some of the important testimonies to the power of the dramatic enactment by many of the greatest Drama Therapy practitioners and theorists.

During the 1950s, Peter Slade (1995), a pioneer in using drama for children's education, created the notion of 'natural therapy', projected play (the mind and arms are active, the objects played with taking on the life and doing the acting) and personal play (the whole self moves, doing the characterizations and role playing). Through his observation and fascination of children's play, he noticed that children used dramatic play as a way of educating themselves and called it natural therapy. For him, children had the capacity to overcome problems throughout their engagement in dramatic play. Slade used play, drama and dance in education to aid and enhance their emotional and social development and initiated the conception of educational

drama as a means to explore and combat delinquency, disability and personal inadequacies of children in school settings.

Courtney, was the first to examine dramatic action as an intellectual and cognitive activity, for him, drama can enhance and develop various aspects of intelligence. He also explored the potential of drama for personal growth from an educational point of view; he suggests that "Drama provides the *felt* basis for rational thought", which facilitates children's growth through the learning process (Courtney, 1968, p.17).

Jennings (1995) perceives that drama has struggled to enable human beings to express what is inexpressible and to understand what is otherwise inexplicable. She also mentions that dramatic play is a playful space where life can be experimented with and choices explored. She concludes that drama gives the individual the capacity to differentiate between every day reality and dramatic reality, appropriately, which is a sign of maturation and therefore a key concept in child and adolescent development.

Emunah (1994) believes that role-play and acting implies self-mastery, self-observation and the chance of self-discovery and change. She states that the interplay and balance between expression and containment offers to the actor a means to acquire self-control and self-knowledge. Jennings (1995) holds the same notion; she mentions that the dramatic enactment offers not only emotional release and catharsis, but also containment and a sense of internal control. To finalize, Blatner and Blatner (1997) argue that socio-dramatic play offers an experience that balances the tendencies towards over involvement with the self by integrating both individuality and group process, indicating that the actor develops respect, trust and empathy towards the group members and a sense of belonging.

Storytelling

"Jung said that the mental health of a society is based on people's abilities to tell their stories"

(Linden, as cited in Johnson & Lewis, (Eds.) 2000, p.361).

Storytelling is an ancient tradition chosen by societies and tribes as a way of communicating and keeping alive their culture, belief systems and history of their people. Every story is immersed in unconscious material. It reflects aspects of the core of the human nature, giving access to hidden patterns of thoughts and feelings (Campbell, 1988).

> Each story is an emblem of existence, the symbolic representation of someone's interpretation of reality, of the interaction between inner and outer world. Although stories may be the container of ideas, knowledge, experience and insights, more than these, they connect with our longings, dreams and need for hope (Gersie & King, 1990, p.31).

Imaginative stories are a projection of how the individual perceives his personal life. It holds enough information about the person's personality, reflecting the individual's feelings, thoughts and behaviors about oneself and others. Themes emerge and are identified through the story. Many times, those themes are associated with particular developmental phases and can be explored in the dramatic processes to promote healing and growth, not only for the individual, but for others as well (Lewis, as cited in Johnson & Lewis, (Eds.) 2000).

b) Projection and Metaphor

" By parables we speak not merely to the intellect but to the feeling of the child, to all his soul" (Steiner, 1968, p.34).

Landy (1993) mentions that projection is important because it helps actors to be aware of the qualities, functions, and styles of their fictional roles. He adds that once they are aware of it they can assume a position of an observer and look at ways that they play the role in their interactions with others. Jones (1996) highlights that projection enables the individual to see and feel oneself in the drama created and without this seeing and feeling there would be no potential for involvement or for change.

Metaphor

> The logic of the emotional mind is associative, it takes elements that symbolize a reality, or trigger a memory of it, to be the same as that reality. That is why similes, metaphors, and images speak directly to the emotional mind, as do the arts- novels, film, poetry, song, theater, and opera. Great spiritual teachers, like Buddha and Jesus, have touched their disciples' hearts by speaking in the language of emotion, teaching in parables, fables, and stories (Goleman, 1996, p.294).

For Jones (1996), the dramatic metaphor creates distance from the actual real-life identity of the problem and/or pattern allowing the person to become an observer and relate differently to the problem and/or pattern, by creating a new perspective. Jennings (1990) states that the metaphor that is embodied, projected and enacted enables profound change to take place.

According to Dokter (1990) it is important that the individual assimilates metaphoric material, it is the only way that the unconscious projections become conscious. She suggests that this process can only happen through verbal reflection. She adds that the verbal and cognitive connections made by the individual about the metaphoric material are crucial for self-awareness and empowerment of change. To conclude, language (self-expression) is most effective through metaphor and change is most effective when the projection of the metaphor is comprehended in a cognitive way because metaphor is more complex than just literal description, using the visual, linguistic, and emotional pathways of the brain's nervous system (Salovey & Sluyter, 1997).

c) Improvisation

> In comparison with the enactment of scripted scenes, the improvisational mode is better suited to: 1) reflecting the client's inner state, conflicts, or associations as well as providing diagnostic information; 2) enabling the expression of actual feelings; 3) developing spontaneity;4) affording freedom to experiment with diverse roles and responses; 5) promoting insight into patterns and dynamics;6) building skill and relating to and collaborating with others. The improvisational mode

is closer to real life, in which there are no set scripts or prepared lines. Our experience in real life prepares us to improvise in drama (Emunah, 1994, p.107).

According to many professionals of Drama Therapy and theatre, improvisation epitomizes *flow*, which means to be in a state of self-forgetfulness; a lack of self-consciousness, and it is through entering the realm of flow that one can discharge emotions (catharsis) and transform. Goleman explains that flow represents the best way of using the emotional resources for learning and performance. He says, "Being able to enter flow is Emotional Intelligence at its best" (Goleman, 1996, p.90).

Professionals also mention that the activity of improvising during role-play is a non-competitive social activity and because of that, the individual who has to interact (improvise) with others learns from his collaborative involvement with his group members: communication skills, spontaneity, flexibility, independence, interdependence, self-confidence, empathy and social understanding (Emunah, 1994; Spolin, 1986; Jones, 1996; Johnson 1991; Hodgson & Richards, 1996).

d) Role

"The same is true of everyday life- if my performance of a role is played out without the dimension that enables me to observe myself playing the role, then the role has taken over. There is danger if the role has become me rather than being a part of me" (Jennings, 1999, p.68).

Moreno (1985); Blatner (1996); Garcia &Buchanan; as cited in Johnson & Lewis, (Eds.), (2000); Emunah (1994); Landy (1993); Sternberg & Garcia, as cited in Johnson & Lewis, (Eds.), (2000) all share the same notion about role. They agree that the roles played by us in life (parent, son, teacher, priest, driver, etc) originate from the roles cultivated within our social and cultural realm. They propose that socially based family and societal roles often determine thoughts patterns and behavior patterns (individual identity), which eventually guide our life choices, and

that role-types are passed on from one generation to another through role-modeling. They claim that the recognition of these roles have a profound effect on human development, because the individual begins to question if the roles were a conscious choice of his own and starts to become aware of his power of choice and change. Consequently, the awareness in perception of these roles drives the individual to search for ways of breaking the role-type pattern absorbed and transform what no longer serves him, to a role-type that serves his goals in life. Role-play is used to help the individual discover and uncover the role-types present in his life and used to create a new role-repertoire through the opportunity of creating and witnessing alternative role models during play. According to Moreno (1985), founder of psychodrama, sociodrama, and sociometry, the higher the number of options one encounters in life, the higher the chance is for individual and collective satisfaction.

e) Techniques in scene direction

Following, there is a description of the functions of the selected psychodramatic techniques used in scene direction according to Blatner (1996) and Emunah (1994):

Role-reversal happens when the actors in the scene switch roles. The most important functions are the facilitation of an individual's understanding of perspective or point of view of others and the increase of role-repertoire.

Playing with time enables a scene to go into the past or future. The most important functions are: to extend role-repertoire, to promote insight and understanding of present situations and to promote exploration of consequences and options.

Adding or eliminating characters happens when actors join or leave the scene. The most important functions are: increase and decrease emotional distance.

Taking over the role happens when one actor taps out other actor and takes his place in the scene. The most important functions are: create focus among group members, allow a new perspective

of the role played by the actor tapped out, enhance role flexibility, and create emotional distance (preventing over identification with role).

Repetition happens when the actor is asked to repeat lines. The most important functions are decrease emotion distance and increase self-awareness through emphasizing some important thoughts and feelings expressed by the actor.

Doubling happens when other people from the group join the actors in scene and voice what those actors might be feeling or thinking but doesn't seem to be expressing. In this specific program, doubling is going to be utilized to represent specifically the emotional and the thinking brain. Two doubles will serve one actor at the same time, reflecting the affective and cognitive parts of the brain, facilitating for the actor to reach deeper self-awareness. The most important functions of the double are: provision of support, stimulation of actor's emotional and cognitive experience, increase of self-control and self-reflection and increase of empathic interactions in the group.

f) Ritual and the five phases

> Dramatic rites and rituals were ways in which communities confronted fears, symbolized hopes, celebrated joys, prepared for real-life events, and achieved a sense of control and empowerment. Rite and rituals were also a unifying force, connecting individuals to the group-as well to nature, God, and the spirit world, and instilling a sense of harmony within the community (Emunah, 1994, p. 21).

Ritual has a function of facilitating transition between developmental stages and a function of expressing collective emotions during the journey of self-discovery. For this reason ritual is used during the beginning and closure of every phase and of every class. The intention of using ritual is to provide structure, safety, consistency and identity for the group (collective self-expression) (Snow, as cited in Johnson & Lewis, (Eds.), 2000).

The five phases

The five-phase model is linked to five conceptual sources dramatic play, theatre, role-play, psychodrama and dramatic ritual, is based on a humanistic and cognitive-behavioral approachs, the former focuses on the individual self-knowledge and the latter focuses on understanding, relieving and replacing maladaptive behaviors (Emunah, 1994; Peterson, 1997, Freedman et al, 1998; Emunah, as cited in Johnson & Lewis, (Eds.), 2000) and serves as framework for the emotional, cognitive and social developmental stages of the participants. The goals directly related to each phase are the following: expression and containment of emotion, developing the observing self, expansion of role-repertoire, modification and expansion of self-image and social interaction and development of interpersonal skills (Emunah, 1994).

Phase I: Dramatic Play

The first phase is dedicated to interactive play: improvised play and dramatic games. The goal of this phase is to establish and encourage in the group, qualities such as expressiveness, playfulness, creativity, spontaneity, humor and connection, which helps the participants to enter into a stage of flow and develop ego-strength. This stage is remarkable for building group interaction and group identity.

Phase II: Scene Work

The second phase is dedicated to the development of scene work based on imaginative stories. The goal of this phase is to encourage the participant to explore different situations and extend his role-repertoire and self-expression, at the same time that group cohesion and trust are being reinforced and expanded.

Phase III: Rehearsal for life

The third phase is dedicated to the development of role-play as it relates to real life situations. Participants are encouraged to explore situations in their own lives as it relates to themes brought up by the therapist or by the group. The third phase is considered to be a rehearsal

for life. The goal of this phase is to uncover behavioral, emotional and cognitive patterns through the roles participants play in life (role-awareness), to increase self-awareness, build empathy and gain optimism and build perspective towards the new roles and habits the participants wishes to acquire.

Phase IV: Culminating Enactment – Breaking resistance

The forth phase is dedicated to entering into a deeper exploration of the patterns discovered in the previous phase through role-play. In this phase, the trust and support of the group members, as well as the therapist's, are key ingredients. This phase represents the bridge towards transformation: it is in this phase that 'resistance' to change is challenged and the invitation to transforme is made. According to Emunah, "Resistance is the organized attempt at opposing the processes of becoming aware of the emergence of unconscious forces" (Emunah, 1994, p.84). Feldman (Feldman, as cited in Johnson & Lewis, (Eds.), 2000) states that individuals will tend to protect themselves (utilize defense mechanisms) from inner conflict and anxiety, which are psychosomatic responses caused by the inability to recognize one's own thoughts and feelings. For this reason, the goal of this phase is to conquer resistance, analyze old patterns and build assertiveness during the change that takes place through the use of role-play techniques, group support (empathy) and focus on participant's strengths.

Phase V: Performance

> The creative intensity of preparing and performing a piece of theatre offers a context for the kind of "liminality" that is conducive to the deconstruction and reconstruction of the personality; the performance offers a whole new role, and perhaps a whole new way of viewing life (Snow, as cited in Johnson & Lewis, (Eds.), 2000, p.232).

The fifth phase is dedicated to the creation of a performance related to social and personal issues experienced by the group. The goal of this phase is to facilitate, validate and celebrate the integration and assimilation of the previous transformational process and to

empower and recognize the participant's talents and skills. The story is enacted within a conflict resolution framework, where characters are challenged with personal and social problems. Actors are guided to use and focus on what they consider to be their best skills and talents. For example, if one actor believes that what he does the best is to communicate his feelings to others, the director will emphasize and highlight that quality throughout the play, so it becomes obvious to the audience. The intention of this method is to focus on the individual's strengths rather than weaknesses and in this way empower self-confidence and self-esteem. The transformation occurs in the play, with characters finding a solution for their social and inner problems within a supportive group. The performance is also used as a way to acknowledge the group's work; share personal experiences undergone by the participants, spread awareness and empowers change within the larger community. Following the play, an open discussion with audience and actors, about the theme enacted and the process undergone by the participants, takes place.

Section II

The Self-Science Curriculum: 54 lessons

According to Freedman; Jensen; McCown & Rideout (1998) the Self-Science curriculum is usually offered as an elective or included as a mini-course within other curriculum areas of school. The format of the course normally has a length of fifty-four lessons and is taught over one school year (two lessons each week) or over two school years (one lesson each week). The fifty-four lessons are grouped into ten different goals (sub-components of the six fundamental Emotional Intelligence components). The sequence of goals is a framework for the inquiry process. Following a list of lessons and goals taught by the curriculum:

- Lessons 1 to 4 - Goal 1: Legitimizing self-knowledge as valuable subject matter.

Themes: set the stage, inventories, playing games, experiments.

- Lessons 5 to 10 – Goal 2: Developing a trusting attitude toward members of the class.

Themes: confidence, trust, watch your words, judgments, group decisions, and acceptance.

- Lessons 11 to 18 – Goal 3: Becoming more aware of multiple feelings.

Themes: naming feelings, defining feelings, reading body language, emotional symbolism, evoking emotions, acting on emotions, sources of feelings, responsibility for feelings.

- Lessons 19 to 23 – Goal 4: Developing communication skills for affective states.

Themes: being emotionally present, zone of emotions, multiple emotions, sharpening observation, rethinking change.

- Lessons 24 to 29 – Goal 5: Disclosing thoughts and feelings.

Themes: first reactions, sharing yourself, levels of intimacy, increasing self-disclosure, nonverbal disclosure, disclosure and intimacy.

- Lessons 30 to 34 – Revising goals 1 to 5.

Themes: introducing the trumpet, recognize and own patterns, consider consequences and allow alternatives, make evaluations and choose, trumpet summary.

- Lessons 35 to 37 – Goal 6: Enhancing self-esteem in terms of awareness and accepting one's strengths.

Themes: re-own, see strengths, support and criticism.

- Lessons 38 to 41 – Goal 7: Accepting responsibility.

Themes: who makes choices, personal power, managing time, projections.

- Lessons 42 to 44 – Goal 8: Becoming aware of major concerns.

Themes: concerns and fears, projected fear, reflecting concerns, thinking about learning.

- Lessons 45 to 49 – Goal 9: Recognizing present behavioral patterns, learning about learning styles.

Themes: learning styles self-inventory, multiple intelligences, group behavior, inner and outer perceptions.

- Lessons 50 to 54 – Goal 10: Experimenting with alternatives behavioral patterns.

Themes: new risks, recognizing alternatives, reasonable choices, affirming growth, celebrate new goals (Freedman et al, 1998, p.32 to 134).

The first 29 lessons explored the first three steps of the trumpet process, which teaches the students to observe, identify, classify and develop a mental framework for the study of self and creates cohesiveness in the group. Steps four through eight are taught from lesson 30 to lesson 54. Please refer to page 28 on this paper and to "The Trumpet Process" on appendix A.

Unfortunately, the fifty-four lessons can not be described in its totality due to the limitations of this research paper. The following is an example of one lesson and an example of a trumpet scenario.

Goal 3: Becoming more aware of Multiple Feelings

Lesson number 17 – Sources of feelings

Beginning - Introduce concepts: perceptions, judgments, and values. Draw a feeling continuum on the chalkboard. Ask students to label and indicate their feelings at the present moment. Discuss any past or present causes for the individual feelings (e.g., "happy because I am going on a trip this weekend").

Affective experience: From any of the feelings situations raised, ask the group to choose some they would like to role-play. Teach the group how to role-play several of the situations.

Cognitive Inquiry – Discuss the role-play.

1. Does this happen often? How does it start? Trace the situation through the feeling response. Introduce the idea of a pattern, a characteristic of responding.
2. Who/what causes your feelings? Many wise people have suggested that when we recognize and assume responsibility for our own feelings we are in control and do not blame others.
3. Is it important for us to hear about someone's feelings even though that is not our feeling? What would make this important? Are we taking responsibility for our feelings when we identify them for the class? How? Is this useful to us?
4. Assignment for next class: Make a drawing of any thing that you think most expresses and represents your feeling about yourself and your present mood (i.e., draw an animal, tree, flower, food, etc.).

Suggestion: Expressing feelings is often helpful, but you shouldn't expect people to guess what you want from your expression. Experiment with saying what you need directly to the person who can meet that need, in addition to naming your feelings (Freedman et al, 1998, p.61).

Example of trumpet scenario.

1. *Share Experiences*

   Situation: Tim just moved to a new community and it's his first day of school. He knows none of his fellow students in the second grade. When his dad takes him to school the first day, Tim starts to cry.

2. *Inventory Responses*: If you were Tim, describe the feelings you would have. Are you more concerned with yourself or how others view you? When have you responded in a similar fashion? Can you remember of a similar situation that evoked the feelings you think Tim is going through?
3. *Recognize patterns*: In what kind of setting do you respond as Tim did? Are these settings similar in any way?
4. *Own patterns*: If this is your pattern, what do you get out of it? What do people do to or for you when you cry?
5. *Consider consequences*: What is the result of your behavior in a similar setting?
6. *Allow alternatives*: What are some different endings to this story? What has to happen for these new endings to be real?
7. *Make evaluations*: What happens to you if you allow yourself a new behavior, different from the pattern you are used to?
8. *Choose*: Now that you thought of new choices, which behavior you want to choose?

   (Freedman et al, 1998, p.92).

Section III

The integrative model: similarities between methodologies.

The Self-Science curriculum, much like the main objective of Drama Therapy, is to offer experiences and employ techniques in order to heighten individual's personal (emotional, psychological and cognitive) and social awareness and provide the individual with the opportunity to learn how to acquire skills that facilitate personal growth. Both fields agree on the same skills necessary to reach personal growth. However, while the Self-Science curriculum's process focuses first on identifying crucial skills and then create techniques to acquire those skills, in Drama Therapy, the acquirement of those skills is simply a consequence of participating in the Drama Therapy process. The elements, techniques and phases, which are part of the Drama Therapy theory and foundation, naturally foster the same skills outlined by the Self-Science curriculum. Coincidentally, the skills fostered by Drama Therapy comprise the same fundamental components of Emotional Intelligence and others adjacent (please refer to section I of this chapter), which are the foundations of the Self-Science curriculum.

Both fields reflect an integrative framework that incorporates similar theories: Maslow's hierarchy of needs; Eric Erikson's theory; Anna Freud's psychoanalytic work with children and Carl Jung's unconscious processes. The Self-Science curriculum methodologies (trumpet process, lessons and goals) and the five phases of Drama Therapy are both created accordingly to the emotional, cognitive and social developmental stages of human beings and are both based on the humanistic and cognitive-behavioral approach to psychotherapy. The former focuses on individual self-knowledge, fostering self-determination, authenticity, and integration by releasing human potential and expanding awareness, while the latter focuses on understanding, relieving and replacing maladaptive behaviors (Emunah, 1994; Peterson, 1997, Freedman et al, 1998). Following is a parallel between the five phases and the Self-Science methodologies:

- Phase I: Dramatic play corresponds to goals 1 and 2, lessons 1 to 10 in the curriculum.

Common goal: building group cohesion and establishing connection through play.

- Phase II: Scene work corresponds to goals 3 and 4, lessons 11 to 23 in the curriculum.

Common goal: encouraging self-expression of emotions.

- Phase III: Rehearsal for life corresponds to goals 5 and 6, lessons 24 to 37 in the curriculum.

Common goal: disclosing personal thoughts and feelings and increasing of self-awareness.

The three initial phases through lesson 29, correspond to the three initial steps of the Trumpet Process (share experiences, inventory your responses and recognize patterns). The other phases, IV and V, starting from lesson 30 to 54, correspond to the last five steps of the process (own patterns, consider consequences, allow alternative patterns, evaluate alternatives and choose the best one of each situation).

- Phase IV: culminating enactment corresponds to goals 7 and 8, lessons 38 to 44 in the curriculum.

Common goal: becoming aware and assuming responsibility (owning) for own major concerns and patterns.

- Phase V: Performance corresponds to goals 9 and 10, lessons 45 to 54 in the curriculum

Common goal: working together towards change of patterns, sharing and celebrating transformation.

As much as the guidelines of the Self-Science curriculum, the guidelines of Drama Therapy also agrees with:

- The necessity of setting a contract to define the purpose and method of the work, defining roles and responsibilities; to establish the ground rules like confidentiality and mutual respect and to nurture a safe environment that fosters trust and collaboration. According to Jones (1996), the contract is the first act of containment provided by the therapist to the client.
- The conception that the facilitator of the group should be sensitive to the group's needs and sensitive to where the group is at and use it within the structure, which is necessary to provide

safety and consistency, to explore the issues that rise. "Being where the group (or patient) is at", is a common statement in creative arts therapy" (Emunah, 1994, p.79).

- The transformational power within creative techniques.

  Creative energy breaks us out of habitual patterns of behavior, thoughts, and relationships. Habit is a hell to which people cling in an attempt to stop the flow of change. But creative energy defies the repetition of habit. If allowed to flow, creative energy will continually act to reshape our lives and reveal more meaning for why things happen as they do than we could determine on our own (Myss, 1996, p. 136).

  "Drama Therapy builds upon the healing aspects which are present in dramatic and theatrical activities. Generally speaking these healing aspects are based in the processes of creativity" (Jones, 1996, p.8).

Section IV

Summary

The first section outlined a selection of Drama Therapy elements, methods and phases giving its theoretical foundations. The second section described the Self-Science Curriculum, the 54 lessons, including goals, themes and examples, and the third section explained the similarities between methodologies, making possible the understanding of the integrative model.

Chapter IV
The development of the *Preventative Program*

Introduction

The intention of this chapter is to describe the structure of the *Preventative Program*, support the importance of its future application through similar programs and encourage the parents and teachers participation. This chapter is divided into five sections.

Sections:

I. Prevention and ENACT.

II. Parents and Teachers participation.

III. The *Preventative Program* Structure.

IV. Samples of lessons.

V. Summary.

Section I

Prevention

According to Goleman, some of the most effective *Preventative Programs* in emotional literacy were created in order to find a solution to a specific problem, compelled by the circumstances to resolve the problem of violence. For example, the idea of developing a more complex and developed program that would cover other problems beyond violence and offer students the opportunity of managing other challenges in their lives was inspired by the **results** of existent programs like the Resolving Conflict Creatively Program, PATHS curriculum (Parents and Teachers helping students) and Preventing conduct problems in Head Start Children: strengthening parenting competence, etc (Goleman, 1996).

ENACT

> "School years are a critical time for students to receive preventative attention if they are to mature into healthy and responsible adults, and it is just this sort of attention that drama therapists can provide" (Feldman & Jones, as cited in Johnson & Lewis, (Eds.), 2000, p. 343).

ENACT is an arts-in-education company created by Diana Feldman in 1978. It utilizes Drama Therapy techniques, including role-play and theatre games, to improve social and

emotional learning in children and adolescents in the public schools, hospitals, day treatment centers and other organizations.

> The ENACT methodology is based upon a humanistic approach to personality. We place an emphasis on self-awareness as an essential element of social and emotional functioning. We also stress a respect for individual differences in developmental (or growth) processes. We assert that all individuals have unlimited potential, are creative and unique, and are positively motivated towards growth and self-actualization. Accordingly, ENACT's core teachings focus on "recognition of self" such as learning to identify and name feelings, managing emotions and behaviors, and taking ownership of action. We work diligently to meet students where they are at and move with them respectively towards growth and change (Feldman & Jones, as cited in Johnson & Lewis, (Eds.), 2000, p. 336).

ENACT is a successful program that has served more than 36.000 students and teachers in the NewYork City Public School System. It offers workshops that emphasizes the importance of teacher/parent participation as a support system for students. According to ENACT, parents observe and participate in the role plays to increase understanding of their own issues, as well as those of their children, to practice communication skills and also to learn relaxation techniques to cope with stressful situations. As a result, the participants leave the workshops with new skills in parenting and communication and support from their peers. But most importantly, they gain an understanding of their own value and importance as parents.

ENACT goals, philosophy and methodology are similar to the ones of the *Preventative Program* created in this paper. The only difference is the structure of ENACT, which is not based on the Self-Science curriculum. Nonetheless, ENACT is real proof of the crucial importance and efficacy of the implementation of Drama Therapy techniques to acquire emotional and social learning in schools and an inspiration to continue expanding research and knowledge among the fields of Drama Therapy, education and Emotional Intelligence (Feldman & Jones, as cited in Johnson & Lewis, (Eds.), 2000).

Section II

Parents and Teachers participation

> Thus self becomes a social construct, and human beings build their identities on the basis of the ways they are seen by others. If I see my daughter as independent and strong, and act toward her as if she possessed these traits, then she will conceive of herself as independent and strong. If her teachers see her as depend and helpless, then she may also incorporate that contradictory self-image. In fact, each person or group that we encounter reflects back a sense of who we are (Landy, 1993, p.20).

One of the entrance criteria for children in the *Preventative Program* is the participation of at least one of their parents and teachers. This condition is based on and inspired by the results of many programs like *Preventing conduct problems in Head Start Children: strengthening parenting competence, ENACT for parents and teachers and by theories that emphasize the importance of parents' and teachers' influence on the child's emotional and social growth and self-identity.

Researchers and theorists realized that children's development is influenced by a series of systems, including home and family, extended family, social circle, school, sibling difficulties, housing problems and culture. Because these systems have a direct influence on the developmental process of a child, every person participating in those environments serve as a role-model for the child's process of learning emotional and social habits (Gottman, 1997; McLeod, 1997; Ford & Lener, 1992; Wiener and Phillips, 1971; Bronfenbrenner, 1979; Bandura, 1974; Janov, 1996; Ginott, 1975). According to Schilling (1996) and Goleman (1996) one can only expect a successful result in Emotional Intelligence education if parents and teachers are involved in the process, serving as coaches (helping children deal constructively with their emotions) of Emotional Intelligence and as role models. But in order for that to happen, they must have a reasonable degree of Emotional Intelligence themselves. For this reason if parents as well

as teachers are aware of their own emotional processes and have developed strategies to deal with their own emotions in different situations in life then they are able to teach and support the development of Emotional Intelligence in their children.

*[*Preventing conduct problems in Head Start Children: strengthening parenting competence]*

- The strategy of the program to prevent conduct problem was to strengthen the protective factors - parenting competence, children's social skills, and strong home-school involvement.
- The results were protective factors strengthened and 30% reduction in conduct problems for those children who were in the clinical range for conduct problems.
- The conclusion was that comprehensive parenting programs undoubtedly offered even greater potential for reducing conduct problems and preventing delinquency in later years. (Straton, 1998).

Section III

The Preventative Program Structure

My belief is that dramatic development is part of all human development that brings together the biological, psychological and artistic into an integrated whole. People who miss out on this aspect of their development are likely to have problems of body image, perceptual distortion, reality-ground and role confusion. My contention is that an increased amount of drama and ritual should be reintroduced into education and society in order to have a 'preventative effect'. (Jennings, 1995, p.103)

- *Title*: Becoming Emotionally Intelligent Together – Children, Parents and Teachers Feel, Think and Act Intelligently using Drama Therapy techniques.
- *Philosophy*: All human beings have the power for self-healing and the intelligence to learn how to educate the emotional mind. They are able to learn how to identify their inner problems before they become chronic, therefore avoiding extreme pain and suffering. Also, they find in themselves and in their community enough support and

resources to overcome personal challenges and grow, focusing on the creation of a life filled with happiness and transformation.

- *Purpose*: The purpose of this program is to prevent emotional illiteracy and promote Emotional Intelligence through the alliance between the Self-Science curriculum and Drama Therapy techniques.
- *Goals*: To offer participants the opportunity to learn how to acquire the following skills: increase self-awareness, control oneself and delay gratification, motivate oneself, socialize effectively, build empathy and optimism and commit to noble goals.
- *Method*: Drama Therapy technique - improvised play and dramatic games, role-play, story telling, improvisation, techniques in scene direction performance and ritual.
- *Assessment*: There will be an initial and final assessment of the participants' emotional intelligent behaviors. Please refer to Appendix B.
- *Entrance Criteria for children*: the participation of at least one of the parents and all of their teachers.
- *Children's Group*: elementary school, children from grades 1 to 8. The program will vary accordingly to the child's developmental stages. Please refer to Chapter II, Section VI-page 29 in this paper.
- *Adults' Group*: teachers and parents together are going to engage in the same group structure (including themes and goals) that their children undergo. The only difference is the choice of content, which depends on the stories that are chosen accordingly to their developmental stage. Parents and teachers' group begins a week before the children's group, so they are aware of the process and can support and understand the assignments given for home. Therapists, parents and teachers schedule a time for the group that will suit everyone's needs.

- *Parent's instructions*: Reserve a scheduled time at home with your child to share the lessons learned in the program and to accomplish the assignments for next classes. Also reserve a time to celebrate initiative and growth within the family.
- *Facilitators*: two drama-therapists for each group. Although this program is not a therapeutic program, the techniques used are drawn from Drama Therapy. Therefore Drama Therapists are specifically trained to employ the methods in an efficient manner and are also prepared to deal with and contain any serious emotional issues that might appear, guaranteeing the safety of the group. The use of Drama Therapists is an advantage to the Self-Science curriculum program, which usually employs teachers to run the program, however teachers are not prepared to deal with more complex emotional situations that call for the attention of a trained professional.
- *Duration of the program*: the school year program - two lessons a week, plus 4 weeks of rehearsal time before performance.
- *Duration of group*: 45 to 60 minutes depending on the age of the group. Young children have a shorter attention span than older ones.
- *Size of group*: 10 to 15 participants - equal number of females and males, same group age.
- *Phases*: Phase I - Dramatic Play, Phase II - Scene Work, Phase III - Rehearsal for life, Phase IV- Culminating Enactment - Breaking resistance, Phase V - Performance. Please refer to Chapter III, Section I - pages 42, 43 and 44 in this paper.
- *Lessons and Goals*: 54 lessons divided into 10 different goals, created in a specific sequence to accomplish the goal of this program. Please refer to Chapter III, Section II-pages 44 and 45 in this paper.
- *Integrative model:* the 54 lessons and goals are divided accordingly to each Phase. The program is developed throughout the five different phases. Every phase explores a different lesson within a specific theme that was developed in a right sequence to

reach a specific goal. Please refer to Chapter III, Section III - pages 48 and 49 in this paper.

- *Guidelines*: Please refer to Chapter III, Section III - page 49 and 50.
- *Lesson format*: warm-up, action and closure (Emunah, 1994).

Every lesson initiates and ends with a ritual created by the group at the beginning of Phase I.

1. Warm-up is used to prepare the participants to engage in a creative process, through a variety of dramatic games and to introduce the lesson theme through a story (story-book, play, real-life story, myth, fairy-tale, parable, etc).
2. Action functions is used to explore enactment through improvisation (scene work and role-play) of the stories created by the participants that reflect the initial story told by the therapist.
3. Closure is used to share the experiences undergone by the group participants, to reflect on one's life personal experiences, to make a transition from the fictional world to the real world and to celebrate the process.
4. Assignment for home is used to encourage the experience learned in class to be shared and discussed with parents and vice versa.

- *Application to schools:* This program is based on the Self-Science curriculum which is already designed to fit the school's system, nevertheless the application of this program will vary accordingly to the philosophy and methodology of each school and it is open and flexible to changes and adaptations to best benefit the participant's needs.

Section IV

Samples of lessons

Please note that the following lessons do not correspond exactly to what might happen in a classroom, since the therapist follows the participant's needs, those might vary and might change the content of stories presented.

Group age focus: grades 1-2, help students become aware of the variety, intensity, and shifting of their feelings

Phase I: Dramatic Play - Trumpet Process (steps 1 – 3).

Goals 2: Developing a trusting attitude toward members of the class.

Lesson number 6: Trust.

Warm-up: Initiates with a ritual created by the participants during the first two weeks (lessons 1 to 4). Follows a dramatic game called Circle falls- " one person stands in the center of a circle formed by the group and lets his body fall in any direction. The group catches (or more precisely, contains) the person falling" (Emunah, 1994, p.171). After the game, introduce the concept of trust: What is trust? Why is trust important? Can we trust each other in the group? Was it easy to trust your peers to catch you? Would you like it to be different? A story read by the group follows: a blind man needs to cross the street and waits for someone to help him across. The end of the story is open and will be created by the group.

Action: the affective experience - instruct the participants to pay attention to the variety of feelings and sensations while undergoing both roles: blind person and leader.

Ask participants to choose a partner, someone they would like to know better. Then blindfold one of each pair. Participants lead their blind partners for 10 minutes on a trust walk around the classroom and then switch positions. Give instructions like: establish verbal and non-verbal communication with each other (squeezing hands, lifting shoulders, etc), never leave your partner alone, make the experience as interesting as possible for your partner, awakening all the sensations in the body: touch, smell, hearing, tasting.

Closure: cognitive inquiry - bring the group together in a circle and discuss the following questions: How did you feel leading? How did you feel following? Which one was easier? Were you scared? When did you feel most secure? How did it feel to have someone dependent on you and to depend on someone? What did it feel like to be deprived of your sense of sight? How do you think the blind man of the story feels? Do you think he can trust people? Does he need to trust people in order to survive? Based on your experience, what would you do if you were the blind man? The group decides how the story ends. The class ends with the ritual created by the group.

Assignment for home: think of a situation where your family needs to trust you, talk to them about your feelings and about theirs. Share the experience next week with the group.

Suggestion: initiate the blind fold game at home.

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Group age focus: grades 3-4, help students become aware of the tension caused by concern for social acceptance.

Phase II: Scene Work – Trumpet Process (steps 1 – 3).

Goal 3: Becoming more aware of multiple feelings.

Lesson number 18: Responsibility for feelings.

Warm-up: Initiates with a ritual created by the participants during the first two weeks (lessons 1 to 4). Follows a dramatic game called group sounding the movement - "one person stands in the center of a circle formed by the group and expresses non-verbally-through movement, gesture, or facial expression, various emotions. The group makes sounds or voices words that correspond to the person's motions" (Emunah, 1994, p.155). Everyone has a turn. After the game, the concept of responsibility is introduced. What is responsibility? Are we responsible for our feelings? Do we have control over our feelings? Do people always know how we feel? Can we read people's body language and understand their feelings? A story read by the group follows: The Ugly Duckling (Hans Christian Andersen, 1805-1875).

Action: the affective experience - instruct the participants to pay attention to the variety of feelings felt by their character. The group improvises the story or a different story with the same theme. Give instructions to encourage self-expression of emotions, to create a scenario, distribute roles accordingly to participants' preferences (identification), allow more than one participant to play the same character and improvise different scenes into the story. Prepare the atmosphere for improvisation, fun and flow and let the children take responsibility for the play. Prepare to use techniques in scene direction.

Closure: cognitive inquiry - bring the group together in a circle and discuss the following questions: Why was the duckling feeling sad? Why others did not treat him well? How could others react differently? What did he feel and do when he was treated badly? What did your character feel? Did you think other characters provoked feelings in your character? Could you think of an alternative feeling your character might feel in the same situation? How would you react in the same situation? Have you lived in a similar situation where people want you to be different from who you are? What did you feel? How did you react? Do you think people know how you feel? How can you express it to them, is it easy to express it? How can you get help? Can you think of two different reactions for the same situation? Who do you think is responsible for what you feel, others or yourself? If you could change this story how it would be? The group decides to modify (or not) the story based on the discussion and replays it (or not) in the next class. The class ends with the ritual created by the group.

Assignment for home: Think of a situation where you feel and want something different from your family, talk to them about your feelings and about theirs. Share the experience next week with the group.

Suggestion: initiate the Group sounding the movement at home.

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Group age focus: grades 5-6, help students to set healthy boundaries within their families and social groups.

Phase III: Rehearsal for living – Complete Trumpet Process.

Goals 6: Enhancing self-esteem in terms of awareness and accepting one's strengths.

Lesson number 37: Support and criticism.

Warm-up: Initiates with a ritual created by the participants during the first two weeks (lessons 1 to 4). Follows a dramatic game called group sculpting - the therapist brings bags of every person's name in the group. The bags are passed around and the participants write down on paper one strength for every person in the group and put them in the respective bags. The group makes a circle and one person volunteers to be in the center. Her/his bag is passed around, another participant draws the first strength, reads it and molds the person into a representation of her/his strength. The other members of the group have to guess what the strength is. Everyone has a turn. Focus on people's different strengths to emphasize we are all different and all have something to learn from one another. After the game, introduce the concept of self-esteem, support and criticism. What is self-esteem? What is the difference between strength and weaknesses? Do we have to be good at everything? What is support and criticism? What does it mean to you? How can we ask for support and understand our limits? A story line used to inspire improvisation follows: a student arrives at home with two pieces of news: he/she just got a D in Math and an A in Literature. What are the parents'reaction? What happens at the end?

Action: the affective experience - the participants are instructed to reflect on their real life situations similar to the story told. The group comes to a common agreement and enacts an improvised story that represents the group's theme. Give instructions to encourage self-expression of emotions, to create a scenario, distribute roles accordingly to participants' preferences (identification) and allow more than one participant to play the same character. Prepare the atmosphere for improvisation, fun and flow and let the children take the leadership of the play. Prepare to use techniques in scene direction. Make sure you use doubling with students representing the emotional and thinking brain. By now the participants will be trained enough to

make emotional and thinking statements and also to ask questions they learned through the cognitive inquiry time.

Closure: cognitive inquiry - bring the group together in a circle and discuss the following questions: What did your character feel? Can you recognize the character's strengths and limitations? Did your character feel supported or criticized? Is your character more prone to criticize or to support? What price does the character pay when he is critical? What does the character gain or lose when he is supportive? Can the character use his strengths to be supportive? How would you react in the same situation? Is this a common pattern of yours? If this is your pattern, what do you get out of it? How do people react to you when you act like that? Can you think of two different reactions for the same situation? What happens to you if you try the new behavior? If there is an alternative behavior, which one would you choose? What has to happen for these new endings to be real? The group decides to modify (or not) the story based on the discussion and replay it (or not) in the next class. The class ends with the ritual created by the group.

Assignment for home: think of a situation at home where you want to feel supported and where you felt criticized by your family, talk to them about your feelings and about theirs, draw boundaries, showing where your strengths and limitations are. Share the experience next week with the group.

Suggestion: initiate the group sculpting at home.

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Group age focus: grades 7-8, help students to build healthy images of their emerging adult self, their friendships, and their choices in the world.

Phase IV: Culminating enactment - breaking resistance- Complete Trumpet Process.

Goals 8: Becoming aware of major concerns.

Lesson number 43: Projected fear.

Warm-up: Initiates with a ritual created by the participants during the first two weeks (lessons 1 to 4). Follows a dramatic game called telephone- a disconnected telephone is placed in the center of the room. Volunteers are encouraged to come and make a phone call to their parents and tell them the things they are concerned about. The therapist helps the volunteers playing the parents on the other side of the line. Everyone has a turn. After the game, introduce the concept of fear. What is fear? What are you afraid of? Do you have fears about your personal safety? What kinds? Do you fear some kind of people or animal? A story line used to inspire improvisation follows: two parents were at the kitchen talking about their daughter, when their daughter entered the kitchen she heard them saying…

Action: the affective experience - instruct the participants to pay attention to the variety of feelings felt by their character. The group enacts the story or improvises a different story with the same theme. Give instructions to encourage self-expression of emotions, to create a scenario, distribute roles accordingly to participants' preferences (identification), allow participants to play the same characters and improvise different scenes into the story. Prepare the atmosphere for improvisation, fun and flow and let the children take the leadership of the play. Prepare to use techniques in scene direction. Make sure you use at least role-reversal, repetition and doubling with students, representing the emotional and thinking brain.

Closure: cognitive inquiry - bring the group together in a circle and discuss the following questions: What did your character feel? Did your character fear his parents' opinion about him? What did your character hear that made him most afraid? Was your character afraid of loosing something? How would you react in the same family situation? What are the statements you hear from others that make you afraid? Do you believe in those statements? Do those statements reflect any truth about you? Are you afraid to disappoint people? Are you afraid of people's expectations? What are your own expectations? What are the strengths that conquer your fears? How can you own and communicate your fears? How do you feel when we talk about fears? Is this a common pattern of yours? If this is your pattern, what do you get out of it? How do people

react to you when you act like that? Can you think of two different reactions for the same situation? What happens to you if you try the new behavior? If there is an alternative behavior, which one would you choose? What has to happen for these new endings to be real? The group decides (or not) to modify the story based on the discussion and replay it (or not) in the next class. The class ends with the ritual.

Assignment for home: write down and share the comments you would like to hear about yourself from your family. Talk about the opinion you have about yourself, your concerns and about theirs. Share the experience next week with the group.

Suggestion: initiate the telephone game at home.

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Group age focus: adults (teachers and parents). Help adults to build realistic expectations of role models they wish to become for their children.

Phase V: Performance - Complete Trumpet Process.

Goals 10: Experimenting with alternatives behavioral patterns.

Lesson number 53: affirming growth.

Warm-up: Initiates with a ritual created by the participants during the first two weeks (lessons 1 to 4). After that, reminds that the group is approaching the last class and will begin the rehearsals for the play (performance). A dramatic game called blessings follows: the participants get in a circle, one person volunteers to be in the center with eyes closed. The circle becomes smaller, getting closer to the person in the center. The participants are instructed, one by one, to bless that person and celebrate her/his growth. Touch, words, sounds and music can be used while one person is blessing, the others mirror her, emphasizing the type of communication chosen by her. Before the person leaves the center she/he expresses verbally or non-verbally one of her/his old patterns she/he was able to modify and leave behind while the other participants mirror her/him. Everyone has a turn. After the game, introduce the concept of growth and self-evaluation. What is growth? How can you self-evaluate your progress? Can you measure growth?

Are you living up to your expectations? Are those expectations realistic? Do you respect your limits? Do you allow yourself and others the space to make mistakes? Are you doing your best? Are you a perfectionist? Do you ask for help if you are having difficulty to reach a goal that you set up for yourself? Does growing ever end? A story line (based on the play developed) that will serve to enrich and inspire, during improvisation, the behaviors of the characters already created by the participants follows: on a Sunday afternoon, the group of characters meets in a park to discuss how each of them can contribute to raising awareness in their community about the violence that their children are exposed to, while watching cartoons on television. It is important to instruct the characters to take into account their children's opinion.

Action: the affective experience- instruct the participants to pay attention to the variety of strengths and talents they can contribute to the group. The group enacts the story or improvises a different story with the same theme. Give instructions to increase self-esteem, empathy and group collaboration. Prepare the atmosphere for improvisation, fun and flow and let the adults take the leadership of the play. Prepare to use techniques in scene direction. Make sure you use (at least) playing with time, taking over the role, adding or eliminating characters and doubling with adults representing the emotional and thinking brain.

Closure: cognitive inquiry - bring the group together in a circle and discuss the following questions: What did your character feel? Did you observe any similarity in you character's patterns between the last class and today? Was your character challenged enough? Did your character take new risks, never taken before? Did your character get support and feel space to express herself/himself with her/his friends? Did you observe your character's best strengths? Was it challenging for your character to rely on her/his strengths to overcome the discussion and come to a final conclusion? How did your character use her/his strengths? Was your character satisfied with the results? How would you react in the same situation? Is this a common pattern of yours? If this is your pattern, what do you get out of it? How do people react to you when you act like that? Can you think of two different reactions for the same situation? What happens to you if

you try the new behavior? If there is an alternative behavior, which one would you choose? What has to happen for these new endings to be real? The group decides (or not) to add or modify scenes or behavior of the character into the play based on the discussion and replay it (or not) in the next class. The class ends with the ritual.

Assignment for home: talk about violence on television with your children (home and classroom), explain to them what violence is, how you feel and what you think about it and ask about their feelings and thoughts around this issue. Share the experience next week with the group.

Suggestion: do not be ashamed to admit to your child that you made a mistake. Apologize and explain why it happened and tell her/him the steps you are taking in order for you to change. Explain that you are both learning together and growing together. Listen to your child's feelings and thoughts about the situation.

Section IV

Summary

The first section described the roots of *Preventative Programs* and some of the features of a Drama Therapy program that promotes emotional and social learning into schools; justified the importance of parents and teacher's participation into the Program; described the structure of the *Preventative Program*; and outlined samples of the lessons offered by the program.

Chapter V

Conclusions

Introduction

The intention of this chapter is to review, through conclusions, if the purpose of this research paper is in line with the theoretical material presented. This chapter is divided into four sections.

Sections:

I. Conclusions regarding research questions.

II. Limitations of the study.

III. Prevention, therapy and education: final clarifications.

IV. Summary.

Section I

Conclusions regarding research questions

Based on theoretical foundations and research findings drawn from both fields, it seems correct to conclude that both fields are composed of similar philosophies and can benefit from one another when combining methodologies that are complementary in format and content. For this reason, and based on the data gathered in this research paper, I conclude that it is possible to integrate Emotional Intelligence and Drama Therapy to develop a *Preventative Program* for schools. Drama Therapy offers the psychological, therapeutic and artistic means, while Emotional Intelligence offers the biological and scientific foundation. School settings offer the social environment and the educational method. All of them strive to promote human development.

The Self-Science curriculum methodology complements, as well as parallels, the Drama Therapy techniques. Both methodologies constitute sequential objectives, guidelines, elements, methods and phases designed to serve as a structure for personal growth. These methodologies perfectly blend, making possible the creation of an effective *Preventative Program*. The skills naturally fostered by Drama Therapy comprise the same fundamental components of Emotional Intelligence, which are the foundations of the Self-Science curriculum. For this reason, I can conclude that the *Preventative Program* design was based on an integrative model that blended those two structures into one powerful means to promote Emotional Intelligence.

The structure of the *Preventative Program* is designed accordingly to the participants' developmental, emotional and psychological stages. The content of stories offered, combined with the sequential phases of Drama Therapy and the therapist's training, make it possible to establish a structure that provides safety and respect for an individual unique needs and limitations, while working in a atmosphere that fosters gradual transformation. For this reason, I can conclude that the Drama Therapy techniques selected for the *Preventative Program* are flexible enough to be adapted to every individual and group's necessity.

The Self-Science curriculum, an integrative part of the *Preventative Program*, has been designed to fit scholastic programs. According to its creator, in order to implement the Program in a format applicable for schools, there are some elements that need to be addressed. The elements are: agreement and commitment from the administration, teachers, students and parents; agreement about whether the *Preventative Program* is an elective or required class; agreement about funding and grants (who will sponsor the program); agreement about the number of students entering the program; measuring the consequences regarding the students who are not participating for various reasons; and adapting the application of this program to every schools' philosophy and methodology by being open and flexible to changes that best benefit the participant's needs (Freedman; Jensen; McCown & Rideout, 1998). For this reason, I can conclude that the Self-Science curriculum offers enough guidelines, based on more than thirty years of experience, to apply the *Preventative Program* in a format applicable for schools.

Section II

Limitations of the study

This research paper is limited to its theoretical construction. Nevertheless, I hope that the integration of Drama Therapy and the Self-Science curriculum, with the intention to promote Emotional Intelligence as a preventative measure, will further inspire and encourage the creation

of a network among professionals working in education, psychology, creative arts therapies, and also further a connection between families and schools.

In the coming future, it is my intention to apply this project into the Public School system. I wonder if this project could be extended and become part of a quantitative research. I also wonder what the implications and influences of such a research of this scope could have on the school system. Hence proving the effectiveness, validity and reliability of my study will be part of a future project dedicated to its elaborated application. However, I realize that the *Preventative Program* created for this research paper has to be perfected and extended as to become reliable and effective. Because of the limited scope of this research paper I was not able to deepen my exploration.

I plan to create a manual for schools describing each one of the fifty four lessons in a detailed process and the other features that are an integrative part of the *Preventative Program.* I also hope to further develop my research in the area of developmental psychology, with an emphasis on emotional development in relation to social interaction (giving emphasis to cultural influence); developmental education, with an emphasis on educational development (paying a special attention to the area of language); creative arts therapies, with an emphasis on Drama Therapy and Dance Therapy; drama in education, with an emphasis on dramatic development; social development, with an emphasis on family context; and emotional intelligence with an emphasis on the educational implications.

I can only hope that this research offers a new and exciting perspective in both fields, which will further inspire connections among professionals that together, will work for the benefit of human development.

Section III

Prevention, therapy and education: final clarifications.

I would like to add some clarifications about the *Preventative Program*. It is essential to differentiate prevention, therapy and education. The intention of this *Preventative Program* is to *prevent* and not to *treat*. The prevention of Emotional Illiteracy aims to avoid future therapeutic treatment. Therapy aims to *treat* physical or mental disorders already diagnosed by a doctor or by a therapist. Therefore it is important to emphasize that participants will not be previously diagnosed and no treatment will be prescribed. This *Preventative Program* is an educational program that offers participants the opportunity to *learn* through formative and personal experience how to develop themselves emotionally, psychologically and socially. However, because of the nature of this program, which aims for personal development, it is inevitable that personal emotional, psychological and social issues can arise. Therefore, the application of Drama Therapy techniques, which are tools developed to help the individual to overcome problems and personally grow, are used in order to guarantee the efficacy of such program; and the use of Drama Therapists as facilitators to guarantee the efficacy of the program and safety of the group. It is important to clarify that any occurrence of severe cases of mental and emotional disorders during the program will be reported to a different practitioner and refereed to further treatment. To conclude, education is a framework that has been used for hundreds of years to attain personal development in the intellectual realm. Now, the upcoming challenge offered by the *Preventative Program* is to expand its functions towards the emotional and social realm, so to give human beings the opportunity to transform their inner and outer world through a more well-rounded education.

Section IV

Summary

This chapter has answered the research questions proposed in the first chapter of this research paper, presented the limitations of this study, described the intentions of the researcher in relation to this project in the future, and suggested additional theoretical investigations.

Final note

I hope the bureaucratic system of public schools, can become sensitized to the emotional needs of students, take the initiative to nurture a connection between schools and family, and support the community to take steps towards *Preventative Programs* that foster Emotional Intelligence through the alliance between Drama Therapy and the Self-Science curriculum.

I would like to end this paper by reminding everyone that everything we dream is possible. At the moment we say it is impossible, that is the belief we imprint into the universe, and the response we are going to receive corresponds to that belief. Believe in your dreams, take the first step and God, through the universe, will take care of the rest.

Glaucia Cristina Martin

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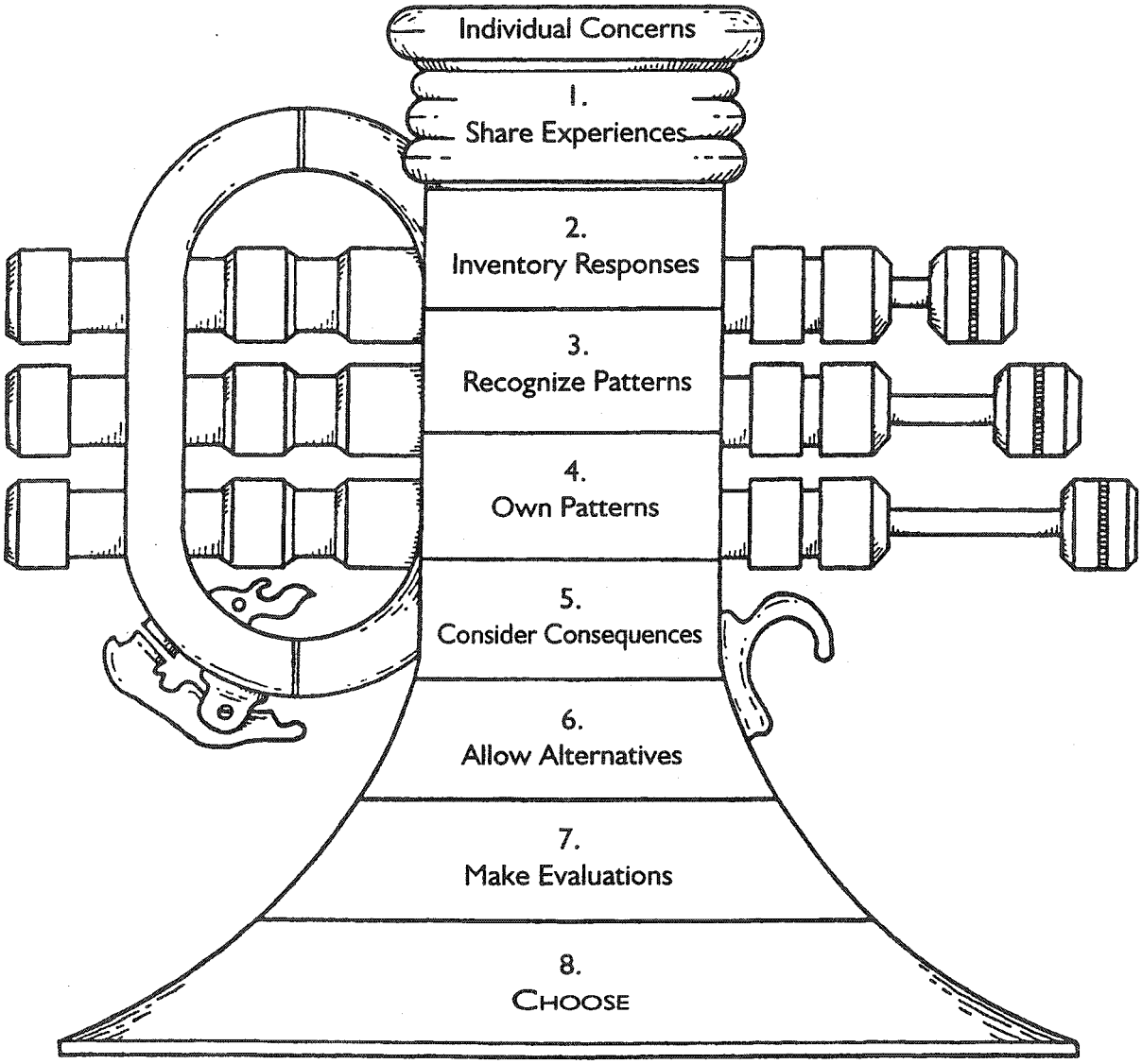
Appendices

Appendix A

The Trumpet Process

Figure 3



Step 1. I interact with a situation that generates data.
Step 2. How did I respond? What was unique? What was common?
Step 3. What is typical of me?
Step 4. What function does this pattern serve me?
Step 5. What does happen, or could happen, in my life because of this pattern?
Step 6. Will I allow myself any additional patterns of responses?
Step 7. What happened when I allowed myself a new behavior?
Step 8. Now that I have a choice, which behavior do I want?

Appendix B

Figure 15: Rubric for EQ Assessment

EQ (emotional intelligence) Behaviors	Example of emerging level behavior	Example of sophisticated level behavior	Example of this person s behavior in this area	Demonstrated frequency of behavior Consistent ... Frequent ... Intermittent ... Rare
Demonstrates empathy	Comforting touch or pat to person who is distressed.	Accommodates frustrating behaviors from distressed friend.		
Communicates own feelings	Labels core emotions (e.g., I am happy).	Labels blends of emotions, (e.g., I am frustrated but hopeful).		
Controls impulsive behavior	Sort-term delay of gratification (e.g., saves candy for later).	Redirects impulse, (e.g., goes jogging when frustrated).		
Sets and works toward goals	Plans cause and effect, (e.g., I will read three pages before I break).	Manages multi-step process over months.		
Takes care of own emotional needs	Chooses friends who treat her well.	Validates own good behavior & principles.		
Listens to / focuses attention on others	Is quiet when someone else tells a story.	Reinforces listening through body language and sounds.		
Includes and reaches out to others	Acknowledges presence of others even when otherwise engaged.	Sits with people who are not friends or popular.		
Respects group	Uses kind/healing/nice words.	Volunteers to tutor others in free time.		
Accountable for behavior	Admits to tearing a book.	Voluntarily tells teacher it was not fair that he got extra time on paper.		
Uses optimism	Tomorrow I will try the big slide again.	I failed because I did not study enough but I m not a failure.		

The ability to actualize these behaviors varies greatly with development and environment.