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CLASSIFICATION OF PREVENTION THROUGH DRAMA CYBER-BULLYING PROGRAMS IN NASSAU COUNTY

A Thesis Presented

by

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Abstract of the Thesis

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The issue of bullying is not new, but as recent headlines suggest new social media bullying or cyber-bullying is making it worse. Nassau County BOCES arts in education website is a resource a where educators and artists can connect and work together. The Nassau County BOCES website lists over 42 different theatrical companies and artists who have specifically created programs to educate youth about cyber-bullying. I have taken these programs and classified them in order to help educators navigate the field and as a first step toward a study involving the effectiveness, or the impact on student behavior, these prevention through drama programs have.

Dedication Page

This thesis is dedicated to teenage victims of cyber-bullying all over the world.

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Acknowledgments

I would like to thank my advisor, Elizabeth Bojsza who has supported and taught me a great deal throughout my career at Stony Brook. Thank you to my committee of one Jeanette Yew whose intelligence and creativity never cease to amaze me. To my Mom and Dad who are a constant inspiration to me and who taught me to never give up or stop reaching for the stars. Last but not least to John Sinnamon my patient editor. Thank you for your guidance, intelligence, and gentle nudging without which this thesis would never have been completed.

INTRODUCTION

*"The function of theatre is to
teach and to please."*
-Roman Poet Horace

Recent headlines featuring stories of teen violence have focused national attention on the emotional and physical destruction resulting from bullying. As online social media networks continue to grow in size and popularity so does the bully's proverbial playground. Most adolescents and teens are comfortable using technology, and technology has become an important part of their social lives. While using technology can be an outlet for creative expression and teach teens useful skills, it is also quickly becoming a place for teens to anonymously bully other teens without fear of retribution. When teens use communication technology to say hurtful, embarrassing, or threatening things about another teen it is called cyber-bullying. Cyber-bullying can be very emotionally damaging to teens, and can have legal consequences for teens and their parents. New national and state laws to crack down on the abuse of others through digital means are currently being proposed and passed. Government officials are taking the issue of cyber-bullying very seriously and as the effect on the victim become more severe so does the punishment. Educating youth about the consequences and responsibilities that accompany the use of technology has become a major focus for school boards and educators across the nation. Providing programs that teach teens to respect others and to take a stand against cyber-bullying may even become mandatory for New York State public schools.[1]

At least since the time of Plato and Aristotle, social philosophers have recognized the potential of art and the stage to powerfully impact and affect its audience. With the power to

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[1] Cyberbullying Research Center - Cyber Bullying Examples, Cases, Laws, Articles, Stories, Presentations, Videos, Facts, Statistics. "*State Cyber-Bullying Laws; A Brief Review of State Cyberbullying Laws and Policies.*" <http://www.cyberbullying.us/Bullying_and_Cyberbullying_Laws.pdf>

connect, persuade, move, and teach it seems only natural to integrate theatre with education. Twentieth century drama in education theorists like Gavin Bolton, Dorothy Heathcote, Neillie McCaslin and Cecily O'Neill have long argued the importance of the performing arts in a student's social development. This is because of all the arts, drama has the ability to directly *involve* the student intellectually, emotionally, physically, verbally, and socially simultaneously through the use of play and imagination. "As players, children assume the roles of others, where they learn and become sensitive to the problems and values of persons different from themselves. At the same time they are learning to work cooperatively, for drama is a communal art; each person necessary to the whole."[2] It is for this reason drama in education cyber-bullying prevention programs are becoming more and more appealing to education administrators.

The wide-spread use and serious repercussions of cyber-bullying have inspired many artists and theatre companies to create interactive thought provoking prevention programs. These programs draw on a variety of dramatic methods and techniques that engage and educate students about the potential dangers of the internet as well as what to do when they or someone they know is bullied online. Nassau County, Long Island provides a website where artists can register their programs and educators can find and bring these programs to their schools.[3] Choosing the most effective and engaging program for a specific school or group of youth without a lot of knowledge in the field can be overwhelming. In this paper, I will classify each of these programs based on their initial theatrical approach, their creators, and the methodology and medium used. This system is designed to help teachers not trained in theatrical techniques better navigate the field and to raise questions about how to evaluate a specific program's effectiveness. Six programs are herein analyzed in great detail and were chosen based on their

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[2] McCaslin, Nellie. *Creative Drama in the Classroom and beyond*. (Boston: Allyn and Bacon, 2006)

[3] See https://nb.nassauboces.org/artsined for the complete list.

uniqueness and ability to clearly demonstrate the classification system. There are no hard and fast rules however, and many of the programs listed could fall into more than one category but the core of each program inherently falls within the system.

THE PROBLEM OF CYBER-BULLYING

> "*Someday we will remember not the*
> ***words*** *of our* ***enemies***, *but the*
> ***silence*** *of our* ***friends***."
> -Martin Luther King Jr.

Amanda Cummings of Staten Island NY, Jamey Rodemeyer of Buffalo NY, and Tyler Clementi of Buffalo NY were all victims of a new kind of school yard bully; the cyber-bully. Cyber-bullying affects a large number of adolescents and teens on a daily basis. It involves using technology, like cell phones and the Internet, to bully or harass another person. According to the *Cyberbullying Research Center,* "over eighty percent of teens use a cell phone regularly, making it the most popular form of technology and a common medium for cyber-bullying." The National Crime Prevention Council states that 43 percent of teens are subject to some form of cyber-bullying daily and that number rises to 53 percent for lesbian, gay, bisexual, and transgender (*LGBT*) teens.[4] The psychological and emotional outcomes of cyber-bullying are similar to face to face bullying outcomes; except that with cyber-bullying there is often no escape. While school may end at 3 p.m. and the school yard bully goes home, the Internet is available all the time. The anonymity the Internet affords allows the bully to hide behind their acts creating a sense of invisibility. Unfortunately once things are circulated on the Internet, they may never disappear. Suicide continues to be one of the leading causes of death among youth under the age of 14.[5] Unfortunately it is becoming even more common for teens to commit suicide or "bullycide" after the pressure of being bullied online.

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[4] "Cyber Bullying Statistics." *Bullying Statistics*. 2009. Web. <http://www.bullyingstatistics.org/content/cyber-bullying-statistics.html>.

[5] Centers for Disease Control and Prevention. *Centers for Disease Control and Prevention*, 05 May 2010. Web. <http://www.cdc.gov/nchs/data/databriefs/db37.htm>.

On January 10, 2012 Amanda Cummings age 15 committed "bullycide" after being tormented for months by her peers online. According to the New York Daily News, "bullies had taken her phone, shoes and jacket and even posted callous comments on her Facebook page as she lay fatally injured in a bed at Staten Island University Hospital." Amanda's cousin told the paper that the bullying started about three months prior to her suicide after "one girl and her small crew, who were in the same grade, became jealous of Amanda's friendship with an 18-year-old boy" that she met online. [6]

Jamey Rodemeyer was targeted by cyber-bullies who harassed him for being a gay teen. According to ABC news, Jamey had just started his freshman year at Williamsville North High School when students began posting hateful comments with gay references on his *Formspring* account; a website that allows people to post comments about someone on a global social network anonymously. One post read, "'I wouldn't care if you died. No one would. So just do it :) It would make everyone WAY more happier!'" [7] His parents commented that he had been bullied since middle school but seemed to be getting stronger at facing his attackers but now in high school the online bullying became too much for him to overcome. Jamey committed "bullycide" in 2011 at the age of 14.

Tyler Clementi, a Rutgers University freshman, was also a victim of cyber-bullying because of his sexual orientation. Clementi committed "bullycide" after his roommate recorded him with another man in their dorm room and posted the video online for others to see. He then tweeted about having seen his roommate "making out with a dude" — a tweet that anyone on the

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[6] Boyle, Christina. "'Bullied' Staten Island Teen Kills Self." *New York Daily News*. NYDailyNews.com, 03 Jan. 2012. Web. <http://articles.nydailynews.com/2012-01-03/news/30586229_1_facebook-page-girl-and-police-gentle-soul>.

[7] James, Susan Donaldson. "Jamey Rodemeyer Suicide: Police Consider Criminal Bullying Charges." *ABC News*. ABC News Network, 22 Sept. 2011. Web. <http://abcnews.go.com/Health/jamey-rodemeyer-suicide-ny-police-open-criminal-investigation/story?id=14580832>.

Internet could read, and that Clementi himself did read the very next day. To make matters worse Ravi, Clementi's roommate, prepared to repeat his intrusion by tweeting about his plans and inviting others to watch a second time.[8] Clementi's death led to a high profile criminal case which ended in the conviction of his roommate Ravi on all 15 counts he faced, including invasion of privacy, bias intimidation, and a hate crime.[9]

The increasing number of "bullycides" over the last few years has prompted national and state legislatures to create new laws across the nation. As of February 2012, 48 states have bullying laws in place and 14 of those include classifying cyber-bullying as a crime. Senator Jeffrey D. Klein of Bronx/Westchester created a bill for New York that "essentially updates old stalking and harassment laws to include cyber bullying." The proposed bill would update the crime of third degree stalking to include bullying of a youth by electronic communications. It also adds online communications as a means of which to commit aggravated harassment. "Additionally, it would allow certain types of cyber-bullying to be prosecuted as hate crimes." Aggravated harassment and third degree stalking are currently class "A" misdemeanors that carry a punishment of up to a year in jail. [10] The state of New York has recently proposed a bill that would protect youth from being bullied or cyber-bullied on school grounds as well. That bill reads:

> H.B. A04028 (S 7158) – (PROPOSED): Adds provisions to education law which would prohibit "bullying and cyber-bullying on school property, including a school function." Establishes a class B misdemeanor of failure to report hazing *and requires instruction to discourage bullying and cyber-bullying in schools and polices for*

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[8] Dharun Ravi Was Convicted of Serious Hate Crimes against Tyler Clementi but Sentenced to Little Time." *NY Daily News*. Web. <http://www.nydailynews.com/opinion/dharun-ravi-convicted-serious-hate-crimes-tyler-clementi-sentenced-time-article-1.1082158>.

[9] "Tyler Clementi's Parents: Jury Got It Right." *CBSNews*. CBS Interactive, 23 Mar. 2012. Web. <http://www.cbsnews.com/8301-201_162-57403656/tyler-clementis-parents-jury-got-it-right/>.

[10] Mathias, Christopher. "Amanda Cummings' Suicide Prompts Cyberbullying Bill In New York." *The Huffington Post*. TheHuffingtonPost.com, 01 Feb. 2012. Web. <http://www.huffingtonpost.com/2012/01/09/amanda-cummings-suicide-prompts-cyberbullying-bill_n_1195204.html>.

schools to be enacted. "'Cyber-bullying' means a course of conduct or repeated acts of abusive behavior by communicating through electronic means, with a person anonymously or otherwise over a period of time committing such acts as, but not limited to, taunting, insulting, humiliating, harassing, menacing, sending hate mail or embarrassing photographs."[11] (my italics)

If this bill passes it would require NY schools to include a cyber-bullying "instruction" or prevention program for its students every school year. Getting students to listen and pay attention to these programs, however, can be a bit challenging. This is where a drama in education programs can make an impact.

[11] Cyberbullying Research Center - Cyber Bullying Examples, Cases, Laws, Articles, Stories, Presentations, Videos, Facts, Statistics. "*State Cyber-Bullying Laws; A Brief Review of State Cyberbullying Laws and Policies.*" <http://www.cyberbullying.us/Bullying_and_Cyberbullying_Laws.pdf>

DRAMA IN EDUCATION

It is argued that the primary purpose of theatre is to entertain the masses; however this is just one in a long list of social functions theatre can serve. At various times throughout history theatre has been a part of religious ritual, a civic celebration, a propaganda vehicle, and a means of educating the masses. The origin of the theatre is largely unknown but many theorists believe it began in ancient Egypt when priests would reenact stories of the gods to an audience of believers.[12] These religious reenactments were common to many cultures and often became festivals or celebrations. The Greeks yearly celebrated and praised the Greek god Dionysus. Celebrating Dionysus, the Greeks believed, would bring them healthy crops and healthy children. Although it is difficult to say when, the Greeks moved from using theatrical performances as part of a religious ritual to enjoying the performance for its own sake while still using it to communicate important stories or information. The Greek playwrights manipulated the dramatic structure often to convey a particular political message. Many historians argue that the impact of these plays led the Greeks to march on Athens to fight against the aristocracy. This indirectly some say led to the development and birth of democracy.

The Roman Poet Horace defined the function of theatre as to teach and to please. At times the educational potential of theatre has been considered its most important asset. It has been said that drama and education have been formally associated since the Renaissance, "when training in language, literature, oratory and moral virtues were among educational goals."[13] Eighteenth and nineteenth century melodramas offered a multitude of heroes and villains for the

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[12] Wainscott, Ronald Harold, and Kathy Fletcher. *Theatre: Collaborative Acts*. (Boston: Allyn & Bacon, 2010). 6-7

[13] Taylor, Philip, and Christine D. Warner. *Structure and Spontaneity: The Process Drama of Cecily O'Neill*. (Stoke on Trent, UK: Trentham, 2006) 5, 31

public to learn valuable moral lessons. This controlled manipulation of the dramatic form in this way allows creators the ability to pass on or reinforce a particular view point.

In the early twentieth the bond between theatre and education became stronger as artists who were also educators saw the potential it could have in the classroom. Winifred Ward is considered one of the earliest American pioneers of linking drama and classroom education or *Drama in Education (*D.I.E.). In the 1920's and 30's she created a new teaching method using classical dramatic structure that she called "creative dramatics."[14] Creative dramatics places heavy emphasis on self-expression, literature appreciation, and proficiency in spoken English. The foundation of her work has nothing to do with a script. In her own words, "instead of memorizing set speeches and acting parts in the way the teacher directs, the children develop plays out of their own thoughts and imaginations and emotions."[15] The idea of creating a play out of the students' thoughts and imaginations is exactly how the Greeks approached their play contests so many years before. Ward's approach to using dramatic activity to aid in the learning process inspired a great deal of scholarship and study into the many theories and effectiveness of drama in education.

Each emerging D.I.E scholar and theorist developed and added to the field creating new exercises to explore character, movement, and voice. The foundation of D.I.E. is built upon the assumption that learning arises from the experience and the engagement within a dramatic world, either as a *participant* or as a *spectator*. D.I.E. theorist Nellie McCaslin states that drama in education "is used to expand children's awareness, to enable them to look at reality through

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[14,] Blatner, Adam, and Daniel J. Wiener. *Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance*. (New York: IUniverse, 2007) 90-91

[15] "American Alliance for Theatre and Education (AATE)." *American Alliance for Theatre and Education (AATE)*. Web. <http://www.aate.com/>.

fantasy, to see below the surface of actions to their meanings.[16] Dr. Cecily O'Neil also believed that drama could be used as a vehicle for youth to articulate their own special relationship to the world and therefore developed her own structured approach she calls "process drama." O'Neil developed a specific structured frame work that allows the participant to learn in the "process of *participation* in the drama itself."[17] With the ability to engage and to directly involve the student it is no wonder that artists who create cyber- bullying prevention programs borrow from the many methodologies and practices developed by drama in education theorists.

Prevention Through the Arts vs. Prevention Through Drama

Theatre in Education (T.I.E), Dramatic Education, Developmental Drama, Child Drama, Informal Drama, Participation Theatre, Theatre by Children and Youth, Theatre for Young Audiences, *Theatre for Children, Theatre for Youth, Arts in Education,* and *Drama in Education,* are just a few of the "titles" given to pedagogical approaches to drama in education. Each title has unique aspects, but the foundation of each has roots firmly in classical dramatic methods. Attempting to define them individually because of their similarities is difficult at best. Making a distinction between *Arts in Education* vs. *Drama in Education* and for that matter *prevention through the arts* vs. *prevention through drama* for example, immediately triggers complicated linguistic debates over the exact definitions of *drama* and *art*. There is an endless supply of theses and dissertations arguing the parameters that define the fields *Arts in Education*, vs. *Drama in Education*, and even *Theatre in Education*. Professor Jonathan Levy argues that there are even problems in choosing the correct conjunction or preposition to use when connecting the

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[16] Blatner, Adam, and Daniel J. Wiener. *Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance*. (New York: IUniverse, 2007) 90-91

[17] Taylor, Philip, and Christine D. Warner. *Structure and Spontaneity: The Process Drama of Cecily O'Neill*. (Stoke on Trent, UK: Trentham, 2006) 5, 31

nouns *art* and *education*. "Is it art in education? Or education in art? Or (…) education through art?" [18] Professor Phillip Taylor attempts to explain the confusion in defining the terms *drama* and *theatre* by associating them with academic levels. For example, he writes that at the college level *drama* usually means written text and therefore *theatre* implies performance. In primary schools according to Taylor *drama* refers to improvised enactment of an event where the goal is not a performance but the experience gained in the exercise and the term *theatre* therefore indicates the formal study of acting techniques and stagecraft.[19] The one vocabulary term that most theorists agree upon is the definition of *arts.* The term *arts* implies all art forms i.e. music, visual art, literature, theatre and drama. Prevention programs of the nature I present in the following discussion often use a wide variety of techniques including those that incorporate other art forms. In order to clarify and simplify the debated definitions to educators outside the field I propose the phrase *Prevention Through Drama.* Prevention through drama carries the implication of learning *through* the subject. The following prevention programs are a mix of both drama (as an experience) and theatre (as a performance). Though I do not deny that other art forms may be and are used, I have adopted the label *prevention through drama* because the first steps in the creation of the majority of the programs below are all built on a long standing tradition of improvise theatre games and dramatic techniques, or as Taylor puts it, "informal improvised enactment."

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[18] Levy, Jonathan. *Practical Education for the Unimaginable: Essays on Theatre and the Liberal Arts.* (Charlottesville, VA: New Plays, 2001) 10

[19] Taylor, Philip, and Christine D. Warner. *Structure and Spontaneity: The Process Drama of Cecily O'Neill.* (Stoke on Trent, UK: Trentham, 2006) 5

CLASSIFICATIONS

While it may be unrealistic to expect that any one program will change a student's behavior, prevention through drama programs often connect with students in ways other programs do not. Prevention through drama programs can stress the importance of individual prevention efforts like bystander intervention, provide information about who to talk to, debunk myths and stereotypes, and model protective attitudes and behaviors all in an engaging and often entertaining way. If a student feels that s/he can relate to the program either through the drama or humor, they are more likely to be open to the message. Prevention programs that employ the arts are often followed by question and answer sessions with the hope that they are internalizing the messages they heard, but hadn't absorbed before. Sometimes prevention through drama programs are followed by workshops that offer audience members the opportunity to build skills, such as assertiveness. The ability to connect with students on a personal level, model preventive behaviors, and help build self-esteem skills through engaging activities are what make prevention through drama programs so appealing to PTA's and school boards.

The "Boards of Cooperative Educational Services (BOCES)" of NY is an organization that provides a place for PTA's and school boards to research educational programs and services within the state.[20] BOCES partners with districts to provide a broad range of services and programs for youth. The Nassau county BOCES branch provides a wide variety of *Arts in Education* programs, which include a large number of different cyber-bullying prevention programs available to local schools. Touring and local theatre companies, as well as artists of all kinds can register their programs with the website. The number and variety of cyber-bullying prevention programs seems to grow longer each year. Why so many? It comes down to simple economics; there is currently a demand in the state of NY for cyber-bullying prevention

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[20] *Artists in Schools*. Nassau BOCES, 2002. Web. <https://nb.nassauboces.org/artsined>.

programs and there is no shortage of artists who want to supply said programs. Unfortunately, the quality and effectiveness of some programs may not be worth the money. This ill-fated system of supply and demand creates market opportunists. Market opportunists are individuals seeking that ever elusive million dollar idea without consideration for content or quality. Exposing youth to any kind of drama and/or art is important and holds a lot of value and merit, but when it comes to prevention programs particular methods have shown to have more of an impact on students than others. For this reason I have created a classification system for educators as a way to compare and contrast the variety of programs available.

When you study the BOCES website you will notice a large number of "incorporation" businesses like *Academic Entertainment Inc*., *Encore Preforming Arts Inc.,* and *Moblie Ed Productions Inc.,* as well as non-profit touring companies like *Stories of Substance* and individual teaching artists with talents ranging from puppetry to drum circles to magic. I have analyzed and researched each program placing them into categories based on the following parameters. Parameter one concerns the artist or companies' particular foundation approach of which I identify two: process and product. Programs that are designed for small classroom groups are classified as process, and programs designed for large school assemblies are classified as product. Parameter two concerns those who are creating the program i.e. professional/amateur companies or teaching artists. Parameter three concerns the creation of the program itself; this parameter defines what specific type of techniques or methods are used to create the program. Finally, parameter four concerns the appropriate age group for the program (see figure 1 for a flow chart example of the above parameters). I believe by organizing the BOCES programs in this way will clarify what educators can expect of a particular business, company, or artist.

THEATRICAL APPROACH
Small Classroom Drama vs. Large School Assembly Drama

Prevention through drama companies and artists approach the creation of their programs with any number of techniques and methods. Arguably the goal or outcome of all these programs can be placed into one of two categories; process drama or product drama. The principle behind a process drama approach is the idea that the participation in an improvised theatrical setting in and of itself is beneficial to its participants, without having to create an end product such as a production. Artists who create educational programs with this approach are not interested in developing theatrical skills but the experience a student can gain through the exploring social situations through particular theatrical exercises i.e. improvisation. Dorothy Heathcote has put it this way; "The most important manifestation about this thing called drama is that it must show change. It does not freeze a moment in time, it freezes a problem in time and you examine the problem as people go through a process of change. If you want to use drama in education, you have to train people to understand how to negotiate so that people go through a process of change."[21] I refer to this work as "in the classroom small group drama" because their foundational approach is structured and designed for smaller groups. This type of work is typically done in small classrooms where a teaching artist works with the teacher. There are now a number of teacher training workshops that will train teachers to integrate process drama methods into his/her class without the aid of a teaching artist. In these workshops teachers learn how to use drama to facilitate cooperative learning groups, self-directed learning and project based learning techniques. Specific examples of process drama methods employed by artists who work in this way will be discussed below.

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[21] Johnson, Liz and Cecily O'Neill. *Dorothy Heathcote: Collected Writings on Education and Drama*. (London: Hutchinson, 1984) 115

Product drama is the term given to an approach that employs theatrical methods and techniques which result in the creation of a student based production. It is the opinion of some D.I.E. educators that an individual's attention could be given to the students' powers of speech, therefore enhancing their confidence to communicate when the end result is a production.[22] Product drama can therefore be considered "out of the classroom large group drama" because the foundational approach is structured and designed with larger groups of youth in mind. I classify here a second kind of product drama in the form of a "packaged" production. Many professional and amateur theatre companies are now offering cyber-bullying prevention productions in the form of complete musicals and/or plays. These programs often arrive at the school, set up, perform, take down and travel on with little or no direct interaction with students during the performance. These product drama programs will often supply educators with study guides or offer a question and answer period in an attempt to connect and make a greater impact on students after the performance. The nature of product drama creates a performer to spectator aspect, where students are watching rather than directly participating in the drama like that of most process drama methods. There are many advantages and disadvantages to both methods which have been studied a great length. One study showed an increase in attendance as well as student participation, communication, and flexibility associated with classrooms that used dramatic techniques. "Students who participated in an artist-in-the-classroom project, for example, showed improvement in test scores, in part due to better attendance."[23] Although many small studies show that arts instruction can help students learn, the results of research to prove a relationship between arts and standardized academic tests are, overall, inconclusive.

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[22] Way, Brian. *Development through drama*. (Amherst, N.Y: Humanity Books, 1998) 65

[23] Rooney, Robin. *Art's Based Teaching and Learning*. Thesis. (VSA Art's Washington D.C., 2004. Rockville: WESTAT, 2004)

COMPANIES VS. TEACHING ARTISTS

There are a number of "incorporated" businesses, companies, and teaching artist registered with Nassau County BOCES that offer prevention programs on cyber-bullying (for the complete list of classified programs see table 1). Some of these are non-for-profit and some are businesses. Some are touring and some require the students to travel to another location. Some are professional and some are amateur. These groups fall in to a variety of predetermined categories arguably based on their individual mission statements. The most general category label is perhaps "theatre for young audiences." Theatre for Young Audiences (TYA) companies are those that devote their repertoire to productions for youth. Often these companies create educational based material that is entertaining as well as informative. TYA companies like that of The New Victory Theatre in Manhattan pride themselves on "providing quality theatrical experiences that inspire, enrich, entertain and educate young people and families through a performance."[24] Unfortunately access to TYA companies who do provide prevention programs (as many TYA companies create shows for youth just for entertainment) can be expensive, averaging in price from $1500 to $2200 per performance, but a discount is often offered for multiple performances. Often students will have to be bussed to a community theatre to participate in this type of program. There are touring TYA companies that will travel to and perform in schools but again this can be a very expensive endeavor. There is another unique type company who tours in this area and made up of a group of peer educators. Peer education drama is created by groups of students who tour to schools with outreach programs for students of a similar age. The idea behind peer education is the belief that ones' peers are in the best

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[24] This is part of *The New Victory Theatre* mission statement. They are one of the most well respected TYA companies in NY. Web.<http://newvictory.org/>.

position to encourage healthy behaviors. Companies that fall into these categories are classified as product drama programs.

Teaching artists who visit schools can be divided into storytellers and drama facilitators. Storytellers employ a variety of theatrical techniques and tools like musical instruments and puppets in their programs and no two are alike. Storytellers are usually single performers who frequently interact with their audiences (specific techniques are discussed below). The program these artists create can also be considered fundamentally product drama programs in approach because they are creating a performance that students are watching rather than directly participating or creating themselves. Teaching artists who are drama facilitators work in the classroom and employ techniques that involve students in structured role play. In this way the students are creating rather than just watching the drama in a small non- performance yet very structured way. The teaching artist can control the drama from inside or be a facilitator and structure the drama form outside the created world. This is therefore classified as a process drama approach to the creation of a prevention program.

PREVENTION PROGRAM PRODUCT DRAMA METHODS

The methodology of any product drama program is to present problems uniquely to students through a complete performance. This is often achieved one of two ways; the students work together to create their own performance as a group or students are spectators for a professional or amateur theatrical performance. When the students become the spectator s/he is watching the performance rather than directly participating in one. Many critics argue this is less effective than a process method which does directly involve the student. However new product drama techniques attempt to blend process and product methods together by having the students create their own polished performance. I order to clearly understand the differences between process and product drama methods I classify those that create or perform a complete production as having a product drama approach.

Method 1: "Story Theatre"

Developed by *Second City Company* of Chicago director Paul Sills, *Story Theatre* began as a theatrical play that Sills created by adapting a number of famous fables from the Grimm Brothers and Aesop. Created during a time of great political changes in the US, Stills states, "it (story theatre) was an answer to the question of how the theatre could be relevant in 1968… it was a response to a need I felt to say something in'68, and I found what I had long been looking for, a theatre that took place in pure space, the space of transformation."[25] Story theatre he explains is essentially "choral theatre" meaning that it is not necessary for the players to exit and enter the stage as in a play. The players might remain on stage throughout and sit or stand,

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[25] Gruhn, Laurie Ann. "Interview: Paul Sills Reflects on Story Theatre by Laurie Ann Gruhn." *The Drama Theatre Teacher* 5.2. @ *Sills/Spolin Theater Works*. Web. <http://sillsspolintheaterworks.com/biography/interview-paul-sills-reflects/>.

speaking chorally at times. "As all true improvisation is in pure stage space (without literal props or scenic devices), transformation of where is implicit." The flexibility in a production without props or sets allows the participants freedom to create a world from their own imaginations. Sometimes in story theatre costumes pieces are added to help establish character and other times the participants all dressed alike. Programs can also incorporate music and dance. Story theatre when used in education is relatively cheap because of its simplistic adaptable structure. One of the disadvantages however, is holding the students attention. Since the students are not directly involved in creating the performance, it may be difficult to keep them engaged. The result of this work is a whole play or performance, therefore, classifying it as a product drama approach. This method is used by both teaching artists and companies, but in Nassau it more often a method used by companies.

Stories of Substance

Using the principles of Sills' Story Theatre, Nassau based touring theatre for youth company *Stories of Substance (S.O.S)*; creates theatrical productions based on real stories submitted anonymously or confidentially to their website. "The cast - peer educators, take the real stories and develop an interactive and engaging performance. The audience can feel and learn. Some of the actors have experienced the scenes they are portraying. The cast share their experience through the scenes as well as in the talk-back discussion after each performance."[26] Creator Kathleen Flynn-Bisson leads her peer educators through a serious of improvisational exercises from which the action of the performance is created. The dialogue is created from a group of stories submitted anonymously covering more than just one issue that teens face on a day to day basis. Once the show has been created the peer educators, head to schools to perform.

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[26] "Stories of Substance." *Stories of Substance*. Web. http://www.storiesofsubstance.com/.

Programs like this work in two ways; the students who are watching this product method program connect to the issues at hand and the student performers connect as well. Like that of story theatre, S.O.S. does not need a "stage" to perform their show. The performers do not wear costumes but dress alike. No props or set pieces are used, making it adaptable to any space. In addition to stories about alcohol and drug abuse submitted to the site, recent cyber-bullying stories have prompted the peer educators to add a cyber-bullying section to their performances. Though story theatre can be adapted to any age group, the material cover by S.O.S is typically written and performed for High School students.

<div align="center">

Soren Bennick's The Power of One

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Soren Bennick's *The Power of One* is another program that tours to Nassau County and uses a story theatre method to create an anti-bullying program. Designed for grades K through four, *The Power of One* is a series of skits or stories presented by two actors who use "boxes, colors, and masks to vividly portray what bullying is, what can be done about it, and how every child has the power of one, the power to report bullying when they see it." Each skit tells a story explaining the roles in bullying i.e. the bully, the target, and the bystander. Like S.O.S, *The Power of One* program needs very little in terms of costumes and sets. They do use a series of boxes that fit inside each other; "each box is a different color: green, purple, yellow, and white, representing the different roles in the bullying process."[27] The actors also used simplistic costume pieces such as a green mask when they play the *bully*, a purple mask when they play the *target*, and a yellow mask for the *bystander*. This is a product method program because the end result is once again a performance which is presented to but not performed by a large group of

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[27] "The Power of One." *Soren Bennick Productions*. Web. <http://www.sorenbennick.com/power_of_one.html>.

students. Soren Bennick develops new shows through extensive consultation with principals, educators, and leading experts in the subject matter being presented.

Method 2: "Storytelling Performers"

Storytelling is an ancient art that predates even theatre. In ancient societies it was used in the dissemination of information. The art of storytelling was handed down to each generation as a way to preserve a society's culture. In the Middle Ages in Europe, wandering minstrels offered entertainment to the common people through song and story. The flexibility of storytelling makes it adaptable to a variety of topics, settings and age groups. Storytelling is considered a theatrical art due to the skills in communication required to engage the audience above the level of mere reporting. Good storytelling enhances and brings a story to life allowing the listener a chance to experience the story rather than just hearing it. Storytelling is often associated with entertainment or pure enjoyment but its ability to explore ideas and teach lessons makes it appealing to artists whose focus is to educate. Because of its adaptability artists who work as storytellers must consider, age and background of listeners as well as whether or not the material will hold the listeners' interest and if they (artist) can handle and do the material justice.[28]

Over the years storytellers have adapted various theatrical tools and techniques to engage and hold the interest of their listeners. For example, many storytellers are trained in a variety vocal techniques and in physical activities like acrobatics or mime to create different characters. McCaslin makes the distinction that, "the professional who comes in for an assembly program or special occasion is a performer." According to McCaslin, there are two variations of storytelling; tandem and participatory. Tandem, she states, concerns a pair of storytellers taking turns with different parts of the story. In participatory storytelling, the performer asks the

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[28] McCaslin, Nellie. *Creative Drama in the Classroom and beyond*. (Boston: Allyn and Bacon, 2006) 245-248

listeners to join in by repeating a refrain or chant. Though these are helpful classifications they do not give you a sense of what theatrical medium the performer or artist will be using in his/her program. I classify the variety of storytelling programs based on the core dramatic medium used. For example, a storytelling program that uses puppets would be classified as "participatory storytelling with puppets." Storytelling with puppets implies an interaction through dialogue between human and puppet on stage at the same time. With today's advances in technology, new prevention programs that employ the use of digital technology are becoming more and more popular. Some of these programs discussed in detail below, use live storytellers with a digital component. A classification for storytelling that includes use of digital media i.e. videos into their programs would be called "digital storytelling."

Sylvia Fletcher "The Magic Trunk"

Many of the artists registered with the Nassau BOCES can be classified as storyteller performers. Large assembly storytelling performers are popular for their ability to reach a large number of students at one time. They also often elicit questions which stimulate group discussion during the performance or at a later time in the classroom. The majority of Nassau cyber-bullying programs are those created by storytelling artists. Each program is unique in theatrical form and range from traditional motivational speakers to those who use puppetry, ventriloquism, magic and/or music. Sylvia Fletcher is an author and ventriloquist in the New York area who tours to area schools with a program she created called "The Magic Trunk." By using puppets a long with the theatrical art of ventriloquism, she creates an entertaining prevention through drama program that educates students about different bullying styles. Fletcher's bullying program encourages students to discuss and open up about the fear and anxiety that bullying causes both in and out of school. Her program also creates an awareness of

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the consequences as well as effects of such bullying actions. Fletcher's program can be classified as participatory storytelling as she interacts with her audience eliciting them to participate in a phrase like "Excuse me! We don't treat people like that in our school," as a tool to reinforce an anti-bulling message.[29]

<center>*Teen Truth Live*</center>

Teen Truth Live is a storytelling prevention program that uses an interactive, multi-media assembly experience combined with motivational presentations by teaching artists and professional speakers that is designed for 6-12th graders. Similar in structure to S.O.S., *Teen Truth Live* uses truthful testimonials from teens of a similar age group. The company uses a 22-minute film shot by youth about their personal experiences with bullying and school violence. According to the company website the program "challenges students to think about how their reactions to issues of violence and bullying shown in the video impact their lives as well as those around them."[30] This program is just one of a growing number that incorporate digital media into programs that also use traditional theatrical methods, and in this case digital media is being combined with the theatrical art of storytelling. It is for that reason that I classify this program as digital storytelling.

Method 3: Theatrical (Packaged) Productions

Theatre for Youth, Theatre for Young Audiences, Theatre for Young Adults and Families whatever the company title the end product is the same; a complete theatrical production. There are a large number of professional and amateur theatre companies in the NY area that provide

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[29] Markson/Fletcher, Sylvia. "Ventriloquist Sylvia Markson and the Magic Trunk." *Ventriloquist Sylvia Markson and the Magic Trunk*. Web. 06 June 2012. <http://www.themagictrunk.com/characters_frame.html>.
[30] "TEEN TRUTH LIVE - North America's Premiere Student Assembly Experience." *TEEN TRUTH LIVE* - <http://teentruthlive.com/>.

theatrical productions designed specifically for youth and many of these are educationally based. Often a company will write and create a production based on a specific topic like cyber-bullying and others will commission the work to outside artists. There are typically two ways these shows are seen by youth. Professional and amateur theatre companies who produce work for youth will often tour to a central i.e. a community theatre that the students are then bussed to or companies will come directly to your school. In addition to a complete theatrical production and depending on the content presented, many companies will have a "talk-back" after the performance incorporating a sense of participation like that often used in storytelling programs. A "talk-back" is when the artists/actors return to the stage after the performance to answer any questions the audience may have about the performance they have just seen. It is also becoming more and more common for theatre companies to provide study guides for teachers to use for discussion in their classrooms at a later time. Study guides can once again be any supplementary material about the themes or issues brought up during the performance. Companies who create complete theatrical prevention programs tour with all their own equipment including set, costumes, and technical elements. They will tour to a specified location, set up, perform, and strike while requiring very little from the presenter. I classify these types of product drama prevention programs as "packaged productions."

Camfel Productions

Camfel Productions is a non-profit organization that has been touring nationally from California since 1972. They specialize in "producing character-building resources" for schools.[31] Though they don't address cyber-bullying directly, they do address issues of self-control, facing fears, and ways to make a positive difference in the world. They believe that the

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[31] "Create a Culture of Character With Camfel Productions!" *Create a Culture of Character With Camfel Productions!* Web. <http://www.camfel.com/>.

best way to reach students is through the use of digital media. They use three large screens that contain "vibrant visuals, current popular music, and challenging content," designed to spark discussion and motivate healthy change." Camfel productions provide three different digital programs, *Get a Grip!*, *Dare to Move,* and *The Pledge.* Each program has three versions designed to reach a particular age group i.e. K-2nd, 3rd-5th, and 6th-12th grades. *Get a Grip!* is a 40 minute program that concerns issues of positive self-control. It reinforces the message that positive self-control leads to healthy relationships, academic success, and positive feelings about one's self and others. *Dare to Move* is also 40 minute program designed to encourage students to live their lives to the fullest in spite of their fears. The fear of failure, rejection and humiliation are just a few of the fears that can paralyze, discourage, or destroy dreams. These feelings can be exacerbated by cyber-bullies. The goal of this program is to help students challenge those fears, by taking control and gaining confidence. *The Pledge* is a brand new program that will begin touring in the Fall of 2012. The goal of this program is "to motivate students to make a positive difference in the world around them with their words, actions, and attitudes." This program will discuss the pressures to do negative things like drugs, alcohol, smoking, or bullying others. As part of *The Pledge* program students are asked to sign a written pledge promising to make a difference by building others up instead of tearing them down. Camfel productions also provide follow-up discussion materials for each of their programs that teachers or school counselors can use in individual classroom settings. Because there is no physical performer present the video becomes the performer. This program is classified as a "digital packaged production."

Virtually Me! A New Musical about Cyber-Bullying

Virtually Me! is a more traditional type of "package performance." Created by Matt Murphy productions and in association with non-profit national touring company *TheatreWorksUSA, Virtually Me!* is a new musical for youth about cyber-bullying. *TheatreWorksUSA* is considered a TYA company because all of the productions they create and tour are design for youth. Created in 1961, *TheatreWorksUSA* has a repertoire of 117 musicals and plays and tours about 16 of those yearly. Many of them are educational and spread messages of tolerance, individuality, and perseverance. Cast, crew and equipment travel as a complete package to schools and theatres across the county. With a rock n' roll musical style, *Virtually Me!* tells the story of four freshmen classmates; Lindsay, Zeke, Jasper, and Chloe of Wi-Fi High (Willard Fillmore High School) who are constantly online. *Virtually Me!* tackles the issues surrounding technology today including cyber-bullying, texting obsession, and the consequences of creating a false identities. These themes remind teens that while modern technology is cool it needs to be used responsibly. As the tagline states, "After all, sometimes the most important part of logging on is knowing when to log off."[32]

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[32] "Welcome to TheatreworksUSA." *Welcome to TheatreworksUSA*. Web. <http://www.theatreworksusa.org/history.cfm>.

PREVENTION PROGRAM PROCESS DRAMA METHODS

The methodology of any process drama program is to present problems uniquely to students, discover more subtle forms of induction and communication, encourage student interaction and decision making, imagine and carry into action a greater variety of tasks, develop a range of feedback techniques, take risks with materials, and tolerate ambiguity. [33] Depending on the background of the teaching artist, process drama methods will vary greatly and are often a combination of techniques developed by leading drama in education theorists. It is for this reason they are difficult to classify. I use the classification "combination of process methods" to distinguish artists who work in small classrooms in this way. Those discussed below are arguably some of the most popular methods that have been used and are currently being use and studied. Teachers interested in creating a drama in education lesson plan of their own may consider using one or parts of the following methods in their classrooms.

Method 1: "Mantel of the Expert"

British education reformer Dorothy Heathcote created one of the most popular process drama techniques still in use today. Mantel of the Expert (MoE) was developed in 1980 at the University of New Castle. MoE is a process drama technique based on "dramatic-inquiry." This refers to the examination of problems i.e. bullying through the use of role playing. Heathcote's program invites a small classroom of students to address a problem or issue as if they are an imagined group of experts. For example, they might be scientists in a laboratory, or a rescue team at the scene of a disaster, or an internet entrepreneur creating a new social media website. Allowing students behave 'as if they are experts,' they are working from a specific point of view

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[33] Taylor, Philip, and Christine D. Warner. *Structure and Spontaneity: The Process Drama of Cecily O'Neill*. Stoke on Trent, UK: Trentham, 2006.

and as they continue to explore those roles they discover new and special responsibilities, language needs and specific social behaviors required for that profession. To apply this to a cyber-bullying prevention program a student might take on the role of government officials in charge of creating new laws to address cyber-bullying or lawyers prosecuting or defending a cyber-bullying case. Activities might include having to writing letters to senators suggesting new laws, creating a class code of conduct, and creating a plan of action for reporting and overcoming cyber-bullies. This leads students to make decisions on a number of different areas such as: victim protection laws, penalties that fit the crime and bystander responsibility. The dialogue that develops from these exercises will help students how to solve problems and challenges that real lawyers and government officials might face. Heathcote developed another layer to this work called teacher-in-role. The teacher-in-role is a teacher who actively involves his or herself with the students in the lesson presented. Their task is to consider the needs of all their clients and customers. The teacher-in-role becomes an antagonist acting as a judge who needs to be convinced that the new laws are fair and that the punishment for the defendant fits the crime.

> "The teacher operates from two distinct standpoints-one within the fictional setting-taking various roles to challenge the class further in their learning through imagined experiences. The other standpoint is as teacher of standards and new knowledge, perhaps as a teacher who has seen a misconception occurring that needs reviewing –each standpoint brings with it different possibilities for learning giving teachers new horizons in choosing which pedagogic tools to apply."[34]

In this way the teacher is in fact guided by the students and vice versa. The teacher may lead the students in a particular direction or simply allow the students to guide the learning. Teacher-in-role has evolved over the years as an independent technique. Many teachers even include a piece of costume, hand prop or even a special chair to denote when the teacher steps into and out of role.

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[34] "Mantle of the Expert.com." *Mantle of the Expert.com*. Web. <http://www.mantleoftheexpert.com/>.

Method 2: "Process of Pre-text"

Drama in education pedagogue Cecily O'Neill drew from the work of Dorothy Heathcote to create a different structured approached to process drama. Like that of Heathcote's MoE working in O'Neill's process drama of involves an active role on the part of the teacher i.e. teacher-in-role. However, in O'Neill's process of pre-text the teacher takes on an active role by "negotiating the substance and direction of the drama towards an authentic experience" as an equal participant and co-creator. This is what O'Neill calls a "launching strategy" or "pre-text." "A pre-text refers to the 'source or impulse for the drama process… as well as indicating an excuse- a reason for the work- it also carries the meaning of the text that exists before the event."[35] In theatre the "text that exists before the event" is often referred to as "the moment before" and is used by an actor to deepen their understanding of what the character they are playing is experiencing in the moment. Taylor and Warner define the term pre-text in *Structure and Spontaneity* by outlining elements of O'Neill's process. "A pre-text: Rings up the curtain by framing the participants effectively and economically in roles that have a firm association with the potential action." This means that the teacher-in-role will introduce the theme/s of the lesson by explaining just enough information about a situation to raise questions about potential problems or possibilities that could affect the group. "A pre-text has a structural function which may be to set up expectations…suggest a setting." Having a pre-text that establishes setting will help ground students in the world of the drama just as a set would in a live theatrical production. "A pre-text is not necessarily a text to be written down." Working without a text allows the teacher to flow with the dialogue created by the students inquires and actions. Taylor also suggests that a pre-text may include a picture, a gesture, a title or an object to jump start the

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[35] Taylor, Philip, and Christine D. Warner. *Structure and Spontaneity: The Process Drama of Cecily O'Neill*. Stoke on Trent, UK: Trentham, 2006.

discussion. An example of a pre-text applied to a cyber-bullying program could follow the reading of a children's book like *The Berenstain Bears and the Bully* by Stan and Jan Berenstain. The pre-text and drama to follow would in no way be a re-enactment of the story but confront some of the same issues. Students in role would become advisers to Sister Bear and assist her with her bully problem by offering were help and suggesting solutions. Throughout the session students may go undercover to find the root of the bully's problem, make decisions about appropriate behaviors and punishments.

O'Neill's structured process drama involves a careful sequencing and layering of dramatic units or episodes. The goal of episode one is to select a pre-text which plants the seeds of enquiry in the students mind. Episode two is concerned with "raising possibilities rather than confirming probabilities." In order to do work in this way, O'Neill instructs her students to create tableaus. Tableaus do not commit students to particular interpretation but offers students the possibility of multiple interpretations. Episode three is structured as an improvisation of the situation at hand. In groups students create an improvised scene then show their work. This method encourages students to articulate what they see and once again get a sense of multiple interpretations for the situation. Within episode four, O'Neill as a teacher-in-role, creates a dialogue with the students and carefully plants tensions by structuring what she improvises. By doing this she is challenging students to see multiple role perspectives. Episode five begins to explore multi-layered sub-texts. The challenge here is to not allow students to jump into stereotypes but understand the complexity of humanity. Episode six heightens the tension by manipulating form to create active engagement and detachment. By raising the stakes in this way students develop feelings and beliefs and become engaged in the lesson. Episode seven brings the group back together with the creation of one image or scene to represent the lesson as a whole. This enables the participants to reveal their relationship to the event. The carefully

structured process drama ends with a final episode that deconstructs the drama. O'Neill brings the drama to a close by reminding the group of the journey which inspired their work and that which informed the pre-text.

Method 3: "Forum Theatre"

Augusto Boal, a progressive Brazilian radical, believed all theatre is inherently political. He believed that "change is imperative" and that theatre could be used as a weapon for liberation. In the 1960's he developed a genre of theater known as Theatre of the Oppressed. Theatre of the Oppressed is largely based on the idea of dialogue and interaction between audience and performer, that Boal calls Forum Theatre. He created the term "spect-actor" which attempts to break down the dichotomy between the audience and the actor. The audience becomes a spectator and an actor engaging physically with the dramatic action. For example, a play or scene usually indicating some kind of oppression is shown twice to a group of spectators. During the replay, any member of the "spect-actors" is allowed to shout 'Stop!'. The "spect-actor" will then step forward and take the place of one of the characters, now becoming an actor, and by doing so show how they could change the situation to enable a different outcome. This can be repeated several different ways to explore different outcomes with different "spect-actors." The other actors remain in character, improvising their responses with the new cast member. A facilitator which Boal calls the "Joker", which in a school setting could be a teacher or another student, is necessary to enable communication between the actors and the audience. Applied in the classroom this method could be used to teach about tolerance. For example, students could explore what happens when someone is peer pressured into being a cyber-bully. Students could take turns changing the outcome of a scene about bullying. In this way students develop problem solving skills from an internal perspective. In his book *Games for Actors and*

Non-Actors, Boal describes two different variations on his image theatre technique. In the first variation the "joker" or teacher asks for student volunteers. Without watching what the others are doing the volunteers 'mold' and 'sculpt' their bodies into a static physical representation of a given situation, emotion, or idea. The purpose of not watching is so that the students will create an image with their first impulses rather than being influenced by others. Once the participants have expressed the theme, the remaining "spect-actors" or students are encouraged without speaking, to manipulate the bodies of the volunteers to express their ideas of the image shown. "The aim for the 'spect-actor' is to think with their own images, to speak with their own hands, like sculptors." The second variation of Boal's image theatre engages all the students at the same time. The students begin by forming a circle. The "joker" then gives a signal and the students simultaneously mold their bodies into individual versions of the subject. Unlike in version one, students are encouraged to look around the room to see what others have created. Boal's philosophy behind this form of theatre is that the body is the first and primary method of expression, and by using the body rather than speech, the normal blocks and filters of thought can be bypassed. In other words, thought would defeat the purpose of expressing true, uninhibited internal perceptions on an idea or issue.

Once a teacher has selected which version to use, the second half of Boal's image theatre is to add "dynamisation," which is another term that Boal coined. Dynamisation has three steps which can be are layered one on another. In the first dynamisation the students back in a circle re-create first image they made and on a signal from the Joker all simultaneously change to a new position. This time, they are aware of each other, and of the image as a whole, rather than their own, individual pose. In the second dynamisation they once again on the signal of the Joker, alter their images slightly so that they interrelate with the other people on the stage. Their poses must relate to each other in a way that creates a single perspective that encompasses all

views. In the third dynamisation students transform themselves from depicting the oppressed to posing as the oppressors. This vision is highly subjective, yet gives real insight into the attitudes of the students on a particular issue. Through Boal's image theatre students gain an understanding of the other side of an issue. They are given the tools to look at a global picture and how an individual fits into that picture. "What is important is not to see how one oppressed person sees one oppressor, but to find out how the oppressed see the oppressors."[36]

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[36]Boal, Augusto. *Games for Actors and Non-actors*. London: Routledge, 1992. Print

CONCLUSION

When theatre is combined with education students can grow into passionate, informed, intelligent, members of society. Nassau County in New York has realized the importance of arts in education and created a resource where educators and artists can connect and work together. The Nassau County BOCES website lists over 42 different companies and artists who have specifically created programs to educate youth about cyber-bullying. This directory is a great first step and I hope that other government agencies will create similar resources world-wide.

In this paper, I have created a system that provides a detailed categorization of the programs in order to help educators navigate the field available in Nassau County and I believe similar steps should be taken for all existing and future theatre in education directories. As theatre in education becomes an option for more teachers, however, several new issues arise. For example, how do we evaluate a programs' effectiveness to modify student behavior? Is there a rubric for the quality and credibility of a program? Logically and qualitatively the over-arching idea of drama in education is effective but as I found working on this thesis there are many different approaches aimed at common goals. What is missing is any quantifiable information as to the effectiveness of these approaches. Several groups have attempted studies in order to examine the effectiveness of drama in education to address other social problems, but there is a difficulty in establishing control conditions. So I believe the next step for the field of drama in education is to incorporate existing and future information about the effectiveness of these programs so that educators can continue to choose programs that are best fitted for the problem they are attempting to address. I have also observed that new laws requiring schools to have a cyber-bullying prevention program in their schools each year can create market opportunists. Market opportunists within the arts are those that create programs full of spectacle with little or

no relation between the "cool stuff" and the lesson. I found myself questioning the quality and credibility of these programs. Perhaps here a rubric is need to assess the quality of any prevention through drama program before it is registered.

Cyber-bullying in its various manifestations, is currently one of the most common and destructive social practices experienced by youth today. Confronting this new type of bully through the education system has become a high priority. The challenge is finding a program that engages and educates students to make a change. I believe prevention through drama programs maybe an answer, and the first step is giving teachers the resources they need to help prevent future victims of cyber-bulling.

Figure 1
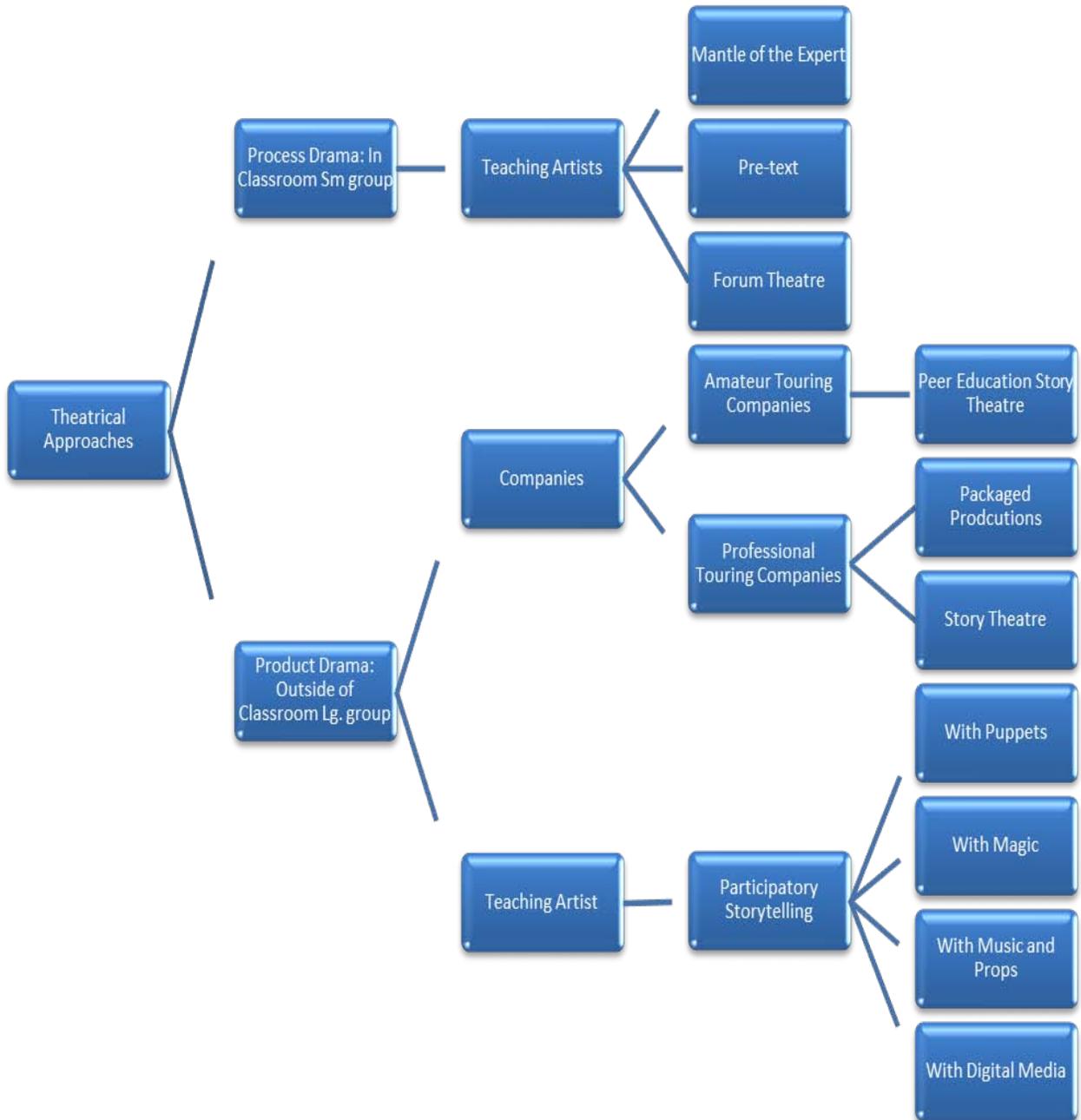Flow Chart of Prevention Program Classifications

Table 1

Classified Prevention Through Drama Programs In Nassau County NY

Program Name	Company Name	Theatrical Approach	Created By	Method	Ages
"Anti-Bullying: Facts and Fun"	Academic Entertainment Inc.	Product/ Large Group	Company	Participatory Storytelling	K-6
"The NED Show"	All for KIDZ Inc.	Product/ Large Group	Company	Participatory Storytelling	K-6
"In Real Life" & "New Kid"	Arts Horizons	Product/ Large Group	Company	Packaged Performances	K-12
"Word's Can't Bring Me Down" & "You Can Be An Ally"	Betsy DuBois Agency	Process/ Small Group	Company	Workshop	K-6
"Sticks and Stones"		Product/ Large Group	Company	Musical Production	K-6
"The Golden Rule Show" & "Do The Right Thing"	Bierko Productions, LLC - Beth & Scott and Friends	Product/ Large Group	Teaching Artist	Performance w/Music	K-6
"10 Seconds Can Change Your Life Forever"	Bobby Petrocelli/10 Seconds Inc.	Product/ Large Group	Teaching Artist	Storytelling	8-12
"Box Out Bullying"	Box Out Productions, LLC	Product/ Large Group	Teaching Artist	Storytelling	K-8
"Disappear Fear"	Bruce Segal Assemblies	Product/ Large Group	Teaching Artist	Storytelling	K-5
"Stop Bullying Now"	Bureau of Lectures and Concerts Inc.	Product/ Large Group	Company	Storytelling	K-12
"Dare to Move" "Get A Grip" "The Pledge"	Camfel Productions	Product/ Large Group	Touring Mulit-Media	Digital Performance	K-12
"Challenge Day"	Challenge Day	Product/ Large Group	Teaching Artist	Participatory Storytelling	7-12
"Character Cares" - The Bully Within Us	Chip Bryant	Product/ Large Group	Teaching Artist	Participatory Storytelling	1-6
"See, Change, Act"	Comedy with Character	Product/ Large Group	Company	Storytelling	K-8

Classified Prevention Through Drama Programs In Nassau County NY

Program Name	Company Name	Theatrical Approach	Created By	Method	Ages
"Court Jesters Assembly Program"	Eckerd Theater Company	Product/ Large Group	Company	Participatory Storytelling	K-12
Changing Hearts and Minds	Disabilities Unlimited Inc./Dennis Oehler	Product/ Large Group	Teaching Artist	Story Theatre	K-7
"Bully-Proof Your School"	Educational Productions/Jim Vagias	Product/ Large Group	Teaching Artist	Participatory Storytelling with Magic	K-8
"Be Cool, Be Safe"	Encore Performing Arts Inc.	Product/ Large Group	Teaching Artist	Participatory Storytelling	K-6
"Hip Pickles Music w/ A Message"	Hip Pickles (Drum Band)	Product/ Large Group	Company	Performance	K-12
"Tolerance Workshop"	Holocaust Memorial and Tolerance Center of Nassau Co.	Process/ Small Group	Teaching Artist	Combination of Process Methods	5-12
I.D.E.A.	Interactive Drama for Education and Awareness	Process/ Small Group	Teaching Artist	Combination of Process Methods	K-12
"The Anti-Bullying Show-Stand UP and Be Counted"	Janice Buckner Song & Puppetry	Product/ Large Group	Teaching Artist	Participatory Storytelling	K-6
"The Blue Project"	Jared Campbell	Product/ Large Group	Teaching Artist	Participatory Storytelling	5-12
"I Can, I Am and I Will - Anti-bullying Program"	John Kelleher	Product/ Large Group	Teaching Artist	Participatory Storytelling with Music	K-6
"Bullying Puppet Theater"	Julia Healy	Process/ Small Group	Teaching Artist	Combination of Process Methods	2-6
"Lee Knight's Be A Friend Not A Bully"	Knightlee LLC	Product/ Large Group	Teaching Artist	Participatory Storytelling	K-6
"The Bully Frog Program" & "Cyberbullies Beware"	LIPEN: The Bully Frog Program	Process/ Small Group	Teaching Artist	Combination of Process Methods	K-8
"Make a Good Choice"	Lou Del Bianco	Product/ Large Group	Teaching Artist	Participatory Storytelling	K-6

Classified Prevention Through Drama Programs In Nassau County NY

Program Name	Company Name	Theatrical Approach	Created By	Method	Ages
"Treasures of the Heart / Children of Courage"	LuAnn Adams	Product/ Large Group	Teaching Artist	Stoy Theatre	K-6
"Take Pride In Yourself"	Magic Beyond Imagination!/ Robert ("Magic Bob")	Product/ Large Group	Teaching Artist	Participatory Storytelling with Magic	K-12
"The Power of Postive Support"	Matt Bellace, Ph.D.	Product/ Large Group	Teaching Artist	Participatory Storytelling	6-12
"The Anti-Violence Musical – Keep the Peace"	Mark Stolzenberg	Product/ Large Group	Company	Packaged Production	5-12
"Stronger Than A Bully"	Mobile Ed Productions Inc.	Product/ Large Group	Company	Participatory Storytelling with Magic	K-8
"Big Ideas About NonVolience and	Shih Enterprises Inc.	Product/ Large Group	Teaching Artist	Participatory Storytelling	K-6
"Perfection on Wheels"	Perfection on Wheels	Product/ Large Group	Company	Participatory Storytelling	K-12
"Happily Ever After-A Cinderella Tale"	Pushcart Players	Product/ Large Group	Company	Packaged Production	K-5
"Ryan's Story"	Ryan's Story Presentation, LTD	Product/ Large Group	Teaching Artist	Stoy Theatre	6-12
"Playing it Safe" & "Playing it Smart"	Safety-Ed	Process/ Small Group	Teaching Artist	Combination of Process Methods	K-8
"Bully Proof Drumming"	Saragail Benjamin/JOYFUL NOISE!	Product/ Large Group	Teaching Artist	Participartory Storytelling with Music	K-12
"Open the Door-Bullying Prevention"	Scot Cannon	Product/ Large Group	Teaching Artist	Interactive Storytelling	K-6
"The Power of One"	Soren Bennick Productions Inc.	Product/ Large Group	Company	Story Theatre	K-8
"Stories of Substance"	Stories of Substance	Product/ Large Group	Peer Education Company	Story Theatre	8-12
"Bullying"	Sylvia Fletcher / The Magic Trunk / Ventriloquist	Product/ Large Group	Teaching Artist	Participatory Storytelling with Puppets	2-12

Classified Prevention Through Drama Programs In Nassau County NY

Program Name	Company Name	Theatrical Approach	Created By	Method	Ages
"Teen Truth Live/ Bullying and School Violence"	Teen Truth	Product/ Large Group	Company	Digital Interactive Storytelling	6-12
"The Bullying Project"	Theatre Three Productions Inc.	Product/ Large Group	Company	"Packaged" Production	4-8
"Virtually Me!"	Virtually Me! - A New Musical about CYBER-BULLYING	Product Drama/ Large Group Assembly	Company	"Packaged" Production	6-12
"Protecting Children from Predators"	Yello Dyno Child Protection Programs	Product/ Large Group	Teaching Artist	Participatory Storytelling	K-6
"Lessons from the Holocaust for a Bully Free World"	Young Audiences New York	Process/ Small Group	Teaching Artist	Combination of Process Methods	K-12

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