

# **CONTEMPLATIVE STRATEGIES IN THE CLASSROOM**

## **Honors Thesis**

**Presented in Partial Fulfillment of the Requirements**

**For the combined Bachelor of Arts degree in theatre and Master of Education degree in  
theatre education (K-12) in the 4+1 program**

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By

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## Abstract

Contemplative Strategies are teaching methods used to increase student focus, deepen awareness, and create personal connections to the subjects they are studying. Activities such as breathing and meditation deepen learning and have the ability to allow students to learn emotional regulation, increase reflection and empathy, thus opening student's ability see themselves as an integral part of learning. Contemplative strategies are beneficial to the theater classroom and are also a universally beneficial form of education regardless of content or age group.

In this thesis, the research of the theory, practice, current trends, and resources of contemplative pedagogy aids in the creation of a theater classroom unit plan. This unit plan is a segment of curriculum which implements various contemplative pedagogy to provide students with a more empathetic, safe environment where students can advocate for their individuality. Via the use of guided meditation and theatrical warm-ups, students will expand their own relationship with themselves and use this knowledge as the door way to create a performance piece that connects to their identity and their personal world.

## Table of Contents

<b>Title Page</b>	
<b>Abstract</b> .....	<b>i</b>
<b>Table of Contents</b> .....	<b>ii</b>
<b>Literature Review</b> .....	<b>1</b>
<b>Mindfulness Exercise Guides</b> .....	<b>4</b>
<b>Unit Plan: Guerilla Groups</b> .....	<b>6</b>
Lesson Plan One of Five.....	9
Lesson Plan Two of Five.....	10
Lesson Plan Three of Five.....	11
Lesson Plan Four of Five.....	12
Lesson Plan Five of Five.....	13
Guerilla Theater Handout for Lesson One.....	14
<b>Annotated Bibliography</b> .....	<b>16</b>

Delaney Jenkins  
13 March 2019

### Contemplative Strategies Literature Review

When reading on behalf of contemplative strategies, I found that mindfulness is a skill that should be utilized in all classrooms due to its benefits and universality. Within such a large skill-set, there are many trends and research in the current studies of its application, inside and outside the classroom, in theory and in practice.

Although in my personal track as a student I was not exposed to meditation until my undergraduate career, these strategies are expanding and creating more current research and applicational trends for students of all ages. Some current trends which inspired me to create my own unit plan utilized contemplative strategies to help students celebrate their individuality in the classroom, a benefit for all content areas and grade levels. Along with contemplative strategies being used to create community and explore content, other applications involve the utilizing contemplative strategies for self-discovery, combatting bias, and as reinforcement strategies. These are just a few trends in which contemplation at all levels of application are successfully being used for the current context of students.

Sally Arnold, founder of Mindful Compass, a company that teaches mindful based curriculum to many audiences including schools, parents, and health professionals, created a universal lesson for all grades in which students utilize mindfulness to work on self-care and find positive qualities of their individuality. As I have learned, when a student better understands and celebrates their identity, they experience more empathy and aim to comprehend their peers. Therefore, celebrating individuality is an ideal I greatly aim to implement in my classroom. A safe environment is needed for this and is often compromised in the societal climate our students are dwelling in (a society they are constantly connected to by the tap of a screen).

Current research also illustrates that contemplation can combat bias. Grace Helms Kotre, Certified Mindfulness Instructor and the founder of Power to Be, LLC discovers via research and introspection that mindfulness can reduce the brain's negative associations that cause implicit bias. They discuss studies which have shown that mindfulness can decrease bias related to various aspects of our identities. Via a summer intensive, Helms challenges and explores mindfulness in a new focus, underscoring social justice.

Reinforcement strategies are another way in which contemplative strategies are applied to enhance the well-being of scholars. In Baltimore, a man by the name of Daymon Dwayne Brown Jr. utilized his training as Mindful Moments Instructor for underserved youth to change the way in which teachers handle behavior management. Rather than focusing on the bad behavior, he has replaced detention and other punitive consequences with mindfulness after school. As a student, he recalls that he suffered with anger management and he can relate to students who deal with emotional stress. He has created a space where students can have moments to themselves and then come together for a yoga practice. This is both reinforcing and restorative as it builds better relationships with teacher to student, student to student, and student to self in a manner

that allows students to recalibrate rather than dwell on negativity or mistakes. I found this man's story due to a viral Facebook video. It is clear the community was receptive and a fan of his ideals.

After reading and experiencing various applications, I wanted to be sure I could point others in the right direction of how to further expand their knowledge on these contemplative tools. Regarding location, there are many accessible outlets for the study and training of mindfulness. I was fortunate enough to get in contact with Kari Pike, an educator who trained in the Learning to Breathe curriculum last summer and is currently teaching the methods of mindfulness to a group of her students at the Charter school in Marblehead, Massachusetts. She shared her experiences with the program and passed along other locations of mindfulness resources that were quite useful.

Pike greatly enjoyed her training at Learning to Breathe. Learning to Breathe is a program geared towards use with children which adapts the methodology from MBSR. Goals included from the site are: to provide universal, developmentally appropriate mindfulness instruction that fosters mental health and wellness, to enhance emotion awareness and emotion management skills and to foster wholesome emotional balance, to strengthen attention; to expand the repertoire of skills for stress management, to help students integrate mindfulness into everyday life. Along with LTB, Pike pointed me in the direction of many other programs including: UMASS MBSR, Mindful Schools, and Mind Body Awareness Project. The similarities of these programs is the pedagogy whereas the differences among the resources include their targeted audience, size, and accessibility. I will provide an overall suggested summary of each program.

The MBSR (Mindfulness-Based Stress Reduction) is a program that focuses on mindfulness in relation to stress and anxiety of everyday occurrence. It was developed by Jon Kabat-Zinn at the University of Massachusetts. Elements of the program include: guided instruction in mindfulness meditation practices, gentle stretching and mindful yoga, group dialogue and discussions aimed at enhancing awareness in everyday life, systematic instruction in formal MBSR meditation practices, with opportunity to check in with teacher, daily home assignments, and downloadable home practice audio files (or CDs ) and a home practice workbook. This program appears the most accessible, as the Center for Mindfulness has many programs, including some available online 24/7.

Mindful Schools is a large organization created to implement mindfulness in K-12 classrooms. In 2007, a small, passionate team assembled their collective experience in education, social justice, and mindfulness and founded Mindful Schools. Their mission is to teach mindfulness to provide young people with a compass to navigate their lives. The program began in a classroom at Emerson Elementary School in Oakland, CA.

Today, Mindful Schools is a major part of the movement to integrate mindfulness into the everyday learning environment of K-12 classrooms. Their statistics indicate the organization has trained over 50,000 educators, parents, and mental health professionals who work with youth; these graduates, spanning 100+ countries, have reached over 2 million children worldwide. This program appears to be rapidly growing, and has a popular course in which teachers may participate in a year-long certification program. This program seems to require the longest time commitment.

The MBA has delivered mindfulness-based rehabilitation programming to over 7,000 unique at-risk, incarcerated youth in the California Bay Area. MBA's curriculum provides the most at-risk youth in the most difficult environments (for example, youth

detention camps) with methodology to reduce stress, impulsivity and violent behavior and increase self-esteem, self-regulation and overall well-being.

The Mindfulness- Based Stress Reduction protocol was developed by Dr. Jon Kabat-Zinn (an MBA Project advisor) and the Emotional Intelligence work of Dr. Daniel Goleman (an MBA Project advisor). MBA synthesizes the best practices in meditation, group-process modalities, peer counseling, and social and emotional learning models. The tools are utilized to overcome trauma, transform negative behaviors, and make positive life changes. This program takes pride in specifically using “relational mindfulness” for at-risk youth.

As one can see, the programs have differing goals and targeted audiences with similar tactics and pedagogy in mind. As a student teacher, my next steps with this research would be receiving training from the MBSR program online due to its constant accessibility, and a bit later in my career I would recommend myself to register for the Mindful Schools year-long intensive certification. Whether the concern is the overall classroom, trauma, social justice, stress reduction, etc., contemplative studies are growing and there are a multitude of opportunities to further look into. Recommendations for these programs would be based on availability and the individual’s overall goal or concern.

## Contemplative Pedagogy Utilized in Unit Plan; Guide to Mindfulness Exercises

### **I. Guided Meditation**

**This takes place at the beginning of each of the five lessons in this unit. It also becomes a classroom ritual warm-up for the entire curriculum of Theater Advocacy.**

**The intent of this meditation is to guide students in a way that increases their attention and allows them to ground themselves in the environment in order to focus and have a sense of inner peace when confronting heavy subject matter.**

#### *Mindfulness Exercise #1 Basic Guided Meditation Narration*

Today we are going to start off with our usual routine of practicing mindfulness. I am setting the timer for three minutes.

So, allow yourself to find a sitting space where you cannot touch anyone next to you. This space is your own. Have your feet pressed into the floor with your back on the ground (if uncomfortable you may also put your legs directly on the ground and if you need any other sitting position to make yourself comfortable please do so and make those needed accommodations now).

Once you have gotten settled, feel the weight in your body pressing into the ground or the chair. Making sure you have an alignment of the head to this body to the spine. You may have your eyes closed or pick a soft focus on a singular item or spec in the room.

As you begin to truly be with yourself ask yourself what is my experience in this moment? What thoughts or feelings are arising? Are there any sensations such as the warmth of the heater or an itchy sock or your leg falling asleep? Allow these sensations thoughts feelings experiences etc. to coexist with you three of them in. Don't change or adjust but just acknowledge the state that you were currently in. Be with these for a moment.

You are now capable of letting these things go. Imagine that you're waving goodbye and shift your focus to breathing. Your mind now has one job... solely to breathe and focus on your inhalation and exhalation ...one singular task. How does it feel to inhale? How does it feel to exhale? At what rate do you do this? Your breathing is natural and happens on its own, your body knows what it needs. Breathe in and out and focus on your rate, speed, movement of breath. You only need to breathe. Perhaps you need a visual and you see that in hell as you fill up a balloon in the exhale is the balloon is flying away. We now begin to come back to the body as a whole. Use one whole breath to reach your entire body breathing into your back, breathing into your legs breathing into your skin .... maybe your breath reaches the air .... maybe your breath fills up the entire room.... how are you connecting your body to your breath...? how are you connecting your breath to the environment...? To the world...you are at your very center.... come back in when you're ready allow your eyes to focus and to open.

### **II. Contemplative Reading**

**This takes place in the middle of the first lesson and the end of the third lesson.**

**The intent of contemplative reading is to have students slow their pacing of reading with a deeper engagement to later share their interpersonal comprehension, revealing the overall essence and purpose of the content.**

***Mindfulness Exercise #2 Contemplative Reading***

- a. When reading the short passage on guerilla theater, students are asked to read while looking for the statement or idea which means the most to them or seems the utmost central or important aspect of the text. After this is completed, students will each share what statement they picked and why. The teacher will guide asking “who else had the same statement highlighted?” and also further prompting the students to have conversations as to why they connected with that sentiment of the passage.
  
- b. In lesson three, when groups share their scenes with one another, each group receives another group’s written scene. Each individual is asked to highlight a visceral or important line of the skit that they connected to, enjoyed, or found essential to the message of the scene. Each group shares their statements with one another and writes them down to send back to the authors, a section for further positive feedback is provided. This allows students to further connect with the content provided, the content they are creating, and the content their peers are creating. Engagement with one another’s art is deepened.

**III. Tension Reduction Tableaus**

This exercise occurs at the end of every lesson. When exploring student advocacy, many difficult themes can arise that individuals want to raise awareness of, and it is important for students to be able to be present during the creation of art and also be able to physically and mentally let go of the art when not working on it.

The purpose of tension reduction tableaus are for students to connect the mind and body to physically and mentally release tension, stress, or other sensations exhibited in the student’s current spirit which may or may not have derived from difficult content matter.

***Mindful Exercise #3: Tension Reduction Tableaus***

Students will find a space of their own to stand or sit. The students are instructed to form into a physical tableau that represents how they are feeling. For example, an angry individual may tense up into a ball on the floor. Through guided instruction, students are instructed to release tension in a specific location of the body with every deep breathe until the student is back into a neutral pose.



## Unit 2 of Curricula: Guerilla Groups; Theater Advocacy Class (9-12)

Prerequisites Needed: Improvisation and Intro to Theater

<b>STAGE 1: Identify Desired Results</b>	
Established Goals: State Standards:	
<p><b>Acting (1.16)</b> Perform in a variety of scenes and/or plays for invited audiences</p> <p><b>Reading and Writing Scripts (2.11)</b> Using the correct form and structure, collaboratively write an original script or a dramatic adaptation of a literary work</p> <p><b>Directing (3.8)</b> Stage informal presentations for a variety of audiences</p> <p><b>Critical Response (5.19)</b> Identify and describe, orally and in writing, the influence of other artists on the development of their own artistic work.</p> <p><i>Main Objective: After contemplative introspection, students will advocate for their beliefs by creating a collaborative skit on a school matter/ conflict, offering solutions to make a difference in the community.</i></p> <p><i>Supporting objective(s): Taking risks, working together, editing, self-reflection, staging, and presentation.</i></p>	
<p><b>Enduring Understandings:</b>            The importance of autonomy            The need to stand for what you believe in            The importance of being involved in the community</p>	<p><b>Essential Questions:</b>            How do we find our own voice?            How do we work together to problem-solve?            How do we communicate a need for change?            How do we use contemplative strategies to focus on a specific goal?</p>
<p><b>Learners will know....</b>            Contemplative Warm-Up            Acceptance of one another's ideas            Basic improvisation skills            Elementary concepts of performance            Elementary concepts of theater technology            Reading scripts that advocate larger issues</p>	<p><b>Learners will be able to...(do)</b>            Identify guerilla theater            Identify and communicate social conflict            Meditate to focus on or escape larger issues            Problem solve larger issues            Involve in the school community            Write, edit, stage, and perform collaboratively</p>
<b>STAGE 2: Determine Acceptable Evidence</b>	
<p><b>Performance Tasks</b>  <i>Formative Assessment:</i> Tickets to leave serve as daily formative check-ins. On day three of the unit, groups will be asked to turn in a digital copy of their 3-minute skit script for a summative grade. On day five, an oral reflection will occur along with an assigned journal entry reflecting on the process of the unit.</p>	

**Other Evidence**

**Summative Assessment:** On day five, groups will perform their skits throughout the campus and/ or to invited guests.

### STAGE 3: Learning Plan

**W — Where** the curriculum is going; **what** is expected

Creating an environment where students autonomously speak their mind and utilize their previous theatrical knowledge along with contemplative strategies to acknowledge a problem and/or create a solution expressed via performance. Students will take hold of these skills to advance into individual advocacy and application to previously written dramatic literature.

**H — the Hook**

Guerilla theater occurs in the classroom without class knowing in advance. (Guest theater artists, if not my first year, previous classes perform project for class on first day)

Videos of Guerilla theater selected specifically on class matters which will adapt every class.

**E — Equip** students to engage in the learning process

**Resources:** \*Please note these may change based on behalf of students' interests and passions discovered in the previous unit\*

**Examples include:** <https://www.youtube.com/watch?v=iEVZMmKEWfk> (Black Lives Matter)

<https://www.youtube.com/watch?v=wVnLfijjeKI> (female rights)

[https://www.youtube.com/watch?v=BdO\\_ZesKIiE](https://www.youtube.com/watch?v=BdO_ZesKIiE) (immigration reform)

**Mindful Techniques by Teach Starter, Cassie**

<https://www.teachstarter.com/us/blog/5-minutes-of-mindfulness-activity-task-cards-us/>

**R — Provide time to reflect and rethink**

After the performance(s), students will have a time to reflect in their groups and then come together for a collective discussion of critique and reflection.

**E — Encourage self-evaluation**

Students will also submit a written reflection of their overall individual process and product. Students will have a “check list” of earned points to calculate what their score will be upon teacher’s agreeance.

**T — Tailor** to the needs of the learners

Different accommodations will be added as needed. TBD upon each class but may involve the importance of grouping configurations.

**O — Remain organized**

**5 DAYS: (each period is 50 mins)**

**Day 1/5: Attendance check-in, meditation, slide-show: What is Guerilla Theatre?, contemplative reading and sharing, return essays, how might we use guerilla theater to advocate for ourselves, ticket to leave, tension tableau**

**Day 2/5: Attendance check-in, warm-up meditation , project and groups assigned, writing process begins  
, ticket to leave, tension tableau**

**Day 3/5: Attendance check-in, warm up meditation, group work, drafts submitted, sharing drafts and contemplative reading and sharing, rehearsals begin, tension tableau**

**Day 4/5: Attendance check-in, warm up meditation, full rehearsal day, ticket to leave, tension tableau**

**Day 5/5: Attendance check-in, warm up meditation, groups check in, performance, and reflections, tension tableau**

Delaney Jenkins  
 Theater Advocacy Lesson 1 of Guerilla Groups  
 Grades 9-12  
 Updated Last: 3/27/2019

**Nationals Standards Anchor Standard #10** Synthesize and relate knowledge and personal experiences to make art

**MASS Standards Critical Response (5.19)** Identify and describe, orally and in writing, the influence of other artists on the development of their own artistic work. (page 61 of Massachusetts Frameworks for the Arts, Theatre)

**Lesson Plan Context** At lesson one, learners will already know: acceptance of one another's ideas, basic improvisation skills, elementary concepts of performance, elementary concepts of theater technology, and reading scripts that advocate larger issues. These skills will be scaffolded on to identify guerilla theater, identify and communicate social conflict, problem solve larger issues, involve in the school community, and write, edit, stage, and perform collaboratively.

**Objective/ Goal** This specific lesson's goal is to define guerilla theater and identify personal morals and beliefs.

**Assessment** Class ends in group discussion connecting returned essays to guerilla theater. Students explore via discussion how theater could help advocate and communicate small or large conflicts or beliefs. Participation monitored via ticket-to-leave question being passed in and answered.

**Procedure: Attendance check-in, slide-show: What is Guerilla Theatre?, return essays, how might we use guerilla theater to advocate for ourselves**

**Beginning** Students participate in attendance roll-call. Class participates in voluntary check-in. Contemplative meditation, 3 minutes. Hook: in-person, live guest performers surprise \*let students this may bother, or concern know in advance, must be cleared with administration first\*

**Middle** Slide show on "What is guerilla theater?" Video specific to interests of current classroom. For example, if classroom climate is very passionate about school safety, videos involve such content. Contemplative reading on handout. Share thoughts and check for understanding.

**End** Return tangible self-reflection essays on "What Matters to Me" that were written in the previous unit. Allow students to glance over their papers. Students get in groups to discuss how they might envision their personal passions being conveyed in guerilla theater and how the artists discussed today might influence their work as an artist. Remainder of class is used to digitally record said brainstorm on Google classroom. End with tension reduction tableaux.

Delaney Jenkins  
 Theater Advocacy Lesson 2 of Guerilla Groups  
 Last Updated: 27 March 2019

**MASS Standards:**

**Reading and Writing Scripts (2.11)** Using the correct form and structure, collaboratively write an original script or a dramatic adaptation of a literary work (page 56 of Massachusetts Frameworks for the Arts, Theatre)

**Lesson Plan Context** At lesson two, students will already know the importance of accepting one another's ideas, basic improvisation skills, elementary concepts of performance, elementary concepts of theater technology, how to read scripts that advocate larger issues. From the previous lesson, student may now identify guerilla theater and identify, focus, and communicate on behalf of social and personal conflict. These skills will be scaffolded to problem solve larger issues, get involved in the school community, and write, edit, stage, and perform collaboratively.

**Objective/ Goal** This specific lesson's goal is to explore the process of writing an original script to present a need for change.

**Assessment** Formative: Students will hand in their in-progress script at the end of class via a shared Google document on Google classroom.

**Procedure:** Attendance check-in, warm-up, project and groups assigned, writing process begins

**Beginning** Students participate in attendance roll-call. Class participates in voluntary check-in. Three-minute contemplative meditation. Review of first lesson.

**Middle** Guidelines of "Guerilla Theater Project" are received. Groups are assigned based upon interests and needed accommodations regarding behavior or learning styles. Groups split up and begin brainstorm and research organizer worksheets and writing script on Google documents.

**End** Progress is turned in on Google docs so that collaboration may continue outside of classroom. Groups utilize last minutes of class to individually journal their creative and collaborative experience thus far (ticket to leave) and to meditate to let go of what challenging topics have been focused on. Tension reduction tableau implemented.

Delaney Jenkins  
 Theater Advocacy Lesson 3 of Guerilla Groups  
 Last Updated: 21 February 2019

**MASS Standards: Reading and Writing Scripts (2.11)** Using the correct form and structure, collaboratively write an original script or a dramatic adaptation of a literary work (56)

**Directing (3.8)** Stage informal presentations for a variety of audiences (page 57 of Massachusetts Frameworks for the Arts, Theatre)

**Lesson Plan Context** At lesson three, students will already know the importance of accepting one another's ideas, basic improvisation skills, elementary concepts of performance, elementary concepts of theater technology, how to read scripts that advocate larger issues. From previous lessons of the unit, students may now identify guerilla theater, and identify and communicate social and personal conflict, problem-solve, how to write and edit collaboratively, and how to use contemplative strategies to let go of challenging material and times. These skills will be used in order to get involved in the school community, effectively time-manage, self-monitor and manage emotional wellness, and to stage and perform collaboratively for an audience.

**Objective/ Goal:** To edit, time, and finalize scripts and begin rehearsal process.

**Assessment Formative:** Students will hand in finalized copy of their script by the end of class.

**Formative:** Students will submit another journal entry on their individual progress.

**Procedure:** Group work, finalizing script, begin rehearsals

**Beginning** Attendance role-call, check-in, three -minute meditation, review of expectations, commentary on script progress.

**Middle** Students will have the entirety of class to work on and finalize their scripts. Students share script with another group. Contemplative reading for students to engage with one another's work and share feedback. Remainder of time may be used to begin staging and rehearsing the scene.

**End** Students will submit finalized script. Students will have a group discussion about the process of writing collaboratively. Students will have remainder of class to meditate and independently journal their thoughts on their own process (ticket to leave). Tension reduction tableau.

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 Theater Advocacy Lesson 4 of Guerilla Groups  
 Last Updated: 27 March 2019

**Directing (3.8)** Stage informal presentations for a variety of audiences (page 57 of Massachusetts Frameworks for the Arts, Theatre)

**Lesson Plan Context** At lesson four, students will already know the importance of accepting one another's ideas, basic improvisation skills, elementary concepts of performance, elementary concepts of theater technology, how to read scripts that advocate larger issues, identify guerilla theater, identify and communicate social and personal conflict, problem-solve, effectively time-manage, utilize contemplative strategies independently, and how to write, edit, and stage a piece of guerilla theater collaboratively. These skills will be used in order to get involved in the school community and to stage and perform a collaborative guerilla theatre piece for an audience.

**Objective/ Goal:** Complete staging for guerilla scenes and present scenes to educator and class.

**Assessment**

**Formative:** Educator walks around during rehearsal process to evaluate progress of collaborative scene by walking around and asking each individual specific question as to their role in the progress along with previously learned content (Example, Joey, what are you working on right now? Define guerilla theater for me?") If a student is unable to answer these, the teacher will be able to note which students need more attention to participate in this project.

**Formative:** Students will submit another journal entry on their individual progress.

**Procedure:**

**Beginning** Attendance role-call, check-in, five-minute meditation, commentary/questions on rehearsal progress.

**Middle** Students will have the entirety of class to rehearse their 3-5 minute scenes.

**End** Students will perform scenes for one another and receive verbal and written feedback from teacher and peers. Students will have remainder of class to meditate and write down feedback and journal about rehearsal process. Tension reduction tableaux.

Delaney Jenkins  
 Theater Advocacy Lesson 5 of Guerilla Groups  
 Last Updated: 22 February 2019

**Acting (1.16)** Perform in a variety of scenes and/or plays for invited audiences. (page 54 of Massachusetts Frameworks for the Arts, Theatre)

**Lesson Plan Context** At lesson five, students will already know the importance of accepting one another's ideas, basic improvisation skills, elementary concepts of performance, elementary concepts of theater technology, and how to read scripts that advocate larger issues. From previous lessons from this unit, students may now identify guerilla theater, identify and communicate social and personal conflict, problem-solve, effectively time-manage, independently meditate for self-care/focus, and know how to write, edit, and stage a piece of guerilla theater collaboratively. These skills will be used in order to get involved in the school community and to perform a collaborative guerilla theatre piece for an audience.

**Objective/ Goal:** Perform guerilla scenes across school for select audiences to inform peers and faculty on changes needed in the school and/or community.

**Assessment:**

**Summative:** Students will perform their final product of guerilla scenes for select audiences.

**Formative:** Students will submit another journal entry on their individual progress.

**Procedure:**

**Beginning** Attendance role-call, check-in, warm-up/five-minute meditation, break into groups to run scene.

**Middle** Students will perform scenes across school (if not admin approved, select guests will be invited to classroom)

**End** Class verbal reflection via fishbowl (each group takes turn being in middle) on performances along with teacher sharing written notations. Students write in individual digital journals of performance reflection. Tension reduction tableaux. Create group tableau of word "strength".



## Guerilla Theater

“Guerrilla theatre, generally rendered "guerrilla theater" in the US, is a form of guerrilla communication originated in 1965 by the San Francisco Mime Troupe, who, in spirit of the Che Guevara writings from which the term guerrilla is taken, engaged in performances in public places committed to "revolutionary sociopolitical change." [2] The group performances, aimed against the Vietnam war and capitalism, sometimes contained nudity, profanity and taboo subjects that were shocking to some members of the audiences of the time.

Guerrilla (Spanish for "little war"), as applied to theatrical events, describes the act of spontaneous, surprise performances in unlikely public spaces to an unsuspecting audience. Typically, these performances intend to draw attention to a political/social issue through satire, protest, and carnivalesque techniques. Many of these performances were a direct result of the radical social movements of the late 1960s through mid-1970s. Guerrilla Theater, also referred to as guerrilla performance, has been sometimes related to the agitprop theater of the 1930s, but it is differentiated from agitprop by the inclusion of Dada performance tactics.”

**While you watch, in your journal... Answer 2 of these 4 questions**

SGMT Video

What did his generation believe in?

How did they fail and how did they win?

What did their rehearsals consist of?

What is the beauty of comedy?

**While you watch, in your journal... Answer 1 of these 2 questions**

Eric Garner Video And Migration Video

What elements of performance were used to convey the need for change?

What was successful about this performance?

## Theatre of the Oppressed

“As created by Brazilian theatre visionary and Nobel Peace Prize nominee, Augusto Boal (1931-2009), Theatre of the Oppressed (T.O.) is a form of popular community-based education that uses theater as a tool for social change. Originally developed out of Boal’s revolutionary work with peasant and worker populations in Latin America, it is now used all over the world for social and political activism, conflict resolution, community building, therapy, and government legislation. It is also practiced on a grassroots level by community organizers, activists, teachers, social workers, cultural animators, and more. Boal’s books have been translated into over 35 languages and the work radiates from his original Center for Theatre of the Oppressed in Rio de Janeiro (CTO Rio) as well as centers in Canada, England, India, Germany, Austria, Sweden, Holland, Italy, Afghanistan, Turkey, Burkina Faso, and many others. In the U.S., active centers can be found in New York, Omaha, Los Angeles, as well as our own Mandala Center for Change in Port Townsend, Washington, among others.”

Homework:

<https://www.youtube.com/watch?v=vi1HfSiMxCU>

One take a way on google classroom from this video. May include: how this might shape your skit, what was different about this kind of theater from what you have experienced, was this a successful performance encouraging social change, why?

Hand Out Works Cited:

Richard Schechner, "Guerrilla Theatre: May 1970", *The Drama Review* 14:3 [T47] (1970), 163-168.

Gordon, Kelly Carolyn (2007) Guerrilla theater, in Gabrielle H. Cody, Evert Sprinchorn (2007) *The Columbia encyclopedia of modern drama*, Volume 1, pp.568-9

[Random House Webster's College Dictionary](http://www.mandalaforchange.com/site/applied-theatre/theatre-of-the-oppressed/). New York: Random House, 1992, pp.593 <http://www.mandalaforchange.com/site/applied-theatre/theatre-of-the-oppressed/>

Delaney Jenkins  
11 March 2019

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This is a lesson for all grades in which Sally Arnold uses current trends of contemplative strategies in order for students to find positive qualities of themselves.  
Sally Arnold, RN, BSN, MA, is a mindfulness educator. She is a graduate of the Mindful Schools Year-Long Certification Program and the founder of Mindful Compass, a company that teaches mindful based curriculum to schools, parents, health professionals and general audiences. Sally has worked extensively with rural schools both mentoring students and faculty.
- Barbezat, Daniel, and Mirabai Bush. *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning*. Jossey-Bass, 2014.  
This is a text book in which Barbezat and Bush analyze contemplative strategies both in data and theory along with its practice in higher education.  
Daniel P. Barbezat is a professor of economics at Amherst College and executive director of the Center for Contemplative Mind in Society. He has been a visiting professor at Northwestern University and Yale University and has taught in the summer program at Harvard University. Mirabai Bush is a senior fellow and founding director of the Center for Contemplative Mind in Society, a non profit organization that encourages contemplative awareness in American life. Her goals are to create a more just, compassionate, and reflective society.
- Broderick, Patricia. “Learning To BREATHE.” *Learning to BREATHE*, 2013, [learning2breathe.org/](http://learning2breathe.org/).  
Learning to Breathe is a program geared towards use with children which adapts the methodology from MBSR. Goals included from the site are: to provide universal, developmentally appropriate mindfulness instruction that fosters mental health and wellness, to enhance emotion awareness and emotion management skills and to foster wholesome emotional balance, to strengthen attention; to expand the repertoire of skills for stress management, to help students integrate mindfulness into everyday life.  
According to the program’s site, Patricia (Trish) Broderick is a research associate at the Bennett-Pierce Prevention Research Center at Penn State University and professor emerita, founder, and former director of the Stress Reduction Center at West Chester University of Pennsylvania. She holds a Master’s degree in Counseling from Villanova University and a Ph.D. in School Psychology from Temple University. She is a licensed clinical psychologist, certified school psychologist (K-12), certified school counselor (K-12) and a graduate of the Mindfulness-Based Stress Reduction advanced practicum at the Center for Mindfulness at UMASS. She is a member of the Contemplation and Education Leadership Council of the Garrison Institute , a member of the 2010 Mind and Life Summer Research Institute faculty, an advisory board member for the Collaborative for Academic, Social and Emotional Learning, CASEL on the

intersection of social and emotional learning and mindfulness, and a member of the practice committee of the American Mindfulness Research Association.

Kotre, Helms Grace. "Mindful Summer: Awakening to Implicit Bias." Mindful Schools, 20 Aug. 2018, [www.mindfulschools.org/personal-practice/mindful-summer-awakening-to-implicit-bias/](http://www.mindfulschools.org/personal-practice/mindful-summer-awakening-to-implicit-bias/).

Kotre discovers via research and introspection that mindfulness can reduce the brain's negative associations that cause implicit bias. They discuss studies which have shown that mindfulness can decrease bias related to various aspects of our identities. Helms provides challenges to use mindfulness to combat bias.

Grace Helms Kotre, MSW, is a Certified Mindfulness Instructor and the founder of Power to Be, LLC. She shares mindfulness with children and adults in schools, non-profit organizations, businesses, community groups and families in Southeast Michigan. Grace's empowering and nurturing leadership style, background in social work and child development, and long-time mindfulness practice inform her teaching. Grace also has training in the areas of mindful parenting, trauma-informed mindfulness, non-violent communication, intergroup dialogue, and racial justice.

Levine, Noah. "Sign up for Our Mindfulness Fundamentals Course Now!" Mind Body Awareness Project, 2000, [www.mbaproject.org/now-you-can-take-our-foundational-course-any-time/](http://www.mbaproject.org/now-you-can-take-our-foundational-course-any-time/).

According to the staff of the Mind Body Awareness Project, for the last eighteen years, the MBA has delivered mindfulness-based rehabilitation programming to over 7,000 unique at-risk, incarcerated youth in the California Bay Area. MBA's curriculum provides the most at-risk youth in the most difficult environments (for example, youth detention camps) with methodology to reduce stress, impulsivity and violent behavior and increase self-esteem, self-regulation and overall well-being.

The Mindfulness- Based Stress Reduction protocol was developed by Dr. Jon Kabat-Zinn (an MBA Project advisor) and the Emotional Intelligence work of Dr. Daniel Goleman (an MBA Project advisor). MBA synthesizes the best practices in meditation, group-process modalities, peer counseling, and social and emotional learning models. The tools are utilized to overcome trauma, transform negative behaviors, and make positive life changes.

Thomas, Robert. "Mindfulness for Your Students, Teachers, and School Community." Mindful Schools, 2007, [www.mindfulschools.org/](http://www.mindfulschools.org/).

This is a large organization created to implement mindfulness in K-12 classrooms. In 2007, a small, passionate team assembled their collective experience in education, social justice, and mindfulness and founded Mindful Schools. Their mission is to teach mindfulness to provide young people with a compass to navigate their lives. The program began in a classroom at Emerson Elementary School in Oakland, CA.

Today, Mindful Schools is a major part of the movement to integrate mindfulness into the everyday learning environment of K-12 classrooms. Their statistics indicate the organization has trained over 50,000 educators, parents, and mental health professionals who work with youth; these graduates, spanning 100+ countries, have reached over 2 million children worldwide.

Zinn, John. "8-Week Mindfulness Based Stress Reduction Program." University of Massachusetts Medical School, 17 Nov. 2016, [www.umassmed.edu/cfm/mindfulness-based-programs/mbsr-courses/mbsr/](http://www.umassmed.edu/cfm/mindfulness-based-programs/mbsr-courses/mbsr/)  
The MBSR (Mindfulness-Based Stress Reduction) is a program that focuses on mindfulness in relation to stress and anxiety of everyday occurrence. It was developed by Jon Kabat-Zinn at the University of Massachusetts. Elements of the program include: guided instruction in mindfulness meditation practices, gentle stretching and mindful yoga, group dialogue and discussions aimed at enhancing awareness in everyday life, systematic instruction in formal MBSR meditation practices, with opportunity to check in with teacher, daily home assignments, and downloadable home practice audio files (or CDs ) and a home practice workbook. This program appears the most accessible, as the Center for Mindfulness has many programs, including some available online.