ROLE PLAYING IN THE CLASSROOM

by

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This pamphlet is one of a series of documents prepared as resource materials for classroom teachers. The materials are drawn from the experience of an action research team from the Institute for Social Research of The University of Michigan. This team investigated classrooms, teacher characteristics, school building staffs, and teaching innovations in seven school systems in southwestern Michigan during the years 1959-1962.

As a partial result of these studies which involved many "clinics", consultant seminars, and staff discussions, teachers developed, practiced and evaluated many new concepts and techniques of classroom instruction. Some concepts and techniques were brand new and never tried before; others were established activities that were given a new twist by a new teacher. The teacher who is aware of, and concerned about, interpersonal relations may devise a variety of action steps to deal with those issues present in his classroom. A sequence of phases in the process of solving classroom interpersonal problems has been presented in another pamphlet in this series, *Solving Interpersonal Problems in the Classroom*. A problem-solving sequence involving (1) diagnosis, (2) analysis and explanation, (3) taking action, (4) evaluation, and (5) making corrections, was outlined as a useful style for solving classroom interpersonal problems. A variety of diagnostic techniques developed by teachers has been collected in another pamphlet, *Classroom Study Tools for Improving Classroom Atmospheres*. In addition, a variety of procedures designed by
Teachers to solve or alleviate problems and improve interpersonal relations in the classroom have been collected and organized in *Creative Practices Developed by Teachers for Improving Classroom Atmospheres*. In this pamphlet, *Role Playing in the Classroom*, the focus is on one particular teaching innovation which seems to offer substantial rewards for teachers who deal with interpersonal relations problems, the technique of role playing. The four pamphlets constitute a series of resource materials for classroom teachers who are concerned with classroom interpersonal problems, or who are interested in new ways of instructing pupils regarding interpersonal skills and values.

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The dialogue which follows actually took place in a fourth grade classroom in Southwest Michigan. The teacher, Mrs. Adams, attempted to solve a problem in interpersonal relations by using a new technique of classroom instruction.

Mrs. Adams: We have been talking about problems that boys and girls have in getting along with others who are a few years older or younger. Today, let's see if we can actually show what might happen to cause problems between 4th grade pupils and 6th graders.

Let's pretend that this is a hill. It's been snowing for a couple of days. Many boys and girls like to come here with their sleds. Now suppose there are two fourth graders sledding. They have only one sled, so they've been riding double. They have just run into a rock which has bent the runner so that the sled doesn't work. They try to fix it—to bend it back into shape—but they can't. Then they see two 6th graders coming over the hill. Each 6th grader has a new sled which he is eager to try out.

One of the 4th graders thinks he should ask the 6th graders for help; the other one isn't sure the older children can help. He doesn't see any point in asking. The first one decides to ask for help anyway.

Let's see what would happen. Who would like to be a 4th grader? OK, Danny and Linda will be 4th graders. Leon and Gwen, will you be 6th graders? Fine. The rest of the class members who do not have parts will be the audience. You should watch the actors carefully. See if they play their parts as you think boys and girls you know would actually behave. Think about what other things they could do to solve their problem.

Let us start the skit, Danny and Linda, with you two talking before the 6th graders appear. Come on up to the front of the room on this "hill".

Linda (4th grade): I'm sorry your sled broke; we shouldn't have been riding double.

Danny (4th grade): That's okay, it wasn't your fault. It's an old sled anyway.

Linda (4th grade): Maybe we can fix it... ... ... No, I can't do it. There're some 6th graders; maybe they can help us fix it.
Danny (4th grade): Aaaah, no. Let's not ask those big kids. They won't help; they won't be able to do anything.

Linda (4th grade): Well, I'm going to ask them. Maybe they will help us. (To Leon and Gwen) Will you help us fix our sled?

Leon (6th grade): Aaaah, that old sled? It looks like it belongs in a junkyard. It's not worth being fixed.

Danny (4th): Yeah? We went all the way to that tree on it. That's further than you can go on your sled.

Leon (6th): Look what they think is far! All the way down to that tree! That's as far as their old sled can go. Ha!!

Linda (4th): I'd like to see you go that far, you big fat...


Danny (4th): (Grabbing Leon's sled) There, now I've pushed your sled down the hill.

Leon (6th): Listen you, where's my sled?

Danny (4th): I pushed it down the hill.

Leon (6th): Well, you'd better go get it.

Gwen (6th): C'mon, let's go. What do you want to mess around with these little kids for?

Leon (6th): Yeah, Okay. They're not worth bothering with.

Danny (4th): (After Leon and Gwen have gone) I knew we shouldn't have asked them to help.

Linda (4th): I didn't think they'd start teasing us.

Danny (4th): Those kids, they think they're so big. Big kids are always looking for a fight.

Linda (4th): You shouldn't have pushed their sled down the hill, though.

Danny (4th): Well, they deserved it. We can't get our sled fixed now.

Mrs. Adams: Let's stop the skit here and give the rest of the class a chance to tell us how they feel. You four did a fine job; thank you.
This classroom teacher attempted to deal with a recurrent problem of interpersonal rivalry and aggression between her own fourth grade pupils and older students in the school by using role playing. She constructed a dramatic situation which set the stage for conflict, and asked her pupils to play the parts of the prominent characters. The classroom discussion which followed this dialogue involved the entire class in an exciting and insightful discussion about the behavior they had just witnessed. Several alternative courses of action were suggested by both audience and actors.

Role playing has been used effectively by many teachers both, for aid in the solution of classroom interpersonal problems, and as a means of teaching human relations skills in the classroom. Basically, the process involves the pupil's stepping outside his present role, and relinquishing his usual patterns of behavior, in exchange for the role or patterns of another person. The other role or person may be real or fictitious. In the case presented in the initial dialogue, the characters and the situation were fictitious, but the action was in fact a modification of actual pupil behaviors the teacher had observed in the schoolyard. The pupil, then, assumes the role of another pupil in the present or at a different time and place. He attempts, as far as possible, to sound like the other person, to behave like the other person, and to feel like the other person. This is the key to successful role playing; the pupil or actor should try to be just like the other person or role he is asked to play. In this way he, the teacher, and the audience can observe more objectively and comment upon the interpersonal behaviors of the player and themselves.
The role playing technique has been used successfully in a variety of situations and institutions. It has been used in the settlement of tedious labor-management disputes to provide a way for management to understand the position, feelings and behaviors of labor officials, and vice versa. As a result, both parties have better understood each other's concerns and interests and have been able to deal with each other with greater honesty and patience. Role playing has also been used at universities, in order to create better understanding between members of student, faculty and administrative organizations. Various social welfare workers and psychological counselors have used this technique in an attempt to help their clients gain greater insight into the dynamics of their own and other persons' behaviors. Finally, role playing has been used in the elementary and high school classroom.

In this pamphlet, the utility of role playing for the solution of classroom problems, and for the teaching of interpersonal understanding, is described. The next chapter contains some social-psychological theory underlying the development and practices of role playing. While this chapter is not necessary for learning the techniques of role playing, it might prove valuable as a theoretical orientation to the practice. Some teachers may wish to skip this explanation of the foundations of role playing and turn directly to Chapter III. The following chapters concentrate on the particular adaptability of role playing for elementary or high school classrooms, including its practical utility as an aid to teaching; the step by step procedures involved in its application; and some special modifications which might be needed for particular classroom situations or
teaching styles. There are also some suggested ways in which the teacher can evaluate the effects of this innovative practice in terms of changed student-student, or student-teacher relations. Then, as a resource for the practicing teacher who may wish to experiment with role playing, an appendix contains many different situations and problem stories which may be used in the classroom. An annotated bibliography is included which summarizes a number of different publications relevant to the theory and practice of role playing. Finally, there is an index to this pamphlet which is organized in terms of significant questions. The classroom teacher will find a guide to many of her concerns in this index. At all times the attempt is made to be relevant to the classroom situation as the teacher and pupils experience it, and to be faithful to the body of appropriate research and theory developed by social scientists and educators.
Chapter II
THEORETICAL FOUNDATIONS FOR ROLE PLAYING

The practice of role playing grows out of substantial theory and research on social relations and social interaction. Careful study of the process of human individuals engaging in interdependent personal behaviors suggests that social interaction is a universal experience for all people. This experience begins in the young child's first awakening to the social world around him, and it proceeds through adulthood and maturity to the final feelings and reactions of the aged. Social interaction, one person entering into interpersonal relationship with another, is almost universal in the family of man and pervasive throughout the life of man. Let us begin with a review of the child's earliest experiences of social living and interpersonal relationships.

Training for Social Interaction

In the first days and months of life the child is ensnared in a world of physical feelings, of biological needs and satisfactions. The central, perhaps the only, focus of his world is himself and his physical comfort and security. Gradually other human beings begin to take form and shape as physical objects. Mother appears to be more than a supply of nourishment; she is seen to make certain facial expressions and distinct movements. And so with father. Gradually the child learns to distinguish between mother and father, and between his parents and strangers from the world outside. Then, too, the child notes the difference between smiles and frowns, happy expressions and sad
or angry expressions. He probably learns that smiles occur when he does something good, something that mother and father like or are proud of; frowns or other negative events occur when he does something he shouldn't. This is the beginning of the process of human socialization, the arduous training for entrance into the human community.

As the child learns to differentiate people, words, and gestures, he learns to verify his feelings about the world. The principal source of verification is the information he receives from his mother and father. This information may be conveyed in the form of "do this" and "no, don't touch", or perhaps in the form of smiles and gentle caresses and frowns and spankings. In any event, the child begins to understand himself, his world, and the relation between himself and the external world, through the responses of other people around him. Cooley (10) discusses a concept of the "looking glass self", whereby the child comes to see and know himself through the eyes of others. It is as though his characteristics and worth are reflected in the way other people behave toward him. Certain people in the child's environment exert more influence upon him than do others. The most important persons have been called "significant others", to distinguish them from adults or young children who enter the child's world, but not in a very important or influential way (Mead, 11).

As the young child develops into an adolescent, a young man, and finally an adult, this process of information getting and interaction remains as a touchstone of social existence. Each person interacts with other people in terms of his perceptions of
others' reactions to himself and feelings about himself. For instance, a teacher may feel very differently about approaching a colleague for a favor when he knows that colleague likes him very much, than when he knows he is disliked intensely. Similarly, people behave differently with friends than with enemies, with husbands and wives than with colleagues. In sum, our perception of the way other people feel about us, and our accustomed modes of relating to other people, are important determinants of the way in which we (1) behave toward people in any specific situation, and (2) feel about ourselves and our behavior. The important question remains: If this is so, and if understanding this process is important to the understanding of human relationships, how do we manage to perceive the thoughts and feelings of other people? How do we get this vital information about our behavior and its effects?

Social interaction and the Role of the "Other"

We understand how people feel about us by interpreting their behavior. People may express themselves to us either in words or deeds, in symbols or gestures. We perceive these acts or behaviors and assign certain meanings to them. These meanings tell us one thing or another; they can make us feel good or bad, wanted or unwanted, respected or disrespected. All acts convey certain information and we then receive and interpret this information into a systematic understanding of the situation, and our role in it. For instance:

If a teacher should walk into the principal's office on a Monday morning and be greeted with a frown and a grunt, he is likely to be puzzled or take offense; he might think the principal is in
a bad mood. But now suppose this happens every day for a week or two and, suppose that when other teachers come into the office the principal smiles pleasantly at them and says, "Good morning." Our teacher might now come to the conclusion that the principal dislikes him; that there is something wrong with him. This is an example of how the same specific act may convey different meanings, depending upon the situation and circumstances of expression.

Of course, we can be wrong in our interpretation of the behavior of others. In the above example, the principal may not be expressing a personal dislike; he may merely be undergoing an allergic reaction to the teacher's clothing. Or perhaps he isn't even aware he is behaving toward him in this way. The misinterpretation of words and gestures is one of the most common causes of interpersonal conflict. The accuracy of our perceptions is dependent upon a number of factors, some of which are personal and psychological, some of which are environmental and situational. A foremost factor is the degree of our familiarity with the person whose behavior we are trying to interpret. With increased familiarity we can begin to understand more clearly the intended meaning in the individual's physical and verbal messages.

Parallel to personal contact is the common recognition of cultural meanings that have been assigned to certain words and deeds. The smile, the handshake, and verbal teasing are all symptoms of warm and friendly feelings between persons in the American culture. The Frenchman may kiss his neighbor's cheek rather than shake his
hand. The lower class adolescent is more likely to tease physically than verbally since competition takes the form of physical rather than verbal aggression in this culture. Various cultures and subcultures, as well as unique individuals, interpret given words or gestures differently.

An essential element in the recognition of shared meanings is the process of putting oneself in the other person's place. Some examples are the questions: "How would I feel if that had happened to me?" "What would I mean if I had said that?" Or, "What does he mean by that?" Children and adults best understand and appreciate the feelings and thoughts of others when they are able to place themselves in the position of the other person, able to take on the thoughts and role of the other. Let us describe some examples of this process.

The sophisticated adult might try to step back from his actions and view them from the perspective of the other person. In this attempt, he would try to see how he appears to others. He might pretend to be the other person and see how he would react to his own behavior. Such an individual might conclude by being surprised at what he sees himself doing. He might now be able to explain why he has certain effects on his colleagues and neighbors. As a guide in this attempt, the individual could ask another person to pretend to be him so he can see how other people see him. Or, he could ask other people to tell him what he does and how he affects them.
Children at play afford another example of these principles. In a sandlot baseball game, for instance, the third baseman must anticipate the thoughts and actions of the first baseman, the opposing batsman, and others. When the third baseman stoops to field a ground ball and then throws to first, his experience with the rules of the game, and the way his team plays, gives him the confidence that the first baseman will race to the base to catch his throw. If the first baseman did not do this, the third baseman would be receiving the clear message that his assumptions about the first baseman's thoughts and feelings were in error. He will also hear some words from the pitcher, the coach and others as to who was wrong, why and how.

Each different series of feelings and actions is called a role. A role is a planned and patterned sequence of words and deeds. The process of information getting and behavioral correction is called getting "feedback" about one's role behavior. It is not always quite as simple as these examples, particularly in the less well regulated daily tasks of social interaction. The fewer the formal requirements of standards for behavior, the greater a variety of behaviors will ensue, and the more informal and vague is the feedback process. These examples should serve to illustrate the principles involved in understanding the thoughts and actions of another person, interpreting them, acting upon them, and getting feedback as to their appropriateness.
One of the ways of developing this skill in understanding oneself and others is the actual discussion of the rules of behavior and their violation. In this way, children and adults can learn about personal and social standards or expectations for behavior. Further, they can inquire into the motivations for behavior and the reasons why certain people behave the way they do. Finally, skill in understanding and appreciating the feelings of others can be gained by imitating their behavior, and then examining how they felt when acting in another's role. Children often imitate the behavior of their peers or parents; they often adopt the seemingly successful ways their models have adapted to the world (12). What needs to be added to this natural imitative process is a self-conscious awareness that it is being done, and the time, energy and skill to discuss its implications. At that point the natural imitative and dramatic ability of children can become translated into a systematic and fruitful educational experience.

**Role Playing As a Technique for the Improvement of Interpersonal Relations**

Role playing is a method of instruction that meets these special training needs of social interaction. If skill in understanding the feelings, thoughts and role of the other is essential for a successful interpretation of events and relations, then an instructional tool that provides such experiences should be very helpful. Role playing involves precisely that: Individuals take on the roles of other people and act out and interpret their feelings, thoughts and behavior.
The fact that role playing has been successful in the improvement of social relations has been amply demonstrated in several institutional settings. The experience of industrial training programs in changing workers' perceptions and attitudes is one example. Maier has described the effects of several programs which evaluate the case study analysis and role playing techniques in the following way:

In experiencing the role playing process one learns to pay attention to what is done, and it is through increased attention to detail that one improves with practice. It is a general principle in the acquisition of skill that improvement takes place only through conscious effort during performance. Role playing readily demonstrates that hostility, threats and suspicion stimulate hostile and defensive reactions in others, whereas generosity, tolerance and desire to see another's point of view stimulate constructive and social behavior in him. It is in experiencing these relationships in reality practice that they can become practical living principles. (Maier, p. 18)

Later in the same report, Maier suggests and describes a number of role play situations that would be effective components of a successful industrial human relations training program. Many such techniques are currently being incorporated into training sessions for foremen, managers and union leaders; all are devoted to the improvement of industrial practice through the improvement of relations between men.

Many trained psychologists use role playing, or modified forms of role playing, as part of the therapeutic process. Moreno, in particular, is a pioneer therapist and author in this field who runs a series of dramatic workshops in individual and group therapy (2). Moreno's patients act out real life situations and are asked to discuss their individual insights. The public enactment of a personally
troubling problem often helps the individual to see his behavior through the eyes of others. The director and the audience help the patient by contributing their reactions to the information which the patient-actor already possesses.

Some studies in role behavior focus attention on how situations differ according to the point of view of the participant. For instance, the teacher and the pupil can both be in the same situation and yet come to different interpretations and conclusions. In an attempt to understand this phenomenon, Rosenberg (17) studied the effect of a role-playing situation upon the participants, identifiers and observers. Her studies are particularly interesting because they also point up the instructional effect of role playing upon an audience. She notes that the dramatic situation touches not only the actors themselves, but also that the involved or uninvolved audience can benefit from the role playing experience. Rosenberg states that:

In general the participants are highly emotional about the scene and keenly aware of the feelings and emotions of others within the scene....Observers are also extremely general in their report of what has happened but are not aware of the feelings and emotions involved----Identifiers while emotionally involved, tend to be extremely critical.

If we think of participants as actors in a situation, observers as non-involved outsiders, and identifiers as people who are emotionally involved with one of the participants, we can see how this description of the role playing situation fits everyday life. These various degrees and modes of emotional involvement in a situation are key factors in interpreting an individual's reaction to that situation. Role playing can be very useful in this analysis.
In discussing some other hypotheses about role playing abilities, Dymond (15) notes that her studies show that:

...the ability to feel and describe the thoughts and feelings of others (empathy), is accompanied by a better understanding of the relationships one has with others (insight). Conversely, those who are less able to take the role of the other, seem also to lack insight into their own interpersonal relations...

Here again we see the intimate connection between the two essential components of successful social interaction: An ability to understand the thoughts and feelings of the other person and, an understanding of oneself in relation to other people (Dymond, 15; Luszki, 16). It seems that role playing has been demonstrated as an effective technique for the examination of and instruction in some of these critical skills.

**Role Playing and the Classroom Teacher**

Role playing has been used in the classroom by many creative and sensitive teachers, both to diagnose and to treat classroom interpersonal problems. In solving classroom interpersonal problems, or teaching lessons in interpersonal relations, role playing has been used to provide practice in actual skill development, to give feedback and insights to particular individuals, and to set examples of behavior from which the teacher can manage formal instruction and problem solutions.

In our experiences with the identification and diffusion of innovative practices in the classroom, we have seen two general uses of role playing that are relevant to teachers. In the first instance project staff members instructed a group of teachers in...
the administration of role playing to their classes. In order to
show teachers how the process worked, a staff member chose to set
up an actual session designed to focus on a common teacher problem--
teacher interaction. As the report states:

The next training session, on role playing, was most
successful. The role play situation was the teacher
lunchroom. Several teachers had gathered and one teacher
was about to present a new teaching idea to the others.
We included in the design: a hostile colleague, a pair
of close friends, a "principal worrier", a discussion-
blocker, and two teachers who would immediately accept
the idea. Some teachers were a little anxious from
the beginning and did not wish to participate; they
were made observers whose job it was to report objec-
tively on what happened.

We soon went ahead and got thoroughly embroiled--the
hostile colleague, in particular, doing a good job.
We noted, in the ensuing play, previously hidden staff
resentment of the principal's role and antagonistic
staff alignments. The staff recognized some of these
issues and accepted them as problems of role relation-
ships, and not as problems of individual personalities
or abilities. They will probably be able to understand
and improve staff relations as a result. After the
role play was completed, we moved to a discussion of
how this technique might be used to deal with children's
feelings in the classroom.

In this example of an adult session, the role play exercise was most
helpful in bringing previously hidden problems to the surface, in
giving the participants some skill in the planning and administra-
tion of role playing, and in allowing teachers to understand how
it feels to innovate or suggest innovations in a crowded lunchroom.

Other reports center around the actual use of role play-
ing in elementary and high school classrooms. Teachers who focus
on real life situations in the classroom, in which the children
are interested and familiar, find their pupils often generalize
their experiences to their own behaviors and to other life situations. Teachers who have used such techniques often report visible growth in individuals and improvement of overall atmospheres for learning in the total classroom. In general, our observations of the effects of role playing in a variety of classrooms lead us to conclude that individuals show significant growth in control and responsibility, and freedom to be involved in learning. The more withdrawn individuals often learn confidence and security which releases their creative potential. The classroom group as a whole seems to develop group standards of acceptance and freedom of communication which encourage and support greater individuality of participation. Our experience indicates that even the six year old is ready and eager to profit from the opportunity to engage in the scientific study of human behavior.

Many teachers involved in the project, and others who served in the schools studied, experimented with role playing and generally found it successful. These experiences suggest that this instructional device may, indeed, prove fruitful for the classroom teacher concerned with the interpersonal relations of children in his room. Moreover, it may be adopted as a method for teaching children about themselves, about the actions and behaviors of others, and about human social life in general. In effect, role playing permits the teacher to establish the classroom as a real life laboratory for social learning.

In the next chapter some reasons will be suggested why such potential has been attributed to role playing and why this technique, in particular, is such an appropriate tool for the creation of greater understanding and skill in children's interpersonal relations.
Chapter III

WHY USE ROLE PLAYING IN THE CLASSROOM?

The studies from industrial, therapeutic and educational practice presented in the preceding chapter make it evident that there are several very different uses of role playing. There are also several different depths or levels at which role playing can be used within a single program. The variety of uses with children range from classroom instruction and portrayal of dramatic or real events, through examination of individual and group problems in social skill development, to the most intensive personal or group psychotherapy with disturbed children.

The classroom teacher need not be a psychologist if he utilizes role playing at the instructional level and in solving classroom interpersonal problems. In general, the kinds of problems he chooses to work with can and should be dealt with at the "socio-drama" level; that is, with emphasis on typical roles, problems, or situations, that children usually face. For example, the teacher may wish to portray the "shy child," the "child dealing with aggression," or "learning how to use the resources of adults." These are all situations where children must learn appropriate and effective roles. As such, they are excellent examples of role playing topics.

By concentrating on roles or typical behavior patterns, the teacher avoids the direct confrontation of any individual child. Applications of the general problem situation to a specific child's
abilities or inabilities should be initiated primarily by the child, resulting from whatever insights he has developed. The teacher should not engage in depth probing, nor should a reluctant individual's problems be publicly aired. "Psychodrama," or the more intensive and individualized forms of role playing, are ordinarily used for therapeutic purposes and should be attempted only by the trained therapist. It is a basic rule that the teacher should be cautious of involving himself and his pupils in portrayals and interpretations that seriously impinge upon a child's psychological privacy or security. The potential dangers of an over-zealous confrontation of a disturbed, or even a seemingly healthy child by an untrained technician are well worth these precautions and limitations.

Within these limitations, however, even the relatively inexperienced teacher need have little fear. Any teacher can start with a simple charade, a short problem story, or other relatively "safe" issues and topics and will find that he can gradually experiment with more and more complex and meaningful problems dependent upon his own skill, confidence and specialized training. As the pupils and teacher continue to practice, sufficient classroom rapport and acceptance are likely to develop. Within such a supportive atmosphere, individual pupils will feel increasingly more comfortable about discussing their insights, accepting suggestions, and changing behaviors.

The general cautionary note in no way hampers the effective use of role playing in the classroom situation. In fact, role playing has a tremendous potential for the average elementary and high school classroom. In the first place, children are involved in acting in the
role of another person; they are pretending to feel like, think like, and act like another person. As such, they can act out their true feelings without the risk of sanctions or reprisals. They know they are only acting, and can thus give vent to feelings ordinarily kept private and hidden. This experience gives rise to greater individual spontaneity and creativity for previously repressed or inhibited children.

Secondly, children can engage in the examination and discussion of relatively private issues and problems without anxiety. These problems are not focused on the self; they are attributed to a given role or stereotype. Thus, the normal anxiety accompanying the presentation of personal matters that may violate rules and regulations can be avoided. This experience may give rise to greater individual insights into behavior, and a better understanding of the place of rules and behavioral standards.

By engaging in the role playing practice of placing oneself in the place of another, children can identify with the other children and adults in their world. In this manner they may begin to understand the effects of their behavior on other persons. They may also gain significant information about the motivations behind their own and others' behaviors. For instance, by sympathizing with the scapegoat, many a bully may understand how it feels to be picked on. By sympathizing with the bully, many a scapegoat may understand why his behavior is a red flag to the bully. When both roles are examined and discussed by the entire class, both bully and scapegoat may understand how their behavior looks to others, what some of their needs or
motivations are, and what other forms of action might be appropriate. An elementary but systematic understanding of the science of human relations can begin to be developed out of many experiences and discussions of this sort. Moreover, an increased understanding of self and others paves the way for behavioral change.

A final unique advantage to role playing as an instructional technique is its active nature. Participants and audiences do not merely discuss problems of behavior and alternative ways of acting; they observe and practice new ways of behaving. Thus, there is a stress on the intimate connection between knowing and understanding a principle, and acting upon that knowledge. The mere addition and integration of information does not solve classroom interpersonal problems; it does not teach new social relations. Interpersonal issues are resolved only as pupils or teachers begin to behave differently. New behavior is the testimony of new information; it is the way to change the effects one person has upon other persons. For instance, the shy child who has intellectually appreciated the importance of taking initiative in beginning a conversation, may practice these new insights through role playing. With such successful dramatic experience under his belt, the child may be better able to innovate these new behaviors in the real life situation. Similarly, the bully who now better understands himself and the scapegoat, has an opportunity, by observing or participating in role playing, to practice alternative ways of dealing with his aggressive feelings. But role playing or skill practice is not the final step in this change process. Through understanding and skill practice, with
decreased anxiety and isolation, the child may be willing and able to change. A great deal of practice and reinforcement may be required before the pupil can apply these lessons to his own experience and actually perform more effectively.

Thus, role playing is part of a larger process directed toward the scientific study and change of behavior. Such a scientific process assumes that learning needs to be, on the one hand, more than studying "about," and on the other hand, more than mere activity or real life experiences. The classroom can provide opportunities for relating concepts to action and theory to practice. It can become a laboratory for problem identification and definition; for data procurement, compilation, and analysis; for drawing conclusions, formulating alternative solutions, reality-testing these new solutions; and for learning to generalize to other situations.

One way to facilitate these activities is to provide, through role playing, a "specimen" of behavior for study. The specimen of behavior on which the role playing incident focuses should represent a problem area. It ought to be timely, but it can also be part of a pre-planned curriculum of problems and principles on which the classroom group is working. In this way a specific example of behavior can be introduced into the sequence of learning activities at the most suitable time. A planned curriculum for interpersonal learning frees the teacher from being completely dependent upon the utilization of incidental or accidental problem situations. The sole reliance on real life situations for immediate observation and study poses overwhelming strategic and organizational problems.
A planned sequence of activities constituting a unit for the study of human behavior would probably start with the identification and clarification of the specific problem on which the class or the teacher wished to work. The teacher would then need to give some attention to the preparation of a specimen of behavior for study—creating the details of a problem story suitable for role playing, preparing the tools and procedures to be used, and working out plans for class involvement. At the appropriate time for introducing the unit to the class, attention should be given to setting the stage—selecting and briefing the actors, and briefing observers or other class members on their tasks.

All this leads to the actual presentation of the specimen unit of behavior and the active process of gathering from observations of the role play, data about the interaction taking place. Subsequent steps would include data compilation and analysis, discussion of findings, and drawing of conclusions and evaluating (placing value upon) the consequences. The evaluation and discussion may create proposals for alternative behaviors that might lead to better consequences. Such alternatives could be tested through role playing. Findings or conclusions from this scientific, laboratory, study of behavior should be summarized at every stage.

The sequence of learning would not be complete without some reference to the findings of other scientists. The examination and discussion of research from the behavioral sciences relevant to the problem being studied, could become an exciting activity in relation to the "discoveries" made by the students in their own investigation.
Application of findings to other classroom situations, on the school playground, or at home, with a reporting back of results, will provide opportunity for checking the relevance of the class experience to other situations and settings. In addition, children will gain further practice in using the skills involved.

Finally, the unit should be concluded with appropriate evaluation activities—evidence of changed behavior or attitudes on the part of the learners, feelings of satisfaction or dissatisfaction with the unit, evidence of improved classroom atmosphere for mental health and learning.

Role playing contributes in a major way to this learning experience. It is a means for providing the specimen unit of behavior which serves not only to dramatize the problem to be studied, but encourages sensitive communication about thoughts, feelings and values. Suggestions as to resultant actions can be gathered in a non-threatening manner. Furthermore, pupil motivation is high because of personal involvement. At the point of testing alternative behaviors, role playing is not only a means of reality testing, but gives skill practice to the participants—practice in how to deal with the problem under consideration.

On the other hand, not all role playing need be so formally planned. It may be useful in helping class members gain quick insight into the feelings and motivations of participants in a problem situation. "On-the-spot" formation of roles, whether it be to afford appreciation of a piece of English literature or to test how a new child is to be greeted by the others, can be an effective tool. Such
informal uses work best after teacher and students have gained confidence and are at ease with the technique and with each other.

Included below is a list of common classroom events that illustrate the range of classroom problems and issues that might be dealt with through role playing. This is not a complete list by any means, but it suggests the large variety of possibilities for classroom use of this technique. The suggestions are cross-referenced to their location in the appendix at the end of this pamphlet.

1. Individual pupil problems: acting happy or sad, angry, grown up, embarrassed, afraid, concerned, pitying. (Examples such as these are included in numbers 1-40 of the Appendix.)

2. Pupil-pupil interaction: being with friends, imagining how other boys or girls feel, modeling or writing with others. (Examples such as these are included in numbers 41-83, 98-114, 116-125 of the Appendix.)

3. Teacher-pupil interaction: being called a "teacher's pet," introducing parents or friends to the teacher, making mistakes in class. (Examples such as these are included in numbers 71, 79, 84, 88-97, 115 of the Appendix.)

4. Pupil-pupil group interaction: welcoming shy or new children to the classroom, being in a noisy room. (Examples such as these are included in numbers 44, 66, 104, 107, 113, 115, 117 of the Appendix.)
Chapter IV
HOW TO USE ROLE PLAYING IN THE CLASSROOM

In the preceding chapter several rationales for using role playing in the classroom were suggested. In general, role playing is one instructional tool that has exceptional utility for the study and practice of social behavior. A general sequence for learning about social behavior in a planned fashion was also outlined. In this chapter, the role playing sequence will be outlined in greater detail, and by way of illustration, several teachers will be followed through the step by step execution of this sequence in their classrooms.

The Sequence of Steps in Role Playing

The classroom practice of role playing involves a series of steps or processes which follow one another in logical order. Generally they include preparation and instruction, acting out and discussion, evaluation and further action. Specifically the steps are as follows:

A. Preparation and instruction

1. Selection of the dramatic situation for role playing.
In this initial step in the preparation for role playing, the teacher, with or without the help of the class, selects the issue or problem to be enacted. The problem may be a re-enactment of a real life situation or a fictitious example of a real problem. In either instance, the problem situation ought to be real enough so that pupils can see its relevance for their daily lives. Different problems arise in different classrooms, so the choice of relevant topics may vary with each classroom.
The teacher who carefully diagnoses and interprets the interpersonal situation in his classroom is in an advantageous position to construct a role play designed to clarify and alleviate the problems he has uncovered.

In selecting role play situations it is also necessary for the teacher to maintain the personal security and privacy of each individual involved, especially when re-enacting real life problems. The focus should be on issues of a general nature involving role behavior, not on individual failings or deficiencies. In a sense, the teacher strives to confront the group with a balance of relevant issues, selecting neither meaningless topics nor personally threatening situations.

One way of selecting such problems is to ask students in the class to make suggestions about personal or general problems that they think can be studied. Or, the teacher may take a problem census--he may ask his pupils to list some common interpersonal problems they have experienced. Role playing situations can then be built around such suggestions. After some experience with the technique, the teacher will generally find his students eagerly suggesting new situations or events to dramatize.

2. Warm-up. This second step is particularly important in those classrooms where role playing is being tried for the first time, or with younger children who do not know how to act. These pupils may be inhibited in performing in front of their peers. The purpose of a "warm-up" is to relax the pupils, and to give them some practice and security in public performance and expression. For instance, the teacher might ask the pupils to "smile," "chew," or "laugh." Or, he
might start with a game of charades which gives both actor and audience practice in communicative skills. In warming up the class, the teacher may gradually proceed to those exercises requiring greater physical activity or imagination. Some examples of warming up exercises may be found in the Appendix.

3. **Explanation of the general situation.** Once the problem has been decided upon, and once the children are sufficiently relaxed and quiet, the teacher should explain the general problem situation to all the pupils in the class. The educational purposes of the drama, and the relevance of the issue or problem for the class should be understood by the pupils. Further, it is important for the entire class to know the site, general characterizations, and broad courses of action of the problem situation. This explanation enables all pupils--actors, observers and bystanders--to share a common reference and begin from the same understanding of the situation.

In certain special circumstances the teacher may prefer to deliberately omit this step. He may brief the actors privately and ask the rest of the class to guess the major issues, roles, and applications. This provocative modification should only be attempted after the class has had some experience in role playing.

4. **Explanation of specific roles to individuals.** The teacher is now ready to explain, in detail, exactly what role each participant will play. This step is often called "briefing" the actors. Careful attention to detail at this stage will bear substantial fruits in minimizing pupil confusion in the later stages. The better that the pupil-actors understand the parts they are to play, the better they will be able to fit into their roles, the less they will be likely to embellish the roles with their idiosyncratic desires. There is
nothing to be lost by such idiosyncracies; they, too, can be fruitfully used as instructional material. But the major lesson the teacher had in mind at the outset might well be lost in the bargain. In conjunction with role description should go an identification of the personal feelings and ideas of the role participants. Such careful delineation makes it easier for the actor to feel his part. A description of the role or feelings of a character may be written out on slips of paper and given to the actor. The actor may find it helpful to refer to these instructions periodically.

As noted, the teacher may wish to modify this practice by deliberately giving minimal instructions to the actors. Then, other pupils might be asked to role play the same minimal instructions in another way. The resultant differences in individual perceptions and role behaviors based on a single set of instructions might be most useful for stimulating classroom discussion.

In an attempt to create realistic role play situations, and realistic role players, attention must be paid to the selection of participants for a given role. Teachers should avoid placing any child in his usual role, for such casting encourages the audience to see that child as his usual self, and attention is thus focused on this individual rather than on the role he is portraying. Moreover, the casting should start with socially competent and respected peer leaders; then move toward involvement of children in greater need of help. In this way the teacher gains pupil acceptance of role playing, and both teacher and class can experiment with the most skillful pupils first.
5. **Explanation of roles to the audience.** As a final step in the preparation and instruction stage, the roles of the audience need to be delineated. In some cases the pupils who are not acting out dramatic roles can observe the general interaction of actors. Or, they may be charged to watch for specific things. In other circumstances, the teacher may ask them to be identifiers—to identify with the feelings, thoughts, and actions of one or another of the major role participants. The identifiers can then lend their interpretations of the feelings and thoughts of each of the actors to the actor's own insights. A challenging modification involves the formation of several committees or subgroups, with each subgroup of pupils identifying with a role. In this way, small groups of pupils can discuss an actor's motivations and behaviors. Another audience role, that of critic, trains pupils to judge both the dramatic portrayal and the players' handling of the problem itself. Finally, members of the audience may always be asked to replay the problem situation, with previous observers now being the actors, and vice versa.

Whatever role the teacher decides to assign to the audience, it is essential that this role be clearly spelled out in advance. A participative role of any sort helps the audience maintain attention and interest in the role playing session. It also helps bring additional insights and resources to bear upon the discussion and analysis of the role play experience.

Now that the class has been prepared and instructed in the problem they will enact, let us proceed to the actual acting out of the role play situation.
B. Acting out and discussion

6. **The role play drama.** The pupils are now ready to begin to play out their roles. Sufficient time should be allowed for pupils to become thoroughly immersed in the problem situation, and for them to take full advantage of the situation's promise for learning alternative ways of acting. The role of the teacher at this stage is one that is not easily spelled out. He must gauge time carefully and not let the drama drag on so long as to lose class interest. However, it must be long enough to effectively present the problem.

The teacher must choose between several alternatives with regard to the content as well as the length of the drama. For instance, in the attempt to portray alternative responses to aggressive behavior, a fight might develop in the front of the classroom. The teacher might decide to stop this fight immediately. On the other hand, fighting is a common response to aggression. More fruitful learning might follow from the teacher's non-involvement at this point. The other players and the audience could be drawn into a discussion of why and whether the fight was necessarily the correct response. Further, and perhaps more important, the feelings of the fight participants might be explored on the spot. Depending upon his original problem, his own desires, and the character of his classroom, the teacher may or may not decide to intervene in the actual playing out of the problem situation. An important and necessary intervention, of course, is the cessation of the drama after the main points or behaviors have been observed.
7. **Discussion.** The discussion serves an important function in systematizing and sharing insights gained during the drama, as well as bringing the actors and the entire class back to everyday reality. Actors must be clearly disassociated from the role they played, so that critics and other pupils can concentrate on that role behavior, and not on the actions or person of the actors. Moreover, imagine the case of a pupil who has played the role of rejectee and, without some "de-briefing," continues to accept this teacher-given role for several hours or days. In the discussion, the teacher can help bring the actor out of his role and back to his "real self."

The post-role playing discussion may take several forms and involve several different pupils or groups of pupils. Either the role players or the audience, or both, may contribute to a critical analysis of the dramatic session. The participants may be asked to soliloquize about their feelings as role players, or as pupils experiencing the mind of an "other." Actors may remain in character a while or may drop their "roles" and become their real selves immediately. In some circumstances they may do both. As noted above, however, care must eventually be taken to replace actors into their normal roles and personalities,

Other discussion procedures focus directly on audience participation. The audience may contribute insightful and analytic comments about either the process of dramatic acting or the content of the problem itself. Some of the issues the actors or the audience might speculate about are: (1) how the individual characters were feeling, (2) what the characters wanted in the situation, (3) why
the characters acted in the way they did. If these issues can be understood, subsequent discussion might focus on alternative ways of responding to such interpersonal situations.

A final important focus of this learning experience should be the pupil's ability to apply the examples and lessons of role behavior to his own interpersonal experiences. This kind of generalization is best fostered in a group discussion which encourages and supports full participation by all pupils. The teacher can also aid in this process by focusing specifically upon the problem of generalization. The class might discuss, for instance, the extent to which the principles observed in role playing intergroup conflict are generalizable to sports competition or to the treatment of newcomers in the class.

Following the enactment and analysis of the role playing situation, there is a need for an evaluation of its success or failure, and the possibility of reviewing the purposes and effects of such a learning experience.

C. Evaluation and further acting

8. Evaluation. Subsequent to the discussion, some objective attempt ought to be made to assess the effects of the total session upon the class. Pupils may be asked to evaluate the experience of role playing itself, or the ways actors handled specific interpersonal problems. In either case, most teachers who report upon the success of role playing are usually limited by role reliance upon their own observation and intuition. It seems appropriate and necessary for the classroom teacher to develop some objective
measures for evaluating the success or failure of this technique. The danger involved in neglecting this important step is that the teacher may see progress where there is none, or grow discouraged in the face of actual pupil growth. Finally, such an evaluative process helps pupils, too, focus upon the lessons learned from this new experience. A brief discussion of some evaluative tools and procedures is presented in Chapter VI of this pamphlet. A more extended sample of diagnostic instruments appropriate for an evaluation of the range of objectives of role playing may be found in another pamphlet in this series of teacher resources, Classroom Study Tools for Improving Classroom Atmospheres.

9. **Re-enactment.** After the discussion, and either before or after the evaluation process, the teacher may decide to take advantage of new insights and alternative suggestions for role behavior by asking pupils to replay the problem situation. For instance, suppose that after a fight has been played as the response to aggression, the discussion brings out alternative ways of meeting aggressive behavior. The teacher may take advantage of such suggestions by immediately replaying the situation, with the main characters now attempting to act upon these new suggestions. Such an orientation may also involve "role reversals," where the protagonists shift roles. This procedure further enables one role participant to learn the feelings of the other. Other re-enactments may involve members of the audience in one or all of the roles, with audience and actor shifting responsibilities. The importance of this step is that it gives pupils and immediate opportunity to experiment with new and alternative behaviors. Thus it takes full advantage of processes of role playing and group discussion of interpersonal relations.
Re-enactment is the final step of this process, but it may also inaugurate a new round of discussions and evaluations. The re-enactment and evaluation phases may be reversed in certain situations. In some cases, evaluations may be delayed until several re-enactments have been played.

This step-by-step outline stresses the importance of preparation and instruction, acting out and discussion, and evaluation in role playing. Let us review this outline as it applies to some specific examples of role playing in practice.

Mrs. Adams analyses cross-grade rivalry and aggression.

The first case is drawn from Mrs. Adams' classroom. A sample of this dialogue was quoted in the introductory pages of this pamphlet.

1. Selection of the role playing problem. Mrs. Adams decided to work with inter-grade rivalry and aggression because it seemed to be a recurrent schoolyard and neighborhood problem. Her fourth graders were frequently involved in arguments and fights with older children. Moreover, the pupils had suggested, on their own, that they desired some training in how to deal with siblings. This variety of closely connected issues convinced Mrs. Adams that the problem was important to her pupils.

2. Warm-up. Mrs. Adams' class had considerable role-playing experience prior to this example. Therefore, she decided to omit any warm-ups.

3. Explanation of the general situation. Prior to the reported dialogue, the teacher and her pupils had discussed briefly the kinds of problems members of the class were having with older children. Mrs. Adams then explained the general problem situation to the entire class:
We have been talking about problems that boys and girls have in getting along with others who are a few years older or younger. Today, let's see if we can actually show what might happen to cause problems between 4th grade pupils and 6th graders.

Let's pretend that this is a hill. It's been snowing for a couple of days. Many boys and girls like to come here with their sleds. Now suppose there are two 4th graders sledding. They have only one sled, so they've been riding double. They have just run into a rock which has bent the runner so that the sled doesn't work. They try to fix it—to bend it back into shape—but they can't. Then they see two 6th graders coming over the hill. Each 6th grader has a new sled which he is eager to try out.

One of the 4th graders thinks he should ask the 6th graders for help; the other one isn't sure the older children can help. He doesn't see any point in asking. The first one decides to ask for help anyway.

Mrs. Adams had now stated the real life problem, set the geographic and climatic conditions surrounding the exercise, and had suggested how the action might be initiated. The entire class had been briefed regarding the action that may take place.

4. Explanation of specific roles to participants. In the following phrases Mrs. Adams instructed the principal role players in their assigned roles.

Let's see what would happen. Who would like to be a 4th grader? OK, Danny and Linda will be 4th graders. Leon and Gwen, will you be 6th graders? Fine. The rest of the class members who do not have parts will be the audience. You should watch the actors carefully. See if they play their parts well, and think about what other things they could do to solve their problem.

Let us start the skit, Danny and Linda, with you two talking before the 6th graders appear. Come on up to the front of the room on this "hill."
These four roles were all quite simple, so there was little need for detailed instruction. Moreover, a minimum of formal structuring of roles permits the actors a wide latitude of possible behaviors. In the event she was to use more complex, lengthy or structured roles, Mrs. Adams might have written out the instructions and handed them to each participant. In this example she asked for volunteers to play certain roles and made no attempt to assign particular pupils to particular roles. This procedure, again, was possible because of her class' prior experience in role playing. In other circumstances Mrs. Adams might not have selected certain volunteers, or could have suggested other children for these roles.

5. **Explanation of roles to the audience.**

The rest of the class members who do not have parts will be the audience. You should watch the actors carefully to see if they play their parts as you think boys and girls you know would actually behave. Think about what other things they could do to solve their problems.

Mrs. Adams' instructions to the remainder of the class were general and did not demand a very active role. The non-players were to observe how the dramatic role playing process was conducted. Moreover, they were to examine the content of the problem itself, and evaluate the manner in which the role-players solved this problem. The class' evaluations and reactions were to be used in the discussion period to augment information gained through the feelings and actions of the players in the dramatic session.

6. **The role play drama.** In the actual drama presented, Mrs. Adams did not intervene until the main issues had been presented.
She permitted the players to initiate their own argument, conclude a conflict, and she then called an end to the drama. In earlier sessions, however, Mrs. Adams had to intervene often to stimulate dialogue. She experienced no situations which were intolerable in terms of hostile or disruptive performance; her interventions were necessary only to help out hesitant children who were reluctant to enter into a dialogue appropriate to the role playing session. This aid took the form of: "Well, Charles, how would you respond to that?", or "Ask him why she did that, Joan." With this prompting aid, the children were usually able to continue the session themselves. Young children are often reluctant to act at first, and may need encouragement, support, and even examples of role behavior before they will participate effectively.

7. Discussion. In the discussion after the role playing session, the class concentrated on first one, and then another, of the participant roles. For instance, the class observed that the fourth graders felt "sorry," "jealous," "mad," "angry." Instead of acting as they did, alternative suggestions for the 4th graders were as follows: "they should have said, 'Please!'"; "they should not have knocked over Leon's sled"; "they should not have called names, but should have walked away." A suggestion directed toward the 6th graders were seen as "wanting to feel big," "wanting the hill themselves," "seeing the 4th graders as feeling smart." Some sample explanations for why the role playing interaction took the form it did were: "The 6th graders didn't want to be bothered with little kids...because little sisters always follow big sisters," and "The 6th graders are nice, but the 6th graders...because their big brothers and sisters act that way...they do."
After this discussion of the role playing situation, Mrs. Adams led the discussion to a focus upon relations between older and younger siblings. Finally, the class discussed some alternatives to cross-age and inter-class rivalry and aggression. They decided to try out some of these alternative behaviors by role playing again at a later date.

8. Evaluation. This role playing experience was evaluated by Mrs. Adams after the children had an opportunity to replay the session several times. After a variety of alternative solutions had been attempted, she tried to discover what impact the role playing had had upon the pupils' thinking and their behavior. She used some sociometric devices, and tests which asked pupils to give their solutions to several hypothetical problems involving interpersonal relationships. Her findings included the following evidences of pupil growth:

(1) pupils were able to suggest a greater variety of solutions for a given problem situation; (2) they were less inhibited and more able to respond to one another's problems in class; (3) they were better able to act out their feelings and examine them in class; (4) previously socially ineffective children began to learn more appropriate and effective social behavior; (5) formerly rejected children were more and more integrated into classroom process; and (6) the pupils asked her to arrange joint sessions with older classrooms, so that the lessons of the role playing experience could be shared with real 6th graders.

In these and other ways, Mrs. Adams attempted to assess the results of her experience with role playing as an instructional aid and problem solving technique in the classroom.
Mrs. Breen modifies processes of peer criticism.

This case is drawn from the report of a 6th grade teacher who had no prior experience with role playing, but read a book on it to gain a "better understanding of the techniques." This teacher experienced some trouble at first; her class did not role play as "smoothly" as Mrs. Adams'.

1. Selection of the role playing problem or dramatic situation. Mrs. Breen felt that her pupils were overly critical of their peers, and that such criticism was working against the best interests of effective learning in her classroom. There was general grumbling and griping about individuals, and minimal cooperation in work groups. Mrs. Breen felt that this classroom atmosphere could be changed if the children could see each other's actions from more than one point of view. She decided to focus, through role playing, on some of the situations that seemed to cause friction.

In accord with her plan, Mrs. Breen scheduled a class in "dramatics" in which the pupils were to construct their own short play. A class discussion was started on what the play should be about. Mrs. Breen's report of the ensuing class discussion proceeds as follows:

Should it be about home, children, school? There were several plots listed on the board. I advised the children to choose a plot that would be familiar to all of them. Then a question arose: What makes a plot interesting? It was seen that conflict, different points of view, and disagreements might be suitable elements to be included. The children refined their list to include these factors and ended this part of their preparation with the following recommendations as possible plots: awkward playground situations, disagreements between brothers and sisters, making a report to the class, or acting as a teacher taking charge of the class. They decided to try the playground situation first.
2. **Warm-up.** In warming up for the role playing session Mrs. Breen asked all of her pupils to look happy. She also asked them to pretend they had just won a ball game, and then to pretend they had just lost. As the next step, she asked four pupils to come up to the front of the room and face the class. She asked these pupils to act as if they were going home, while the rest of the class watched them. Mrs. Breen continued with additional exercises of this sort until she felt her class understood the difference between being oneself and acting like someone else, between actors and an audience, and until many pupils showed the ability and interest to act.

3. **Explanation of the general situation.** The scene was to be the schoolyard, where several boys and girls were competing in team sports. The main focus of the drama was on the reactions of the losing team. The children decided to characterize a braggart, a poor sport, and a person who is incompetent at sports but tries. Further, Mrs. Breen introduced a new role, the diplomat. The diplomat's job was to mediate between the winners and the losers and to try to minimize conflict. The children felt that these characterizations were sufficient for them to go ahead and construct a spontaneous drama.

4. **Explanation of specific roles to individuals.** The children decided that about one half of the class should participate in acting in the drama, and the other half would be the audience. Given the general situation described above, the pupils who were to play the drama were ready to go. There was absolutely no concern over who
should play which part. Mrs. Breen decided to permit the drama to be played in this manner in the expectation that the results could be an important learning experience for both halves of the class.

5. **Explanation of roles to the audience.** Mrs. Breen instructed the audience to watch how the different characters reacted in the playground situation, and to be prepared to make suggestions for improvement.

6. **The role play drama.** Mrs. Breen reported that "The first cast tried it and bedlam followed. Reactions to the problem between the two teams were primarily physical; yelling and fighting took place."

7. **Discussion.** The audience did not like the drama because people did not "say" anything. The physical reactions and mass confusion prevented the audience from following the action carefully. They also inhibited any new or innovative behaviors from being attempted. For instance, the mediator never got an opportunity to smooth over the conflicts present in the situation. The class evaluated how well each part was portrayed, and how each, the diplomat in particular, could have been more effective. In addition to this discussion, Mrs. Breen talked with the class about more appropriate and useful atmospheres that could be set for the role playing situation. The outcome of these talks was that the pupils now spent some time seeking and finding solutions to interpersonal problems. Once they thought about it, Mrs. Breen gave her own advice and counsel. These discussions extended over several periods in about a week's time.

8. **Re-enactment of the role playing situation.** After these discussion periods, the initial half of the class role played again,
and this time the audience felt it was much more successful. There was less physical confusion and more helpful discussion ensued. The diplomat was able to get his point of view across, and some of the characters experimented with new role behavior.

Later, the same play was tried with the other half of the class being the actors. Everyone in the class eventually had a chance at the major roles at least once. The class noted that each group and each individual performed the play a little differently. This observation led to a penetrating and meaningful discussion of individual differences.

9. Evaluation. Mrs. Breen's observations regarding the behavioral effects of these role playing sessions is very instructive:

Several days after experimenting with the first role playing situation (the playground story) the class was challenged to a softball game by the other 4th grade. The girls played against the girls, the boys against the boys. The rules were very carefully observed. The class lost both games by narrow margins. As the girls came back to the room I heard some of the very same comments that had been made by the actors during the role playing. The girls recognized these attitudes too and commented: "What are you, the poor sport?" "Oh, you're just being the diplomat." Once these and other remarks had been made everyone settled down and recovered very quickly from feelings of defeat. I heard no direct evidence from the boys, but when they came in they seemed to be normal. There was very little evidence of any bad feeling about the losses.

In the example of role playing tried by Mrs. Breen, the children picked their own characters and structured the dramatic process themselves. At first, this procedure seemed to create considerable havoc and confusion, but classroom discussion and teacher advice ironed out these problems fairly quickly. The situations and problems
the children suggested seemed to be very appropriate to their own needs and interests, and Mrs. Breen was quite pleased with their choice of issues. She planned multiple enactments of the role play situation, and several discussion periods following each enactment. The results seemed to indicate that children were better able to deal with schoolyard competition and conflict because of their role playing experience. Certain individuals, in fact, were able to make progress by developing alternative and more effective means of social expression.

Mr. Charles and "The Bump"

This hypothetical case is built upon one of the role playing situations outlined in the Appendix to this pamphlet (#99). One purpose in presenting this case is to demonstrate how to use the appendix, as well as to provide another example of role playing in the classroom. The teacher will be Mr. Charles and his hypothetical class will be in junior high school.

The previous day, several of Mr. Charles students were involved in a fistfight in the schoolyard. According to the teacher on duty, this was not a planned or premeditated fight; it just seemed to occur after a minor squabble on the ball field.

1. Selection of the role playing problem. Mr. Charles decided to try some role playing that focused on issues of physical aggression. Rather than repeat the schoolyard incident, he decided to create a new situation that duplicated, in some ways, the atmosphere and events of the schoolyard. In looking through the Appendix, he selected the problem, "The Bump" (#99), as most relevant for his concerns.
2. **Warm-up.** In the warm-up session, Mr. Charles asked his students to take a break and get a drink at the water fountain. In order to get water, students had to form and stand in line in the hall. Rather than focus on a dramatic warm-up, Mr. Charles gave his students an opportunity to feel what it was like to stand in line for the fountain.

3. **Explanation of the general situation.** When his students returned from the water fountain, Mr. Charles explained the general situation as follows:

> We have just come back from getting drinks at the water fountain. Many times things happen when we are waiting on that line. People get mad at one another, push one another, and sometimes even fight. This happens not only at the water fountain, but in the schoolyard, the playground, and even sometimes at home. What we are going to do now is demonstrate one event that can happen when you are in line at the water fountain. Let's all see what we can learn from it. Remember, these things can happen at other places, too.

4. **Explanation of specific roles to participants.** Mr. Charles then asked three students to play parts in a drama about people and the water fountain. Three volunteers were assigned the names, Andy, Bruce and Calvin. These were not the students' real names; they were temporary names for the role playing session. Mr. Charles asked the three boys to come out into the hall, one by one. He briefed them as follows:

> Andy: You are thirsty and are just walking over to the fountain for a drink. You know Bruce, who often shows off. Calvin is a good friend. If someone bumps into you, you will look around and not be too happy about it if the person did it on purpose. Whatever else you do is up to you. You are in a bad mood today.
Bruce: You like to horse around and you are out in the hall when you see Andy walking to the fountain. You like him and want to say hello. You go over and give him a friendly push.

Calvin: You are in the hall and see Bruce push Andy in fun. When Andy turns around looking cross, you say, "Boy, do you look mad!" You like Bruce.

Mr. Charles modified the dialogue of the example slightly by giving Bruce some additional latitude and placing him in a bad mood. This was done in order to accentuate the possibility that a conflict would develop, and that Andy would really "feel" mad. These role prescriptions were fairly short and clear, so Mr. Charles did not feel there was a need to write them out on paper.

5. Explanation of roles to the audience. Mr. Charles then briefed the audience on their responsibilities:

We are going to observe something happening that I'm sure you've seen happen before, in many different times and places. This time, let's see what good scientists we can be in observing accurately what is going on. I want to divide the class into three groups...will this group by the window observe Andy for the next few minutes? I want you to take notes on what you see him say and do, and what other people do and say to him. OK? In addition I want you to think about how he is feeling while things are happening. This group by the wall, you will take notes and think about the reactions of Calvin. And this group in the middle, you can observe what happens to Bruce. After we are finished, I will want a report from each group, so take careful notes and pay attention. This is an exercise in seeing how well we can observe and think about problems in daily behavior.

In this manner, Mr. Charles involved every student in the class in the dramatic portrayal. Moreover, he stressed the importance of learning and practicing skills in the observation of behavior. It would probably be well if Mr. Charles were to capitalize on this
experience later in the school year. He could refer back to this role playing session to teach important lessons in the social science of classroom behavior. Since their own behavior is a fascinating focus of children's fantasy and imagination, it should also be exciting when examined in objective ways that lead directly to more effective feedback and behavioral change.

With these audience roles firmly fixed, the class was ready for the drama to unfold.

6. The role play drama. Mr. Charles then started the session by indicating a chair as the water fountain and asking Andy to start walking toward it. Seconds later Bruce appeared and gave Andy a gentle nudge. At this point Mr. Charles cut into the drama and said:

Bruce, you know that's not the way you would greet Andy if this really were out in the hall. Let's not pretend we're at a tea party. Greet him as Bruce might really do it.

Subsequently the action was replayed and Bruce entered more energetically into his role, giving Andy a healthy smack on the back. When Andy flared up, Calvin entered the drama and from there on the actors participated in a lively dialogue bordering on physical fighting, but never quite reaching it. Mr. Charles was glad he intervened in the beginning and asked the players to start over again; sometimes students need that extra bit of encouragement to feel really free about expressing themselves in front of the classroom. After all, the classroom is not really a hallway, nor the chair a water fountain. It takes extra energy to overcome that artificiality. Mr. Charles felt gratified that he had to intervene only once. He had expected that he would have to encourage free expression several more times, but players became involved rather quickly.
Mr. Charles did not cut the action himself. He waited until the actors talked themselves out and started to look around the room for cues about how to continue. At this point, Mr. Charles stepped in and called the drama to a close. He then initiated class discussion of the role playing session.

7. Discussion. After the role playing sequence was completed, Mr. Charles asked the three different groups to meet by themselves and share their observations. Each group was to prepare a brief report on what they saw each of their characters do. Mr. Charles then called the groups back together and asked a reporter from each group to summarize their discussion. After all three reports had been given, members of the class were permitted to direct questions at other groups. No questions were permitted to be directed at the actors themselves. Mr. Charles felt that this modification was appropriate since his junior high school pupils were old enough to imagine how the characters felt.

When appropriate questions were not asked by the class members, Mr. Charles probed as follows:

How did Andy feel when he turned around and his friend Calvin said, "Boy, do you look mad?"

How did Bruce feel when he saw how angry Andy was?

How did Calvin feel when Andy told him to "shut up"?

When class members had discussed these and other questions with one another, Mr. Charles permitted questions to be directed to the three actors. In this way, class members could get verification of their assumptions about how the characters felt at different times.
After the analysis of the situation was completed, Mr. Charles asked the class to turn its attention to ways in which situations and events of this sort can be prevented. One pupil stated that the whole thing could have been prevented if Bruce had kept his hands to himself. Mr. Charles said that that was true, but given Bruce's action, how could the misunderstandings which followed be prevented? Failing prevention, how could the characters explain their feelings and actions to one another? One pupil suggested that Bruce could explain to Andy that he only meant to be friendly, and that he knew no other way of expressing himself. Then Andy probably would not continue to be upset. Similar steps could have been taken for Calvin's behavior and Andy's reaction.

8. Evaluation. Mr. Charles decided to evaluate this role playing exercise by seeing how well his students could generalize to other situations of a similar sort. He gave them a sample of the conflict that spurred his original interest in role playing—and asked them for suggestions to prevent, explain, or handle the event. After he had received the class' answers, Mr. Charles proceeded to connect the class drama to the schoolyard fight. He connected the theory, the behavior, and the suggested behavior. He used their own suggestions as examples of how the lessons they had learned in class might be helpful in situations outside of the classroom.
These examples should clarify the step by step process of using role playing in the classroom. The teacher should be thoroughly familiar with this sequence before he attempts to actually practice this technique. The sequence outlined here is a general one, and it must be modified to fit the particular situation of a given classroom. Some guidelines for modification and variation to suit the individual classroom are presented in the next chapter.
CHAPTER V

SPECIAL CONSIDERATIONS FOR EACH CLASSROOM

The role playing techniques described here cannot be used as isolated classroom events or experiences. As with any good educational tool, it must be used as part of a larger instructional plan. Any particular role playing situation must be selected, adapted, or recast in accordance with the professional judgment of the teacher as he assesses the educational needs of his classroom. The teacher's decision as to how and when to use these techniques is crucial to effective learning. Some of the many possible variations and adaptations of role playing are described in this chapter. The interested teacher will have little trouble creating other variations that best fit his own personal and classroom situation.

Variations in approach.

The simplest model of role playing involves two or three "actors" who are briefed with regard to certain characteristics of the person they are to represent, and of the situation with which they are confronted. These actors then verbalize or dramatize what they think would happen. A generalized problem, such as "How does one respond to compliments graciously?", or "What can you do when a bully tries to pick a fight with you?", may be the focus for the role playing.

A more direct approach may be made to specific incidents or problems in interpersonal relations as they arise. The teacher can replay the incident by quickly and informally assigning roles. In this procedure, it is usually better to cast pupils who were directly involved, as observers rather than as actors. As observers,
those who were involved are insulated from direct confrontation and can see how others would handle the same situation. An appreciation of the other person's motivations, a clearer understanding of the impact of his own actions, or a specification of underlying values may result.

On occasion it may be desirable to involve the entire class in role playing at the same time. Multiple role playing by several teams simultaneously can give each class member the opportunity to play a role or to test his own solution to a problem. Individual insights and results can then be shared through a general discussion of each team's experience.

Audience involvement may provide as important a contribution to learning as direct participation as an actor. Subgroups within the class may identify with particular actors, checking what the actor does against their own estimate of what should have been done. Observers can gather data; they can be thoughtful about alternative courses of action; and they can evaluate the extent to which the actor truly reflects the character of the person being represented. In all of these ways the class may learn and practice skills in observation and analysis.

Pupils may be more directly involved as consultants to the actors. Such consultants may meet with the actor before the role playing session and can suggest how to best carry out the role. At points in the drama the director may temporarily stop the action, and allow the actor to seek advice from his consultants before resuming the session.
A way of eliciting both overt behavior and underlying motivations or feelings is to give the actor an opportunity to **soliloquize**. In this technique the actor steps out of role and explains how the character he is portraying is feeling. By reflecting "out loud" how he feels or what he is thinking, the actor makes additional data available to the audience and to other members of the cast. An alternative to the soliloquy is the appointment of a **double** or shadow. The double is involved right along with the actor, but enters the conversation when the play is stopped. He expresses the actor's private thoughts and reactions rather than his public actions and statements. This is another excellent means to provide material for the exploration of motives, feelings, and concerns. The double differs from the consultant since the former steps right into the character role, but the latter remains out of the drama, as an advisor to the role player.

Since a primary purpose of role playing is to see one's own behavior in new perspective, this effect may be heightened by having one actor serve as an **alterego**. An alterego is a person with whom a pupil can identify, but for whom he does not feel personally responsible. This relationship may be established by having a pupil serve as a "consultant" to his alterego-actor, telling the actor what to do and how to react. Then the pupil may not only observe the effects of his suggestions, but can actually experiment with new behaviors through his alterego.
A different type of technique is role reversal, where the role player suddenly switches to play an opposite role. Reversal maximizes the effect of "placing oneself in the other person's shoes." It may become fairly easy to act a part without much personal involvement, but being forced to cope with one's own behavior—to solve the very problems he himself has created, while operating within the other person's framework—this may sharpen issues and extend understanding immeasurably.

Under some circumstances it has proved helpful to divorce the dramatized action from any kind of personality involvement. A situation may be so emotional for the participants, or so threatening to one or more class members, that it would be difficult for any student to put himself into the role without overacting the part, or drawing to himself as a person some of the feelings and emotions projected on the role. A tool for the solution of this problem is the auxiliary chair technique. Here role playing involves chairs which represent the various characters or behaviors to be portrayed and analyzed. Name tags may be attached to the various chairs to differentiate one role from another. The feelings, actions, thoughts, or words which might ordinarily be assigned to a person are assigned to a chair. They can be verbally expressed by the teacher, while he stands behind the chair in question. It may be helpful to disassociate the role playing from a particular character or person even further by having the chair represent certain behaviors rather than persons. The chair's label may become "Snu" (for snooty), or "Agg" (for aggressive). "Doe" might stand for a docile, shy, or passive child; "Pass" for the undecided, unopinionated child.
This list is only suggestive, but it is clear that there is a considerable variety of role playing techniques that can be a part of a teacher's repertoire. Each technique must be carefully chosen in terms of its maximum effectiveness as a teaching device in the particular situation and for the particular individuals involved.

Adaptations to the needs of the group.

Although role playing is useful at all age levels, the topic and length of the session may need to be adjusted to the maturity of the participants. Very young children usually enjoy a session which lasts not longer than 15 to 20 minutes. Elementary school children may stay highly involved for 20 to 30 minutes; junior or senior high school pupils, 45 minutes or more. These times include, of course, the relevant planning, discussion, and evaluation activities. The actual role playing incidents are likely to last for only a few minutes before they are cut for analysis, discussion, and re-enactment.

Decisions about the frequency of such activity also need to be made, especially when role playing is used as a part of a planned curriculum designed to deal with special problem areas on a sequential basis. Some teachers may wish to set aside a regular weekly period which the class comes to anticipate as the time when a variety of topics and problems are considered for role playing. Other teachers will utilize role playing when the opportunity presents itself as a
part of the on-going class activity, rather than on any regular basis. With either strategy, role playing is a most effective tool when used in conjunction with specific educational purposes in accordance with a plan.

It is likely that a group, regardless of age, will with practice mature in its understanding of, and skill with, the role playing technique. As a result, students will be able to use it with problems of increasing complexity, and with decreasing need for direction.

**Suggestions for successful role playing.**

Teachers who have used role playing effectively in their classrooms have shared a number of "tips" which may be helpful. They point out, for example, that the topic or problem to role play should be clear and specific, and not too complex. It should be a topic that can be handled, solved, or investigated by the group members without making them feel inadequate.

The manner of role selection is an important consideration. Any specific assignments of pupils to roles should be done with great care. If the teacher or class assigns a student to a role, he may feel that he is really like that role and become deeply personally involved. The actor may think the teacher feels he needs to play the role, and may thus feel overly self-conscious about his behavior. In casting a child in a role similar to his real life role, the teacher should be sensitive to these hazards.
Certainly, a child should feel the freedom to decline to play a role if he feels uncomfortable in it. Even if a role playing session is specifically directed toward helping a particular child, it may be better to involve him as an observer or a reactor rather than as a primary participant. In other words, it is best for the pupil to draw his own conclusions about the relevance of the action for him. He should not be forced to face personal inadequacies with which he cannot yet cope. Pupils taking turns at roles, being chosen by chance, or even volunteering, are other non-assigned ways of dealing with the problem of actor selection.

At first it is best to have only a few actors in the episode. Many players, all trying to talk and act at the same time, may confuse the issue and the main object of the session might be lost. With increased practice, pupils and teacher will be able to handle more complex situations.

Scenes are usually cut as soon as the main goals of the episode are achieved. A scene may need cutting and re-establishing to prevent dragging. Many episodes teach the lesson themselves and extended discussion may only serve as an anticlimax. The teacher should follow the player's lead and not rub in any learning. Mention of the insight by the teacher may make it difficult to accept.

In some cases it may be better for the discussion to focus on positive suggestions rather than on negative criticism. In particular, young children often model their own behavior.
after that which they see in a role playing scene. It may be more important for them, therefore, to be exposed to positive ways of solving problems and behaving, rather than to focus on the negative effects of less desirable behavior. Finally, encouragement and appreciation should constantly be given to all players, for encouragement is needed in learning a new skill. Negatively critical remarks are likely to prevent children from being creative and spontaneous. It is often helpful to suggest that one might "try to play the role a little differently next time" to encourage the child to continue trying.

Some things to avoid.

Sometimes it is easier to learn a skill by learning what not to do than following positive suggestion. Teachers have noted a few "don'ts" that may be in order; don't attempt too many goals in one episode, avoid long, uninteresting scenes, don't permit fuzzy, unclear or hazy episodes.

Both teacher and class will improve in their role playing skill as they have common positive experiences. But too much should not be tried too early. For instance, tense, emotional situations should not be used at first. Episodes that are threatening to one or more pupils should be avoided until the class has developed positive ways of handling individual emotions. The group should not be permitted to push members into roles they do not wish to play. It will take time for pupils to learn how to assign roles in a way that makes the dramatic role acceptable
to the prospective actor. Sometimes a pupil will be reluctant to play a role, and be just as reluctant to refuse his classmates' request. The teacher must be sensitive to these situations and he may need to create an atmosphere in which a pupil can feel free to say "no", if he wishes.

The teacher should also avoid severe criticism or ridicule of the way a pupil plays a role. Similarly, neither teacher nor class should impose unequivocally right or wrong ways of behaving. It is better to introduce the feeling that there are different ways of playing a role and different ways of responding to any situation. Class discussion of an episode should not be permitted to cause any one member to be hurt or ridiculed in the way he plays a role, or for the suggestions he makes, no matter how inadequate or inappropriate they may seem. It is usually better to accept any attempt as one version, and then to seek alternative ideas and behaviors for evaluation, or to pass on to something else.

The foregoing suggestions make it apparent that the teacher is a key person in successful role playing. He is responsible for problem selection, character assignment and discussion leadership. As "director" of the play he has an active and important role to play in his own right. The next chapter will examine some aspects of the teacher's role in greater detail.
Chapter VI

THE TEACHERS ROLE

The effective use of an instructional tool is dependent upon the teacher's knowledge of that tool and his assurance in using it. The first time one threads up a motion picture projector, he may be a bit awkward and take quite a bit of time, even after reading the directions carefully! It may be especially embarrassing to go through this initial fumbling with a class waiting impatiently to see the picture. Therefore, most teachers do a little practicing in private, and, perhaps, see to it that the projector is threaded and ready to go before the pupils come into the room.

It is not quite so simple to prepare oneself for role playing. Interaction with other persons is needed to develop skill and confidence with this technique. Practice with role playing cannot be accomplished in private. Many teachers might be reluctant to try role playing without a clear conception of what their specific job is, and a series of practice runs. As one teacher put it: "I've read some material about role playing. I'm interested in the possibilities it might have for my classroom. But what do I do? How can I keep from falling flat on my face and having my class in chaos? How do I get started? And, how do I know if I've accomplished anything?"

Getting Started

It is understandable that there may be some initial reluctance to introducing role playing into the classroom. This may be
especially the case for teachers unfamiliar with the technique, for new teachers without an instructional plan, or even for some experienced teachers who are relatively set in their ways. Several suggestions for meeting the initial problems of teacher preparation and "getting started" may be helpful.

A first step might involve some practicing or exploring of the technique with a few other people—with friends, family or colleagues. Perhaps there are two or three teachers in a building who would also like to "get the feel" of role playing and would agree to meet after school or in the evening. Some of the situations suggested in the Appendix could be tried, with each teacher taking turns at being the "director" and playing the various roles. It would be ideal, of course, to secure the consultant help of some teacher who had used role playing previously and would be willing to share some of his skills. Failing this, or in addition, the advice of recognized experts or other resource persons might be sought.

A second step in preparation might be to solicit the interest of a small group of pupils who would be willing to stay after school to try out some "creative dramatics." The class members can be taken into the teacher's confidence when he is finally ready to try something in the classroom. The learning of this new technique can be made a cooperative project; the teacher can admit that he has not used it with a class before. The pupils can help not only in trying out some role playing episodes, but in suggesting what can be done the next time to improve the way it goes.
As suggested earlier, the beginning teacher should start with very simple situations, with situations that are highly familiar and where the action is clear cut. For instance, "your best friend, Jane, asks you to her birthday party; what do you say?" Other simple examples are listed in the Appendix, Section I. Later, the pupils and teacher can move to situations that require more complex reflection or interaction about more difficult problems. Further, the initial periods of role playing should be brief, and should be stopped while the pupils' interest is still high. It is not necessary for every pupil to be an actor the first time.

The teacher can also make use of the tear-out briefing sheets in the back of this pamphlet. These sheets spell out teacher and pupil roles for a given drama. Subsequently, the teacher will want to prepare other briefing sheets to fit the roles called for by his particular classroom situation.

As a general rule, and particularly in the early sessions, the teacher and the pupils should talk over how each session went. The teacher should solicit pupil help in searching for reasons why the role playing did not work as well as it might have. Such pupil involvement results in more effective learning, as well as focusing responsibility for improvement of role playing on the class and teacher together, rather than upon the teacher alone.

Functions of the teacher in role playing

The teacher normally serves two important functions in relation to the role playing activity. First, he is responsible
for making educational or curriculum decisions, i.e., determining the educational value or appropriateness of using role playing in relation to a particular learning problem. Second, he is responsible for the effective management of the role play activity. This latter role, that of "director", may eventually be assumed by members of the classroom group as they become involved and skilled in use of the technique. Some more specific aspects of the teacher-director's role have been suggested in Chapter IV, and are reviewed here.

Initially, the teacher-director will want to **plan and select** the role playing session so that it is relevant to particular needs or interests of the class or of individuals in the class. Advance thought should be given to identifying the specific behavior or attitude changes toward which the role playing is directed. Such planning will not only serve to guide the role playing but will aid in evaluating the results. He should **explain the general situation** informally and enthusiastically, assisting the group in establishing the link between their problem or interest and the role playing activity. Further, it should be clear how the role playing technique may contribute to a solution of the problem.

There will be a need to explain the situation in greater detail to the actors. This will involve the **selection of players** and **helping the actors get into their role**. Attention given in advance to the ways in which the actors will be selected may help them feel at ease. It may also avoid the awkwardness of asking for volunteers and having no one speak up because of embarrassment.
or resistance. Initial requests can be made of pupils who enjoy acting or who have confidence. As others see what is involved they may become more at ease and willing to try a role. Briefing sheets can serve the function of providing support for the less confident. If the teacher then helps the actors get into their roles, he can be more assured that they will faithfully represent the probable behavior of the character they are portraying.

The next job of the teacher-director is to involve the audience in some active manner. This can be done by giving them specific points to look for, by suggesting that they identify with one or another of the actors, or by some technique that makes them responsible for some aspect of the action or the discussion based upon the drama.

With this preliminary work done, the teacher-director will be ready to initiate the role playing drama. As the episode progresses he will watch for members who fall out of role and give them the help they need in regaining their role. Thus, if a boy who is cast in the role of a timid newcomer to the group begins to take a good deal of initiative, or uses information about classmates which he isn't even supposed to know, the teacher will want to raise a question with the actor. It will do no harm to interrupt the action, briefly, to give this redirection. It is equally important to watch for members who are in danger of being hurt and to prevent them from being over-exposed, whether by their own doing or by the actions of another player. Sudden retreat, flushing or crying, or expression of anger are usually signs that the
pressure has already become too great. An alert director will usually avoid putting pupils in such situations. Failing this, he will be sensitive to the signs of such psychological pressure before it becomes so great as to cause the child to be unduly embarrassed in front of his classmates.

Eventually the director will conclude the role playing drama; he will cut the scene and reestablish the actors into the class group. Special attention by the director is needed to help the actor "get out of role," especially if the role played by the pupil has been a striking one. The teacher may say, "You played that role well, John. Yesterday, you managed a role that was quite different." Or, "Very good, Mary. Now show us that pretty smile of yours so we won't remember you as a grouch!" Another approach is to discuss other ways in which the same role might be played and have a series of actors each try his hand at a different interpretation. The variety of interpretations may serve to take the focus off the role played by any one child.

The teacher-director will then lead the class in discussion. He will help class members gather and organize the data that the observers have collected, analyze cause and effect relations, and speculate on alternative sequences. These ideas may need to be tested by replaying the episode one or more times.

Finally, the teacher will provide for an evaluation of the session through discussion or a post session reaction form. This discussion or reaction form may center around simple questions such as: "How did you like today's session?", "How do you like
role playing?". Or, it may deal in detail with the extent to which original objectives of the role playing session were achieved. It may be helpful to describe in greater detail some of the ways in which these evaluation activities may be approached.

Evaluation

How can the teacher tell whether or not the time and energy spent in role playing was worthwhile? How can the pupil know whether or not his participation has been productive? How can teacher and pupil gain some leads toward improving their skill as role playing participants or directors? These are some of the questions that require careful evaluation and feedback after role playing sessions.

Several specific purposes may be served by evaluation. Among them might be to provide (1) "feedback" from pupils to teacher on how pupils felt about the session in general and the teacher's role in particular; (2) cues that would lead to improvement in use of the role playing technique itself; (3) suggestions for new problems or new situations to be role played; (4) information regarding specific "learnings" or outcomes from the session; (5) guides for the applications of "learnings" from role playing to the classroom situation; and (6) evidence of longer term changes in pupil behavior which may be an outgrowth of a series of role playing sessions.

One simple way to gain feedback about how pupils felt is the use of a "PHIR", or "Post Meeting Reaction" form. For very
young children the PMR might consist of asking them to check the face that shows how they felt about the session:

The following PMR scale might be more appropriate with older pupils:

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**PMR for Class Role Playing Session**

How did you like today's role playing session? (Check the place on the line that shows how you feel.)

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Another way to record how pupils react is for the teacher to take some systematic notes of the session. An instrument such as the following may be helpful:

**Teacher Evaluation of the Role Playing Session**

The *interest* level of most of the children in today's session can best be described as follows:

(choose one place on the scale)

| Most of them were actively interested in participating | Most of them were attentive; watching and listening | Most of them were fairly inattentive | Most of them actively resisted participation and tended to be disruptive |

1. Please describe in a sentence or two the pupil behaviors which best represent the point you have checked on the scale:

2. Which pupils did not respond in the same way as the majority of others in the class? How did they behave?

Evaluation should also be directed toward improving the use of the role playing technique itself. Informal discussion at the conclusion of the session could focus on such questions as: "How did we do?" or "How could we do it better another time?"

Attention might be directed toward how well actors stayed within their roles, how perceptive the observers were in seeing what was happening, whether or not the action proceeded smoothly, or the
extent to which pupils felt they really did understand better how another person felt by playing his role. In this same context, pupils could now suggest, verbally or in writing, ideas for new or modified role playing situations or characterizations.

Another suggested focus for evaluation is discovering what specific outcomes can be attributed to the session. This evaluation would have direct reference to objectives which were set for the session at the outset. For example, one teacher wanted to influence the pupils in her 4th grade class to select a more healthful lunch in the cafeteria line. The dramatic episodes involved such roles as the school nurse, mother, peers, and an older child. Evaluation took the form of a before and after check of what each child actually selected in the cafeteria. The goals of the session and the plan of evaluation had to be decided upon in advance so that the check on pupils' lunches before and after the role playing could be obtained as a way of measuring change in behavior.

Behavior changes may also be evaluated by keeping anecdotal records of significant incidents in the classroom. For example, the objective of the role playing might be to influence pupils to be more sensitive to the feelings of a physically disabled child in the room. A good measure of the success of these sessions would be a record of incidents of interaction between this child and the other children. The observation and recording job would be more manageable if the teacher's change efforts were primarily directed at three or four pupils. One teacher called
her anecdotal records "pink slips" because she used a half sheet of pink paper. These were later shared with the pupils. Colleagues may be asked to sit-in and help observe a teacher's classroom. They may then contribute their own, more objective, evaluations of classroom progress.

Sometimes progress toward an objective may need to be measured over a considerable period of time. If efforts are being directed toward making children more accepting of a shy child, results might be measured after several weeks or months. A more complex objective might be to move the class in the direction of a wider distribution of friendships or attributed leadership. This diffuse pattern contrasts with a highly structured or centralized pattern of interaction, with an elite or "clique" of highly chosen pupils, and a number of rejected pupils. Progress toward either of these objectives could be measured by repeated administrations of sociometric instruments. For some examples of such sociometric instruments and other tools for evaluating behavioral changes, see *Diagnostic Tools for Improving the Classroom Learning Environment* (27).

The relationship between role playing ability and skills in social interaction is crucial, and has been outlined in Chapter II of this pamphlet. One teacher developed the following instrument for rating children's role playing ability. A scale was completed for each pupil and was used periodically to check on skill progress.
### Rating of Pupils' Role Playing Ability

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<tr>
<th>Very poor</th>
<th>Poor</th>
<th>Mediocre; average</th>
<th>Good</th>
<th>Extremely good</th>
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**Very poor** = Was out of role more than in; played the role very inadequately; did not seem to feel the role.

**Poor** = Was out of role quite a bit; played the role in a shallow, unfeeling way; was mostly unspontaneous.

**Mediocre or average** = Was in role most of the time that he was supposed to be; showed some feeling for the roles; was not creative or spontaneous in creating different facets of the role.

**Good** = Showed some spontaneity; was creative at times; held the role well; was really in role most of the time; was able to play more than one role well.

**Extremely good** = Showed real talent and skill in portraying various roles; easily entered the role and created behavior; demonstrated feelings suitable for the role even beyond what was described by the briefing given.

This same scale could, with rewording, be used by pupils for the evaluation of themselves and their peers.

Gaining objective evidence regarding the usefulness of the role playing is very important. It is necessary for achieving both teacher and pupil satisfaction. It serves as a foundation for the continuous adaptation and revision of the technique by the teacher and helps the teacher perfect his skill as a director. Most important, the securing of evidence about actual changes in pupils behavior is an essential link in the total teaching-learning cycle, and gives direction to the course of future learning.
Chapter VII

SUMMARY

In this pamphlet we have attempted to describe role playing, a teaching practice designed to improve the learning atmosphere in the class. The theory of role behavior and role playing was presented with several practical examples and case studies of classroom use.

Role playing can be used in the classroom in many ways. It can be used to portray current events or historical narratives; it can be used to dramatize plays or novels; or it can be used to diagnose and treat classroom problems in interpersonal relations. We have focused upon the third usage, and have suggested role playing as a technique for the objectification and study of social relations in the classroom. The role drama presents pupils and teacher with a specimen of human behavior. Pupils can study this specimen and use it to learn about, and practice, effective interpersonal relations. Teachers can use this specimen to gain information about, and plan change for, the existing social situation in their classrooms.

An essential characteristic of the role-play drama is its "unstructured" nature. The drama is not like a formal play, with full script, structured plot and planned action. The unique character of role playing lies in its very reliance upon the participants for action. The actors are presented with the broad outlines of a plot, some character, and role relations.
It is up to the actors to place themselves in these character roles, and to spontaneously act out a story. The experience is more like a real-life experience in that actors are more involved in their roles. Moreover, each person has a different style— he brings his own personality to bear on the relatively unstructured role—and the observers and audience thus can learn about this person in the process.

Learning about the person, the process, and the situation are the potential outcomes of classroom role playing. It has also been noted that role playing affords pupils an opportunity to practice new behaviors, thus decreasing the gap between "thinking" and "doing". The raw material for "doing" comes from the actor's own imagination, the suggestions of his peers in the audience, or the prompting of the teacher-director. Regardless of the source, the role drama can become a safe arena for the pupil to experiment with new and different ways of meeting pervasive challenges and conflicts in social relations.

It is clear that the teacher, both as curriculum organizer and dramatic director, plays a very important role in the eventual success of this learning experience. To be successful, the teacher must be both willing and skillful in his approach to role playing. Several means of skill development have been suggested: reading written materials, practice with adults, consultation with colleagues and resource personnel, gradual introduction into the classroom, and eliciting feedback from pupils.
Many teachers seem to be willing to experiment with role playing, since it has manifest advantages for pupil development. But some teachers may be reluctant to try out a new idea without some help from their colleagues. One of the ways to involve other teachers in classroom innovations such as role playing, is to ask their advice and aid in preparation. Further, colleagues may be enlisted as classroom observers, and may offer helpful suggestions. Innovating teachers are usually willing to share their experience—success and failure—at a staff meeting or a teacher conference. In these ways the teacher can enlist others in innovating teaching and the development of mutual support. A staff atmosphere and teaching standards that encourage and reward innovative teaching is a sure precursor to creative teaching.

In conclusion, the interested teacher is referred to the appendix and bibliography that follow. The annotated bibliography suggests several readings which might be useful to teachers who wish to familiarize themselves with previously published theory, research, and classroom reports. The appendix lists over one hundred different ideas and situations that may be used in the classroom. Warm-ups, two man situations, group situations and problem stories are included in this listing. These situations can be used "as is," or they can be modified for use in a particular classroom.

Creative attention to, and modification of, the ideas presented in the appendix will provide the classroom teacher with a vast body of resources. Careful attention to, and diagnosis of,
the classroom situation will provide the teacher with various interpersonal problem-situations that can be dramatized and studied to advantage. Step by step progress through the various stages of the role play sequence--from planning through evaluation--should provide the teacher and pupils with an educative experience in the portrayal, study and practice of new and effective styles of social behavior.
APPENDIX

RESOURCE MATERIALS FOR ROLE PLAYING

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I. Situations for use as "warm-ups," for getting started; to increase spontaneity.

These ideas can be acted out by individual children using facial expression and movement without words (similar to "charades").

1. Show that you feel happy after getting an invitation to a party.
2. Show that you feel sad when a little bird hits the window glass and falls to the ground.
3. Act out something important.
4. Act out how you feel when something exciting happens.
5. Act out how you feel when something frightening happens.
6. Show how you act when you are angry.
7. Show how strong you are.
8. Act so that the group can guess that you are feeling hot.
9. Show what you want to do when you are grown up.
10. Make believe you are something that the group can not see, but from your actions can guess what it may be.
11. Act out something you like that others your age do.
12. Act out something that you do not like that others your age do.
15. Act out something to be praised for.
17. Act out something to be scolded for.
18. Show fear at the approach of a dangerous dog.
19. Show delight at opening a wonderful package.
20. Show that you feel sad over a dead squirrel on the ground.
21. Show that you are happy over the find of a pretty stone, butterfly or bird's nest.
22. Show that you feel sleepy after a long walk.
23. Show how you feel cold water as you wade into a stream in the mountains.
24. Show carefulness as you lift a baby kitten, chick or bird's egg.
25. Show tension as you wait for the dentist.
26. Show friendship as you greet a friend or talk to one.

27. Show concern over a broken object, a ski, a book, etc.

28. Show reverence as you enter a church or cathedral.

29. Show rhythm as you dance to a fast tune.

30. Show happiness as you read a funny story or watch a funny movie.

31. Show an unpleasant taste as you pretend to eat a lemon.

32. Show disgust as you see people teasing a dog. What else would you do?

33. Show interest as you greet a friend at the door or talk to one on the phone.

34. Show thought as you think about arithmetic.

35. Act like you are in a hurry.

36. Show thirst as you go for a drink at the fountain.

37. Show hunger as you get ready to eat a candy bar.

38. Show pity as you pretend to help a little child mend a broken toy.

39. Show snooty behavior as you refuse to recognize a friend.

40. You are active and tense. Show how you will relax and be quiet while the teacher explains the lesson. What are you thinking?

11. Problem situations for one or two persons.

The following situations can be acted out with one child taking the primary responsibility for the talking and action, and the other person(s) serving as "props".

A. Situations focused on problems of interpersonal relationship between the child and his peers:

41. Show how you tell your friend that you cannot go skating. Your mother says you must stay home. You do not want to hurt your friend. Mother is standing near.

42. Some friends are inviting you to a show. Show how you will ask them to wait while you check with your mother to be sure she does not expect you to be home this afternoon.
43. Show how you ask two friends to work on a project with you. You have to make a map of Alaska.

44. Show how you make a shy member feel at home in the school room after he or she returns from a sickness of some weeks.

45. Show how you help a friend who is unsure of himself and shows off and talks loud.

46. Show how girls feel about the boys in the class.

47. Show how boys feel about the girls in the class.

48. What can you do when one child teases another?

49. What can you do when two children fight?

50. What can you do when another child jumps on you or hits you in trying to say hello?

51. What can you do at a meeting when only two members talk, the third is quiet?

52. What can you do when a fellow pupil tries to convince you to stay home from school?

53. What can you do when a child is fun, but too noisy and rough?

54. What can you do when you are afraid someone will come up and hit you or take your things?

55. What can you do when you want somebody to be your friend?

56. What can you do when you are angry?

57. What can you do when someone wants to boss you around too much?

58. Show how you greet a new classmate who is the only Negro in your class.

59. Show how you greet an active child so that he will not hit or tease you.

60. Show how you handle a child who takes the ball in a game.

61. Show how you answer a student who tried to cheat by looking at your paper.

62. Show what you do when you have finished your work and the rest of the class has not completed the work.

63. Show how you meet a friend after you have heard that he or she said unpleasant things about you.

64. Show how you approach one of the class who does not talk much, and find out about his or her interests, what he or she likes to do.
65. A classmate of another religion than yours has just had a religious holiday. Show how you would ask about the event in an interested way.

66. Show how you would welcome a new child of a foreign country into your room.

67. Show how you would prevent a boy from throwing a snowball at you.

68. How do you go up to two girls and ask one to dance with you?

69. A friend takes you aside and tells you a secret in front of a third person. What can you do?

70. A shy child has just made a mistake and is feeling ashamed. Show what you can do to make her feel better.

71. You see a teacher coming with her arms full of books. She needs the door opened. You go over and open the door and ask if you can help her. At that moment a child calls out, "Teacher's pet." Show how you behave without it bothering you.

72. As you come into school a strange child calls out, "I don't like you." He does not know you. He is really saying, "Will you be my friend?" Show how you help him.

73. A child says, "Can't you do better than that?" You are both drawing pictures. You know that the other child is not happy. What do you say?

74. A classmate teases you because you are "wearing hand-me-downs". What can you do?

75. You are at a party and have won three prizes. You see another child who does not have a prize. Just as you are going to win a ring toss game you stop and let the other child win. What happens?

76. A child comes up to you and starts to put his arms around you. You do not want him to do it in front of the others. Suggest something to show you like him and do not want to hurt his feelings.

77. Show what you would do if a friend of yours said, "There's that new kid. He's colored and I don't like his kind. They're stupid, smelly and always starting trouble, fighting and arguing."

78. Two friends come along and ask you to go with them. You want to go but cannot. Show how you say no and still let your friends know that you would like to go another time.

79. Show how you introduce one of your friends to the teacher.

80. You borrowed an eraser from a friend. It broke as you used it. Show how you return the broken object and explain that you did not mean to do it.

81. Show how the girls like the boys to treat them. Act out the kind of behavior that boys do that girls like.

82. Act out the kind of behavior that girls do that boys like.

83. What do you do when someone tells your friend that he is too skinny and has legs like matchsticks.
B. Situations focused on problems of relationships between children and adults:

84. Show how you introduce your parents to the teacher.
85. Show how you thank a friend and his parent for a good meal.
86. Show how the doctor feels about children.
87. Show how the policeman feels about your class.
88. Show how you respond when the teacher has accused you of doing something another child in the room has done.
89. Show how you behave when the teacher praises you for something another has done.
90. The teacher has just made a mistake, show how you can help her take it in an understanding way.
91. What can you say when you are late for school and it was not your fault?
92. What can you say when you are late and it was your fault?
93. What can you do when the teacher treats you unfairly?
94. What can you do when you have forgotten to bring something for school?
95. What can you do when you do not understand the lesson?
96. Your teacher is very busy and seems to have a headache. You know that he or she does not want to talk to you at this moment. However, you have something urgent and must approach the teacher. Show how you do it.
97. How do you greet the assistant principal when you dislike him?

III. Role playing situations including instructions for the director.

98. Writing a Theme.

The director briefs the audience: "Three people are writing themes. Bob (use a name appropriate to the sex of the player) is very interested in his theme. Ada is feeling lively, and just for fun takes Bob's pencil. Claude likes Bob and tries to help."

Then, the director selects three pupils and briefs each character privately by giving him or her a slip of paper with one of the following notations on it:

(1) Ada: You sit near Bob and while trying to write a theme you feel lively. You like Bob and just for fun you take his pencil.
(2) **Bob:** You are very interested in a theme you are writing. You do not want to be disturbed. You want to concentrate. Ada is your friend and is sitting near you. Claude is a very good friend, also.

(3) **Claude:** You are writing a theme, seated near Bob and Ada. You like them both and if one teases the other you will try to help.

The director gets the players into role and sets the scene: "Here you are, all writing your themes." (Point to each, giving him his role name for the benefit of the audience.) "Can you think of a theme topic? Let's see you pretend to write. All right, go ahead."

Cut the scene as soon as the action has taken place: "All right, cut it here. Now, let's ask Bob, 'How do you feel when Ada takes your pencil?' (Try to get true feelings of frustration and possible anger expressed.) Good. Now, how did you feel when Bob did not take the incident as a joke? (Try to get surprise and possible feeling of a poor sport out.) Good. That is how it goes. Now that we know how these two feel, what about Claude? How did you feel? Fine. Now we see what the incident brought out in the way of feelings. Can we replay it, showing Ada as she might express this fun and friendly feeling so that Bob does not get upset?

Let the same or different players replay it to bring out other ways of behaving. Do not rub in the insights or learnings. You may wish to generalize to other situations.

99. The Clay

The director briefs the audience: "Three students are modeling with clay in a high school art class. They are making ceramic figures for use as gifts. The best figure will win a prize. Don is good at art and is making a very good dog. He accepts suggestions, but thinks for himself. He will not do what another person suggests unless it seems like a good idea. Evelyn is a friend of Don's and will defend him if someone criticizes him. Florence thinks she knows how to help Don, and she goes over and tells him how to do it better."

Then, the director selects three students and briefs each one privately, using such statements as the following:

(1) **Don:** You are good at art. You and the class are making ceramic figures out of clay. You are well along in modeling an Irish setter. You know your
own mind. You take suggestions if they are good. If not, you do as you please. Evelyn and Florence are also making figures.

(2) **Evelyn:** You like Don very much. You think the dog he is working on is fine; if someone criticizes him or his work you will argue with them. Florence is also making a dog.

(3) **Florence:** You think you know how Don ought to make the dog. You want to tell him how to do it, and go over to his seat to tell your plan.

Help the players get into role, start the action, and cut as soon as the action is played out. Then ask Don and Florence to reverse their roles--Don giving the advice and Florence in the position of receiving it. Re-play the action.

Some questions for the players and audience are: (1) How did Don feel when Florence suggested a better way to make the dog? (2) How was Florence feeling? Why might she criticize Don? (3) How do you as the audience feel? (4) Did Don give criticism any differently than did Florence, when they reversed roles? (5) Shall we replay it again to show how it might be done differently?

100. The Bump

The director briefs the audience: "We are going to observe something happening that I'm sure you have seen before. Let's see what good scientists we can be in observing accurately what we see." (Divide the class into three committees, one to observe Andy; one, Bruce; and the third one, Calvin. Observers should take notes so they may share their observations after the role playing and be prepared to contribute to a committee report.)

Then, individual actors are briefed, each one privately by taking them out in the hall:

(1) **Andy:** You are thirsty and are just walking over to the fountain for a drink. You know Bruce, who often shows off. Calvin is a good friend. If someone bumps into you, you will look around and not be too happy about it if the person did it on purpose.

(2) **Bruce:** You like to horse around and you are out in the hall when you see Andy walking to the fountain. You like him and want to say hello. You go over and give him a push.
(3) Calvin: You are in the hall and see Bruce push Andy in fun. When Andy turns around looking cross, you say, "Boy, do you look mad!" You like Bruce.

Start the action; cut when the incident is completed. Give observers time to meet together in committees to develop a brief report on what they saw each of their characters do. If questions come up as to how the actors felt, or what their intentions were, refer the committee to the actors themselves as a source of the data.

Discuss the problem with the total class. Probe to get all the data possible. For example, How does Andy feel when Calvin says, 'Boy, do you look mad!' or What did Bruce do when he saw how Andy felt? What could the three do to replay it so the ending is not so difficult? What can Calvin do and say when he comes up and finds this kind of situation? How can simple misunderstandings like this be prevented or explained when they do happen?

IV. Situations involving two or more people, with several alternative solutions suggested:

The alternative solutions might be used one at a time, introduced as part of the briefing. Evidence could be gathered on how they work out. They might serve merely as background for the teacher as plans for the session are developed. Or, they may be useful when introduced into class discussion following an initial trial in which the participants' own creative solutions are first tried.

101. The Situation

You are talking to a friend and another friend phones to say that he or she is coming over. You know that the two friends do not like each other. What can you do?

Possible solutions:

a. "Sorry, I'm busy right now. Can you come over tomorrow?"

b. Ask friend who is there if he minds the other one coming over. (This is if other friend is too persistent about coming today.)

c. "I wish you could come over but I've got to finish up what I'm doing now."

d. "Sorry, but so and so is here now and I know you don't like her so much; can you come over tomorrow (or some other definite date)? I really would like to get together."
102. The Situation.

You tried to help get your friend elected to the Presidency of a club in school. Your friend lost. The new President is a person of the Jewish faith. Your friend says: "Now that bunch is going to form a clique and he's going to appoint all his friends to the important jobs." How can you deal with this situation.

Possible solutions:

a. Agree with your friend because he's right.

b. Agree with your friend because otherwise he might dislike you.

c. Disagree with your friend.

d. Tell him it's a case of "sour grapes."

e. Try and arrange a meeting between you, your friend and the new President.

f. Form your own club.

103. The Situation.

Show how you return a broken object to the owner. You broke it by mistake.

Possible solutions:

a. Apologize for breaking it and offer to replace it.

b. Apologize for breaking it, and since you have no money right now, offer to make one like it or ask to wait till you can get some money or give them something of your own to replace it.

c. Mend it before returning it and then apologize.

104. The Situation.

What can you do when the room is very noisy?

Possible solutions:

a. Ask the teacher if you can go to the library since you have quiet work to do.

b. Stop making noise yourself.
c. Politely ask the most noisy to be quieter.

d. See what is causing the noise and if it is unnecessary noise ask someone to help you quiet the group.

e. Ask your friends to help you get the group quieter.

f. Think how the others feel and whether they would like you to ask them to be quiet.

105. The Situation.

Show how you accept a library book that your friend borrowed. His or her little sister or brother upset some water on the book so it is not as nice looking as it was.

Possible solutions:

a. Accept it with no reference to what happened if he doesn't say anything about it.

b. Accept it with a nice joke about what happened.

c. If he explains, accept it with a remark to indicate you understand it could have happened to anybody.

106. The Situation.

Show how you might react in #105 if you thought your friend had ruined the book on purpose.

107. Show how you draw a shy member into your project of working on a map.

Possible solutions:

a. Suggest to group that the shy one could help with ______, get their backing and then invite shy one in.

b. Just ask shy one if he would like to help, not telling him what to do but asking what he would like to help with.

c. Show the shy one that you need his help and ask him to give you a hand at the job.

108. The Situation.

Show how you help a friend who is unsure of himself and shows off and talks loud.
Possible solutions:

a. Take him aside later and tell him about the good idea he had but that you don't think he put it over right.

b. Be interested in what he is talking about and try to find ways of making him be more secure, such as telling him about something good that he did.

c. Build him up; ask others to try the same.

d. Show that you like him. Show your feeling of friendship for him in front of others. It doesn't have to be so direct as saying, "I like Joe." when he is standing there, but by backing him up in something he does or wants.

e. Introduce another idea or get his attention before he has a chance to show off. Then make him feel at home and wanted.

109. The Situation

Show anger.

Possible solutions:

a. Missed train and are mad.

b. Got yelled at for making a mistake, and now you are alone and are mad.

c. Your team lost a game by one point due to a penalty you consider unjust.

d. Got a lower mark than you thought you had and you feel mad and disappointed.

e. Someone hit you on purpose.

110. The Situation

You have just been hit hard by a paper wad that was shot at you by another member of the class. If you tell the teacher you may get beat up after class, if you don't tell you may be hit by another paper wad.

Possible solutions:

a. Ask the other person to stop.

b. Tell the teacher but don't let anyone know you told.
c. Shoot a paper wad back at the other person.
d. What other solutions can you think of?

111. The Situation.

You become friendly with a pupil in the class, and want to bring him to your home for dinner. However, the new classmate is a member of a different race, and your mother refuses to permit you to bring him to your house. What can you do?

Possible solutions:
a. Give up your new friend.
b. Ask your teacher to talk with your mother.
c. Ask your mother why she feels this way.
d. Tell your mother she's prejudiced.
e. Arrange someway by which your mother can meet your friend.

112. The Situation.

What can you do when three persons want the same book?

Possible solutions:
a. Take turns.
b. Have one read to two others, taking turns as reader.
c. Choose to see who should have it first; other two get another book to read till it's their turn for this one.
d. Get another copy of the book.
e. Find something else to do.
f. Read it together—look at it together.

113. The Situation.

One of the boys in the class has just taken your pocketbook and hidden it in the closet. You think you know who it is, but the person you ask about it says that he did not do it.
Possible solutions:

a. Ask the other pupils who took it.

b. Go look for it yourself.

c. Tell the teacher.

V. Problem Stories

These incomplete or open-ended stories represent another way in which a fairly complex problem situation may be described in a manner which holds the attention of the class. They may serve as models for the class to use in writing problem stories of their own.

114. Mary's Art Class.

The Story. Mary was working on a vase, a gift for her mother on Mother's Day. It was one of the best in the class. Mary wanted it to be very nice because this year her mother's birthday fell on Mother's Day. Mary was painting the vase when she heard a shout. She looked up and saw that Jim had upset his paints on the floor. Several children ran to look. Some ran to help wipe up the mess. As Mary looked back at her vase it was gone! She stared in amazement. Where was it? Then a slight streak of paint led her to look--yes, it had fallen on the floor and was broken. Someone knocked it off her desk as the children ran to see the paint on the floor. Poor Mary, no one had meant to break the vase. It was an accident.

Act out what you think Mary and the class can do.

Possible solutions:

Mary:

(1) She could begin to work on a new vase.

(2) If time was short, she could ask the teacher and/or a group of her friends to help her build a new one.

(3) She could take the pieces home to her mother and explain what happened. This way she could show her mother that she didn't forget her birthday and that she would bring another vase home as soon as she completed it.

(4) She could get angry and yell or cry.
The class: They could help Mary by:

1. Helping her make another one.
2. Having one of the children offer Mary his/her vase.
3. Taking up a collection so that Mary could buy her mother a present.
4. Approaching the teacher to help Mary.
5. Laughing at her problem.

115. A Parent Steps into the Room.

The Movie. It was a busy afternoon and the class had worked well. The teacher had promised the group that she would show them a movie. They had just finished their work and were putting their books away to see the movie when Mrs. Brown, Jerry's mother, came in to talk to the teacher. Jerry was out with a cold. His mother came to pick up the books and assignments for the last week. She stops and talks to the teacher. The class gets more and more irritable and tired of waiting. They have worked hard and earned the movie. The clock ticks slowly on and they all fear that it will be time to go home before the movie can be finished. Mrs. Brown is still in the room. (In different voice) Now, the group knows that Frances and Jim will make trouble. Frances will throw a spit wad at Jim. The group will laugh and then Jim will shoot an elastic band at Frances or something like this.

1. What can the group do to prevent Frances and Jim from acting up?

2. What can Frances and Jim do when they feel like acting up?

Possible solutions:

The class:

1. The class chairman could take over and begin some class game, i.e., hangman, 20 questions, etc.

2. Someone could ask whether he could start the movie.

3. Their friends could ask them to help them with a drawing, arithmetic problem, etc.

4. A friend could tell them that their behavior wouldn't be nice, especially since a parent was there. Also, that their actions may get the entire group into trouble.
Frances and Jim:

(1) They could work on a paper or do some arithmetic, etc.
(2) They might get a book to read.
(3) They might read a story or ask another to read it to the class.

116. Sandie and Susan Don't Speak.

The Story. Sandie and Susan had been working with two other children on a big painting for the wall. It was to be shown at the parent-teacher meeting. Sandie was quiet and passed Susan in the hall without speaking. He was usually so friendly. Susan went over to work on the painting with the other children. She had nearly finished her part, but Sandie had not done all of his. One of the children called to Sandie, "Come on over and get to work, we want to finish it today." Sandie acted like he did not hear. He took his arithmetic book up to the teacher. She helped him with a problem and he sat down to work at his desk. (Now they don't know that Sandie's dad has promised him a new bike if he gets all his arithmetic right for a week. Sandie wants the bike. He also feels bad because he is not helping on the picture. He feels shy and does not know what to do.) They feel Sandie is not doing his work. One of the boys calls out, "Oh Sandie is a quitter."

(1) How can the group help Sandie?
(2) What can Sandie tell the group?

Possible solutions:

The class:

They could ask Sandie why he wasn't helping even though he had obligated himself to complete the picture.

Sandie:

(1) Sandie could explain to the group the conflict (or jam) he was in and he could ask them what they would suggest he do.
(2) He could realize that he was only thinking of himself (selfish). He could explain the situation to the teacher and ask if she could help him after school. This way he could complete the picture and get the bike.
(3) He could explain the situation to his father and ask him what to do.

Susan:

(1) She could ask Sandie what was bothering him and offer her help.

(2) She could ask the others if they know what is bothering Sandie or why he is not helping them.

117. The Birthday Party.

The Story. Jane ran up to Mary in a desperate mood.

"Oh Mary, what can I do? I want to invite you and the other girls to my Birthday Party, but I don't want Sunny."

Mary: "I know how you feel. My mother made me invite her to my party and she just ruined it. She came early and when she met the others at the door she acted great. She said, 'Put your wraps there girls' and 'Now the presents go on the table in the living room. You sit there.' And so on."

Jane: "Oh, Mary, it was awful when she took all the cards to read aloud and told you where to sit and how to pass the presents around in a ring. One would think no one knew anything except her. Ba."

Mary: "Gee, Jane, you are in a fix. Can't you get someone to invite her out for the day?"

(In a hushed voice of confidence.)

Now Sunny is a pretty, blond girl who tries to help all the time. She knows the girls do not like her, so she tries to make them like her by doing things for them. By trying so hard she bosses them about all the time. Sunny hopes that she will be invited to Jane's Birthday Party. (Change in voice) In fact, she sees the girls talking on the playground and runs over to them.

Mary: "Oh, here she comes!"

Jane: "What will I say?"

Sunny: "Oh, hello girls."
(1) How can the girls help Sunny act better at parties?

(2) What can Sunny do to change? (Remember she wants to help.)

Possible solutions:

Girls:

(1) Could give Sunny a specific job at the party like taking the coats, folding the paper from the presents, etc.

(2) Could explain that some of her other friends were given a job also, so that each girl would have time to participate in the games rather than direct or organize them.

(3) Could compliment Sunny when she arrives at the party (She needs approval and acceptance.)

Sunny:

(1) Try to be less bossy.

(2) Ask what she can do to help or wait until she is asked before helping.

(3) Think of others—how they feel—what they want from her to have a good time.

(4) She might offer to help the mother with the refreshments.

(5) She might watch the others to see how they act and what they do to help.

118. John's Friend Mark.

The Story. John's best friend, Mark, was about to move away from the school. The group liked Mark and had decided to give him a surprise party. John was excited and the group had all the plans set for Friday afternoon. It was Thursday evening when John's father came home with tickets for the next afternoon's circus. He knew that the circus was just what John liked.

John comes running home to tell his parents about the party. He is delighted to see his father and then the circus tickets come out of his father's pocket. Poor John—he feels he must be at the party to say good-bye to Mark. He also wants to go to the circus. He wants both things. What do you think John can do?
Possible solutions:

(1) Could explain the conflict to his father and try to get the circus tickets changed for another time.

(2) Invite Mark over this evening to say goodbye and then go to the circus tomorrow.

(3) Give up the tickets and go to the party.

(4) Ask the teacher and the class to change the party to the morning.

119. The New Snow.

It was like a fairy land as Susan stepped out into the new snow. The sun was shining. The snow sparkled like jewels. Susan felt it was just beautiful. She just stood and looked. Then she saw her friend coming down the street. Yes, she must not be late for school. She walked along with Carolyn and the snow went scrunch, scrunch under their feet. Carolyn was the first to speak, "Hi, Sue, isn't it fun walking to school in the snow?" Susan was still thinking of the lovely sparkles and could not find ways of expressing her feelings. Carolyn looked at her and asked, "Say, what is the matter with you?" Susan responded, "Well, I was just trying to tell you how happy the beautiful new snow makes me feel. I guess I didn't do it well because you didn't understand. How could I do it?"

Act out how you think the two girls might share their joy and wonderful feelings with others.

120. George Gets A New Bike.

It was turning cold as George rode his new bike down the street. He is very proud of it and wants to show it to all the boys and girls in school. He feels so happy that he whistles as he rolls along. He sees Vernon first and calls out, "Hi, Vernon! See my new bike. Isn't it a beauty! It has a light and a horn. Peep-peep!" George is so happy he wants Vernon to be happy, too. Vernon calls back, "Oh, a new bike. So what. We all get them. Boy, do you think you're great!" Now, Vernon really has not had a new bike for a long time and he wants one badly.

Act out how George can share his happiness with Vernon without making Vernon feel unhappy.

121. Jim Tries to Get Students Active in Current Affairs.

Jim is very interested in current affairs, and he wants to get other students to help him on a project. There
is a proposal to increase the amount of money for the schools, and the town will vote on this proposal soon. Jim feels the schools need more money and wants to organize some students to ring doorbells and talk to voters about the proposal. When he approaches his girl friend, Nancy, she tells him she is not interested in helping. She says she has schoolwork to do, and wants to watch television. She says she has no time.

Act out how Jim and some others who feel the way he does might try to convince Nancy and others who feel like she does.

Now act out the kinds of things Jim and his friends might do to talk to voters about the school issue. What problems might they run up against in talking with adults in this way.

122. A Walk to School.

Mary rushed through her breakfast. It was already ten after eight and Sally was sure to be here at the usual eight-fifteen. She galloped up the stairs two at a time, put on her coat, grabbed her books and ran downstairs again. "Don't rush like that, Mary," her mother said, "You'll get indigestion." She shook her head as she watched Mary gulping down the last remains of breakfast. "I'm late," Mary sang out as she rushed to the door. Just as she was opening it, putting on her coat at the same time, she saw Sally walking down the street with another girl right opposite her house. She was just about to call out to Sally when she saw that Sally obviously had no intention of stopping by her house as she usually did each morning. Mary was stunned. She felt so terribly hurt she didn't know what to do.

Act out how Mary is feeling.

Act out what Mary could do.

123. Sally's Friend.

Sally is a very shy girl and often feels left out of things the other children are doing. Her friend, Mary, has just invited her to go skating in the park. Sally runs home to get her skates. She changes into her skating clothes and then looks for her skates. They are not in the usual place. Just then her mother comes running in from the garage.

Mother: "Oh, Sally, I am so glad you are dressed for skating. I have just been given some tickets for the ice show and we can skate for an hour after the show is over. Hurry and get some mittens and we will go. I have already put your skates in the car."
Sally stops and stands still. What about Mary? Poor Sally, she wants to skate with Mary and she also wants to go with her mother.

Act out what Sally can do.

124. Molly and Jim Don't Know How to Act.

Molly is a good student and likes to do her work well. She is also good at sports, she has pretty brown eyes and curly hair. The children like Molly very much. Jim is one of the boys that is also good at sports and he likes Molly. He wants to ask Molly to go to the movie with him. Now, Molly would really like to go, but she is a bit shy. Jim comes up to Molly and pulls her hair. He is feeling awkward and trying to ask her to go with him. Molly likes Jim, but feels hurt because she thinks he is trying to be mean. She feels he does not like her...

Now finish the story by acting out what Jim can do to let Molly know he really likes her.

Do boys often tease when trying to say hello?

Do girls know that the boy who teases is often saying I want to be friends?

Do boys know that their teasing is usually disliked by the girls?

125. The Grab Bag Party.

Tony's class planned a grab-bag party at school. Each student was to bring a present which costs about fifty cents. Everybody in the class was looking forward to the party. As the class was dismissed Tony heard his friends laughing and joking about the funny presents they would bring on Friday.

The minute Tony got home he excitedly told his mother about the party plans. He was especially happy about the coming event since his mother never had a party at his house. When Tony told about the grab bag present he was supposed to bring, his mother said, "Well, you'll have to bring your own self and no more." "But Mother," Tony said, "everybody has to bring something. If I don't, then somebody who brought a gift won't get one back." "That's final, Tony. We can't afford to waste money on silly little extras like that, and you know it. Now let's not talk about it any more."

Tony had to go to the party without a present. What should he do: should he tell the teacher he doesn't have a present and embarrass himself? should he say nothing and be unfair to another student?
VI. "Do-it-yourself" packet, with tear out briefing sheets.

The following two pages are perforated so that they may be torn from the book without disturbing other pages. Each page contains that information which might be used to brief the audience and the actors for role playing a particular problem.

These are provided for your convenience in getting started. Subsequently, you will want to prepare your own briefing slips, of course.

Another use for these tear out sheets might develop after the class has gained some experience and confidence with role playing. The teacher may wish to train one or more pupils to serve as directors. The tear out briefing slips can be of help to the pupil-director as he attempts to conduct the briefing and the actual drama.

The reader will note that the situations utilized are duplicates of those numbered 99 and 100 in the preceding section of the Appendix. Thus, this material can be retained in the pamphlet for reference, even after using the tear out sheets.
Director  THE BUMP

First, describe the situation to the audience: "We are going to observe something happening that I'm sure you have seen before. Let's see what good scientists we can be in observing accurately what we see."

Divide the class into three committees, one to observe Andy; one, Bruce; and the third one, Calvin. Observers should take notes so they may share their observations after the role playing, and be prepared to contribute to a committee report.

Then, brief each actor privately, by taking him out into the hall. Start the action; cut when the incident is completed. Give observers time to meet together in committees to develop a brief report on what they saw each of their characters do. If questions come up as to how the actors felt, or what their intentions were, refer the committee to the actors themselves as a source of data.

Discuss the problem with the total class. Probe to get all the data possible. For example, How does Andy feel when Calvin says, "Boy, do you look mad."? Or what did Bruce do when he saw how Andy felt? What could the three do to replay it so the ending is not so difficult? What can Calvin do and say when he comes up and finds this kind of situation? How can simple misunderstandings like this be prevented or explained when they do happen?

Andy  THE BUMP

You are thirsty and are just walking over to the fountain for a drink. You know Bruce, who often shows off. Calvin is a good friend. If someone bumps into you, you will look around and not be too happy about it if the person did it on purpose.

Bruce  THE BUMP

You like to horse around and you are out in the hall when you see Andy walking to the fountain. You like him and want to say hello. You go over and give him a push.

Calvin  THE BUMP

You are in the hall and see Bruce push Andy in fun. When Andy turns around looking cross, you say, "Boy, do you look mad!" You like Bruce.
First, describe the situation to the audience: "Three students are modeling with clay in a high school art class. They are making ceramic figures for use as gifts. Don is good at art and is making a very good dog. Don accepts suggestions, but thinks for himself. He will not do what another suggests unless it seems like a good idea. Evelyn is a friend of Don's and will defend him if someone criticizes him. Florence thinks she knows how to help Don do a better job. Florence goes over and tells Don how to do it better."

Then, select three students and brief each one privately, using the briefing slips which appear below. Help the players get into role, start the action, and cut as soon as the action is played out. You may wish to ask Don and Florence to reverse their roles, Don giving the advice and Florence in the position of receiving it. Replay the action.

Some questions for the players and audience are: (1) How did Don feel when Florence suggested a better way to make the dog? (2) How was Florence feeling? Why might she criticize Don? (3) How do you as the audience feel? (4) Did Don give criticism any differently than did Florence, when they reversed roles? (5) Shall we replay it again to show how it might be done differently?

Don

You are good at art. You and the class are making ceramic figures out of clay. You are well along in modeling an Irish setter. You know your own mind. You take suggestions if they are good. If not, you do as you please. Evelyn and Florence are also making figures.

Evelyn

You like Don very much. You think the dog he is working on is wonderful; if someone criticizes him or his work you will argue with them. Florence is also making a dog.

Florence

You think you know how Don could make the dog better. You tell him how to do it. You may go over to his desk to tell your plan.
ANNOTATED BIBLIOGRAPHY

This bibliography is prepared so that the classroom teacher can easily pick up the main points of each article, pamphlet or book. Citations are also included so the interested teacher may refer directly to the original source if desired.

Reports on the Classroom Use of Role Playing

1. Lippitt, R., Lippitt, P., and Fox, R. Behavioral Science Education for the Young. Scientific American, 1964. This article stresses the importance of learning by observing and doing. The laboratory method of social science instruction is suggested as appropriate for children in the elementary grades. This method includes the presentation of samples of behavior through the role playing exercise. Subsequent to the presentation of events or incidents, the classroom teacher leads her pupils through a scientific analysis of the behavior observed. Causal hypotheses about the "why's" of behavior are discussed and evaluated. The authors conclude: "Our experience indicates that even the six year old is ready and eager to profit from the opportunity to engage in the scientific study of human behavior."

2. Moreno, J. L. Psychodrama. New York, Beacon House, 1946. This book is an especially valuable resource for the development of the theory underlying personality development and social relationships and, therefore, the relevance of role playing. The author is a pioneer in the use of role playing as a psychotherapeutic technique for mentally disturbed persons. His books, speeches, and role playing reports have helped popularize the technique for workers in other fields such as industry and education. In this book, he also reports some results of role playing tried in the classroom. It is noted that successful use of the technique gives each child greater insight and understanding of his fellow. When the child observes other children acting out their reactions to such typical school situations as unfairness in games, cheating, or pushing in front of others, he realizes that others' problems are the same as his own. This realization is a common bond which draws the entire class together and improves their mutual liking and morale. Group morale and cohesiveness are seen as positive influences upon learning.

3. Souerwine, A. A. and Conway, K. L. The effects of role playing upon the social atmosphere of a small group of sixth grade children. Paper read at meetings of the American Psychological Association, 1953. These authors experimented with the effect of role playing upon the selection of friends in a classroom. They found that role
playing improved the social atmosphere of the group and increased peer acceptance for all members. The total number of sociometric choices within the group increased, and many of the former isolates and rejectees in the class were now chosen as friends. Sociometric devices are one way the classroom teacher can evaluate the role playing experience.

4. Lippitt, Rosemary and Hubbell, Anne. Role Playing for Personnel and Guidance Workers. *Group Psychotherapy*, 1956, 9, 89-114. The authors present a systematic and comprehensive review of both published and unpublished reports of role playing in the classroom. Lippitt describes some of her own work with elementary classrooms. For instance, poor handwriters had less difficulty after the apt members of the class role played their approach and method. Such hints as how to hold the pencil in a relaxed manner, don't worry about mistakes, and concentrate on your work, were lessons learned as a result of observing other children. The author also used role playing in the teaching of literature, and found when students experienced the emotional situations depicted in the readings through role playing, the material indeed came to life. In teaching about biology, she asked students to visualize sequoia trees, act out cutting through the trees, and pretend to examine a stump to determine its age. This article contains many examples which demonstrate the utility of role playing for teaching textbook facts and lessons, as well as interpersonal skills. It contains many helpful suggestions about skills and techniques which can be used by teachers in the younger grades.

5. Lippitt, Rosemary. The Auxiliary Chair Technique. *Group Psychotherapy*, 1958, 11, 8-23. In this report, the author describes a variation of role playing which was used to teach about interpersonal relations in the classroom. An auxiliary chair is placed in the front of the room, and imaginary characteristics are assigned to it. Then children behave with respect to the assigned human characteristics of the chair. For instance, the chair could be an aggressive younger brother, and the school child role plays how he would handle this sibling. The auxiliary chair technique provides a means for protection of individual persons by focus on a chair, and makes possible greater objectivity in dealing with behavior since the behavior is attributed to a chair rather than another person. The author reports great success with younger children. Many examples and suggestions are given.

6. Cook, M. and Tregawlny, J. Instructions to teachers from a unit, "an intercultural action technique for the secondary school." *Sociaty*, 1948, 2, 281-283. The authors describe a variation of role playing which they used to teach current events. The method they tried was that of a "living newspaper," in which news situations were acted out in order to make the news more dramatic, impressive, and personally meaningful. They found better attention and retention to news items in their class as a result of the dramatic portrayal.
7. Short, R. Role Playing in Adult Spanish Classes. *Sociometry*, 1948, 2, 333-335. The author reports her creative attempts to utilize role playing as an aid in the teaching of Spanish. She found that it improved her class' performance.

8. Kay, L. and Schick, J. Role Playing as a Teaching Aid. *Sociometry*, 1946, 9, 263-274. The author describes her use of role playing as an aid in teaching intergroup psychology and child psychology in college.

9. Sarbin, T. Spontaneity Training of the Feeble-minded. In J. Moreno (Ed). *Group Psychotherapy*. New York, Beacon House, 1946. The author reports work with retarded children, in which he encouraged the students to act out spontaneously roles they saw in everyday life. The children were encouraged to act out the behavior of a farmer, a delivery boy, etc. After the drama, the other students discussed and criticized the behavior, and then were stimulated to enact other jobs incumbent upon the role of being a farmer, etc. This spontaneous use of the children's own resources worked better than usual instructional devices in helping these children of lower intelligence respond to, and learn about, everyday social events.

**Theory and Research from Many Fields**

10. Cooley, C. H. *Human Nature and the Social Order*. New York, Scribners, 1922. In Chapters V and VI of this book, Cooley develops the important concept of the "social self." The person's concept of himself as a social being arises in a "looking glass" fashion in three steps: (1) how I imagine I look to others, (2) my estimate of their reaction to this image, and (3) my emotional reaction to this estimate. Cooley suggests that out of these processes the person develops a coherent and consistent understanding of himself. This book is an epochal work in sociological thinking about the growth of personality and social interaction.

11. Mead, G. H. *Mind, Self and Society*. Chicago, University of Chicago Press, 1934. This book is also a landmark in the history of social and psychological thought. Mead stresses the importance of "learning the role of the other" in social development. It is vital for the person to be able to anticipate the thought processes and the intentions of others in order for interpersonal communication to occur. Children's games are suggested as prototypes for learned role behavior.

12. Miller, N. and Dollard, J. *Social Learning and Imitation*. New Haven, Yale University Press, 1941. These authors present a behavioristic-psychological approach to the problems of child development. The principal way in which the child learns to behave
as an adult is through imitation of behavior of other persons around him. This is especially the case when he gets rewarded or praised for such new behavior. Positive experience with the imitation of new forms of behavior demonstrated in role playing, can be an important impetus for behavioral change.

13. Mann, J. Experimental Evaluations of Role Playing. Psychological Bulletin, 1956, 53, 227-235. This author reviews psychological articles and reports of experiments which have attempted to evaluate the effect of role playing. He summarizes the uses of role playing as: (1) a diagnostic-assessment procedure and (2) a method for producing personality or behavioral change. Although a number of studies are reviewed, it is suggested that many more objective evaluative reports are needed.

14. Borgatta, E. An Analysis of Three Levels of Response. Sociometry, 1951, 14, 267-315. The author reports the results of systematic research on experimental discussion groups. When groups role played a situation, members tended to be much freer and relaxed in expressing ideas, convictions, agreement and disagreement. The difference is attributed to the finding that some of the usual pressures of reality are reduced in the role playing situation, and participants can be more honest with themselves and others.

15. Dymond, R. A preliminary investigation of the relation of insight and empathy. Journal of Consulting Psychology, 1948, 12, 228-233. The author suggests that awareness of the relationships one has with another person is closely related to the knowledge of the thoughts and feelings of that person. The ability to play the "role of the other," as in role playing, is seen to be related to one's insight into personal and interpersonal relations. In later articles this author attempts to test these notions empirically.

16. Luszki, M. B. Empathic ability and social perception. University of Michigan unpublished doctoral dissertation, 1951. The author found a positive relationship (association) between one's sensitivity to the feelings of others, and one's ability to objectively understand what is happening in a role playing session. The implications are that sensitivity and objectivity training in role playing can lead to greater empathy in interpersonal relations. Sensitivity to the feelings of others seems to involve two skills relevant to the role playing experience: (1) ability to identify with others and put oneself in their place, and (2) ability to see oneself as others see one.

17. Rosenberg, P. Some notes on how to use role playing. National Training Laboratories (mimeo), 1950. The author studied degree of involvement of actors and audience in role playing. She found that individuals who were more highly involved differed in several ways from those who were less involved. The most adequate group experience seems to include some very highly involved actors or participants, and some less involved observers or objective audience members.
18. Maier, N. R. F. *Principles of Human Relations: Applications to Management*. New York, Wiley, 1952. This author is primarily interested in the application of role playing to industry and to labor-management relations. He describes a number of case studies in which role playing enabled each party to better understand the other's point of view. Several major conflicts and misunderstandings were resolved through the use of this technique.

19. Bavelas, A. Role Playing and Management Training. *Sociology*, 1947, 1, 183-191. The author worked with industrial personnel. He found that workers tend to make the same mistakes during role playing that they unconsciously do on the job. However, immediately after the session is over, the worker is often able to point out his own mistakes. The conclusion is that role playing is an effective technique for sensitizing persons to their own behavior.

20. French, J. R. P. Role Playing as a Method of Training Foremen. In J. Moreno (Ed). *Group Psychotherapy*. New York, Beacon House, 1946. The author used role playing to train adult boy scout leaders in democratic styles of leadership. He found that the technique was especially helpful in sensitizing autocratic leaders to democratic methods. Further, the use of role playing for practicing leader behavior helped in the teaching of new methods of discussion leadership, and in changing troop leaders' attitudes toward their roles.

21. Moreno, Florence. Psychodrama in the Neighborhood. *Sociology*, 1947, 1, 168-178. The author reports her successful use of role playing in working with problems of ethnic, class, and marital relations in the community. Parents and children from different families came together for a large session. First the children switched roles and acted out taunting and jesting behavior. When they were asked why they treated their companions this way, it developed that they felt their parents did not want them to play together with certain boys and girls. The parents, who thought that they had successfully hidden their prejudice, were surprised to discover that their children were so sensitive. Thereafter, the parents exchanged roles, and a doctor's wife experienced through role playing, the hectic day of her foreign born neighbor with six children and a sick husband. She no longer objected to her daughter's playing with the neighbor's children because she now understood the family situation. In this report, Moreno shows how role playing can be used as part of a sequence designed to demonstrate problems and deal with solutions in community living.

22. Glidewell, J. (Ed). Mental Health in the Classroom. *Journal of Social Issues*, 1959, 15 (1). This issue of the journal describes several studies and reports of research and action in mental health in the classroom. The authors stress an interactional view of the student, noting that the child's view of himself, his attitudes
toward schooling, and his role in the classroom group of students, are all interrelated. This issue is a useful compendium of research ideas and results.

23. Trow, C., Zander, A., Morse, W., and Jenkins, D. Psychology of Group Behavior: The Class as a Group. *Journal of Educational Psychology*, 1950, 41, 322-338. This article presents the basic theoretical outlook viewing the class as one specific case of a social group. The teacher is viewed as a member of this group, a member with some particular jobs and responsibilities. The teacher is primarily responsible for classroom management, instruction, democratic classroom behavior. The authors suggest that role playing is one of several techniques of classroom management and teaching that uses the results of research in education and psychology to advantage in the classroom.

Other Resources for the Classroom Teacher

24. Shaftel, G. and Shaftel, Fanny. *Role Playing the Problem Story*. New York, National Conference of Christians and Jews, 1952. This pamphlet suggests the utility of role playing as an approach to dealing with human relations problems in the classroom. The authors give and describe each phase of the role playing sequence in detail. A special stress is placed upon problems in intergroup relations.

25. Klein, D. *How to Use Role Playing Effectively*. New York, Association Press. This is a short book adapted from a larger volume, but it effectively stresses the utility of role playing for human relations and leadership training. Although not specifically directed at the problems and practices of the classroom, the book contains many useful suggestions for the director or teacher in running role playing sessions, and demonstrates the utility of this technique for industrial and community organizations.

Three other pamphlets in this series of resource materials have been prepared for classroom teachers by the staff of the Research Center for Group Dynamics. These pamphlets are more general in scope, and discuss role playing as one of several teaching innovations that may lead to improved pupil mental health and learning. They may be ordered from the Institute for Social Research, the University of Michigan.

26. *Solving Interpersonal Problems in the Classroom* describes a problem solving sequence which the teacher can utilize in thinking about his classroom. Scientific instruments, methods and outlooks are suggested which can help the teacher improve the teaching-learning environment in the classroom.
27. **Classroom Study Tools for Improving Classroom Atmospheres**

*Environment* describes a series of diagnostic *instruments* which the teacher can use in order to assess the *state* of feelings, attitudes and desires in the classroom. Included are suggestions for *ways* of finding out about the classroom climate, student friendship choices, attitudes toward self, school and the teacher.

28. **Creative Practices Developed by Teachers for Improving Classroom Atmospheres**

describes a sample of teaching practices which were invented or adapted by classroom teachers to improve classroom climates. This systematic compendium of creative teaching techniques includes efforts by the teacher to encourage student responsibility, student planning, sociometric grouping, role playing and dramatic presentation, and many other practices designed to increase mental health and learning in the classroom.
AN INDEX OF QUESTIONS

This index is arranged in the form of questions that teachers often ask about role playing. To use it, look for the question that best conforms to your own concern; then consult the page reference.

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