Mobilizing Hope:

An Applied Drama Approach Toward Building Protective Factors in Behavioral Health

by

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ABSTRACT

The purpose of this mixed methods case study was to evaluate a dramatic arts curriculum focused on building protective factors including resiliency, cognitive flexibility, self-efficacy, and hope in eight to ten adolescent male sex offenders undergoing treatment at a residential behavioral health facility in Mesa, Arizona. The impetus for this research was suicide prevention efforts. Suicide is the second leading cause of death for ages 15-24 in the United States (CDC 2013), and prevention efforts demand complex approaches targeting major risk factors like lack of belonging and hopelessness. Arts-based prevention efforts have shown promise for building pro-social preventative factors.

DEDICATION

To my beautiful and patient wife Katie who inspires me daily and motivated me to keep writing and pursuing my goals both in research and artistically.

To my incredible children, Atticus, Clyde, and Luna, who create joy, magic and laughter all around me daily and who have taught me so much about compassion, patience, and not taking myself so seriously!

To my dear friend Brian who inspires me with his brilliance in openly and honestly addressing depression and mental health stigma in his music and art – you have touched more lives than you will ever know!

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1 INTRODUCTION

"What does hopelessness look like to you?"

Two boys go down to the floor and curl up in fetal positions as if shielding themselves from something or being paralyzed by some kind of pain or fear. Nine boys remain standing, three with downtrodden facial expressions and the remaining six have hung their heads appearing to be in a state of deep reflection, perhaps shame. I think to myself, "What a heavy feeling."

"What does hope look like? Think of a time in your life when you felt hopeful about something."

Two youth take a low position on the ground, but contrary to before, they are spreading their arms and legs, and taking up space with relaxed, even happy looks on their faces. All the others have stood and taken upright poses, some with arms-crossed and some in wrestling or boxing poses. No one is gazing downward, all eyes are open, and all facial expressions are either relaxed or smiling. This collective image feels much lighter overall to me as an observer.

The youth too agree that the second set of images felt much better than the first. They said the images of hope made them feel, "confident," "undefeatable," "better," "smug," and "what I love." I suggest that the real work in our sessions together will be to discover what lies in between those two images. When they are able to do so they can

start experimenting with different strategies toward reaching that state of hopefulness. The boys suggest that in between the two images there is, “sadness and happiness,” “thoughts,” “confidence,” “practice,” “friendship,” “people,” and “trust.” Each of these elements would emerge at other points throughout the drama sessions and participants further explored throughout the theatre of the oppressed-based program.

Central Problem

Suicide is the second leading cause of death for ages 15-24 in the United States, second only to deaths caused by unintentional accidents (Heron 2013, 10-11). While female adolescents in this age group are statistically less likely to complete suicide, research consistently indicates that female adolescents are more likely to ideate and attempt suicide. Male adolescents in this age range are five times more likely to commit suicide than adolescent females. Multiple studies suggest that gender-role non-conformity is the leading unique identifier of suicidal behavior, while sexual orientation is the second (Fitzpatrick et. al. 2005, 39-40, Friedman et. al. 2006, 621-23). In addition to gender identity and sexuality, racial identity has unique implications as American Indian and Alaskan Native youth in this age range die by suicide at a disparately higher rate (Jiang et. al. 2015, 1-3). If the many dimensions of youth identity are variously implicated in suicide research statistical subgroups, then an equally complex approach to prevention is necessary.

Gould, Greenberg, Velting, Schaffer (2003) echo the need for research to inform prevention approaches and argue that prevention models must be constantly evaluated due to the complexity of suicidal behavior and the ever-changing landscape of adolescents’ life contexts. In their critical review of ten years of research (culminating in

2003) regarding suicide risk and preventive interventions, Gould et al. conclude that, "While tremendous strides have been made in our understanding of who is at risk for suicide, it is incumbent upon future research efforts to focus on the development and evaluation of empirically based suicide prevention and treatment protocols" (Gould et al. 2003, 386). Perhaps the most important argument Gould et. al. make is the call for future research to identify factors that "protect against suicidal behavior so that they may be enhanced" given the current "paucity of information on protective factors" (Gould et. al. 2003, 399-400). Thus, a responsible approach to developing a prevention model must not only be critically evaluated but should also seek to identify and build upon protective factors.

Research indicating that fine arts participation builds on such protective factors suggests that arts-based approaches offer useful intervention models for bringing about positive behavioral health outcomes (Daykin et al. 2008, Stuckey and Nobel, 2010, Clift 2012). Several performing arts interventions with youth considered "marginalized" or "at-risk" reported improvements in areas of peer interaction, self-expression, social skills and empowerment (Daykin et al. 2008, Bungay, Vella-Burrows 2013). Other interventions reported increased knowledge of sexual health and reduction in drug and alcohol use accompanied by safer attitudes toward drug and alcohol use (Daykin et al. 2008). According to this evidence, fine arts offer powerful tools of self-expression and self-reflection that can enhance protective factors to resist risk factors associated with suicide, including hopelessness.

Hopelessness

Thomas Joiner's Interpersonal-Psychological Theory of Suicidal Behavior is currently one of the most widely utilized frameworks for understanding suicidal behavior through robust indicators of the cognitive states necessary for suicidal behavior to occur. Joiner's work asserts that the desire for death is predicated on a sense of perceived burdensomeness and a sense of low belongingness, or social alienation. While these two factors most robustly indicate an individual's actions in regard to suicide, a third element must also be present in order for an individual to attempt suicide: the ability for lethal self-injury, or fearlessness. In general, the individual is moved towards suicide ideation but does not attempt until overcoming a battle with motives of self-preservation. I do not think that an 8-10 week applied drama program could reverse individuals' depression or make a fearless person acquire fear of lethal self-injury, instead, I test if this program can improve *positive* attributes such as hopefulness, self-efficacy, and cognitive flexibility in participants.

In *The Perversion of Virtue: Understanding Murder-Suicide*, Joiner articulates the ambiguities associated with the theoretical constructs of *hopelessness* and *emotional pain* saying that while "they identify a group among whom virtually all suicide attempts and deaths by suicide will occur, but among that group also are vast numbers of people who will occur, but among that group also are vast numbers of people who will neither attempt suicide nor die by suicide" (2014, 91). Joiner refers to this as the "Achilles heel," in that hopelessness and emotional pain are not the preferred predictors of suicide-related outcomes (2014, 90-91). While hopelessness may not be a robust predictor of suicide-

related outcomes, I believe hopelessness and hope better serve the purposes of this applied drama project as hope casts a wide net, and will be more applicable to the participant group (residential treatment inpatients) some of whom may not be diagnosed with a clinical form of depression.

Studies consistently identify "hopelessness" as a significant risk factor associated with suicide both as a mediating factor (Hawton et al. 2013) and a direct correlate to suicide ideation and attempt (Abramson et al. 1998, Lamis et. al. 2014). Considering the significant role of hopelessness in predicting suicide, building hope can be a strong proactive measure in suicide prevention. In what ways can an applied drama approach be utilized to address one known contributor to the problem of adolescent suicide: hopelessness?

In addition to increasing hope, other factors – including cognitive flexibility and resilience – reduce suicide risk. Regina Miranda, Michelle Gallagher, Brett Bauchner, Renata Vaysman, and Brett Marroquín (2011) cite the need for increased interventions to build cognitive flexibility to prevent suicide ideation. David A. Brent and J. John Mann (2006) suggest future treatment interventions consider strategies to enhance cognitive flexibility. Khan R.L. Collins, Werner G.k. Stritzke, Andrew C. Page, Julia D. Brown, and Tricia J. Wylde (2018) claim that aspects of resilience such as mindfulness and zest for life can be enhanced to ameliorate suicide risk. Satya Rao, Dylan Pell, and Elizabeth S. England-Kennedy (2017) in fact, propose a culturally specific suicide prevention framework for American Indian/Alaska Native youth that stresses connectedness and resilience.

In my preliminary interviews, the clinicians at my research cite mentioned that their clients often experience hopelessness as they struggle with feelings of guilt and shame while doing treatment work and preparing for polygraph tests, court dates, and family sessions. The clinicians felt that their clients would benefit from enhanced hope, cognitive flexibility, self-efficacy, and resilience.

Arts-based prevention approach

Empirical evidence of arts-based interventions has been only recently emerging (Stuckey and Nobel, 2010). Continued research is necessary in order to establish a body of knowledge supporting evidence-based approaches to arts in health care (Clift, 2012). Despite practical limitations to rigorous methodological design, arts-based interventions show potential for positive health outcomes and sustained research (Bungay, Vella-Burrows 2013, Clift 2012). I believe in the promise of arts-based approaches for a wide variety of contexts while also not being naïve about the difficulties inherent in quasi-experimental designs for arts-based approaches.

Protective and adaptive factors such as self-efficacy, cognitive flexibility, and hopefulness contribute to individual wellness generally speaking. Additionally, these protective factors could be included within suicide prevention models adaptable to various cultural contexts and risk factors. I hope that this research can inform practice by contributing to asset-driven, arts-based programs as potential interventions within the larger realm of suicide prevention and mental/behavioral health.

Main research question

Is this applied drama method of exploring, learning, rehearsing, and refining cognitive processes through performance and embodiment an effective intervention for

building protective factors? In order to explore this question I gathered and analyzed both quantitative data (change in pre-intervention versus post-intervention scores in hope, cognitive flexibility, resilience, self-efficacy; relationships between protective factors, perceived stress, and masculinity) and qualitative data (field notes, audio recordings, semi-structured interviews, journal entries). I chose to utilize a mixed methods approach to best answer my research question and further, refined my overall research question into a hypothesis-based question for the quantitative analysis and a series of open-ended research questions suited for qualitative analysis.

- **Quantitative:** does this intervention increase hope, self-efficacy, resilience, or flexibility in adolescent male participants in residential treatment? Is there any significant relationship between these factors and perceived stress or masculinity?
- **Qualitative:** In what ways does this hope-based prevention model affect the cognitive processes of hope, resilience, and flexibility, as well as feelings of self-efficacy in individual adolescent males undergoing therapeutic treatment in a residential therapeutic group setting? What does this process reveal about the participants' goal pursuit processes as well as their notions of hope, self-efficacy, identity, and resilience? How did these change throughout the course of the program?
- **Secondary questions** were answered from the observation of youth participants: in what ways do these youth utilize theatre techniques to

explore notions of identity and masculinity? How do they rehearse alternative masculinities? What does this tell us about masculinity and hope?

Philosophy

Philosophically, I attempt to move my research away from deficit models that simply locate "lack" in the participants and towards an asset/strength-based model. In this way, I identify strengths of each individual while locating each individual as a part of a broader community and support group. This assets approach influences both my theoretical framework and my facilitation methods. In terms of theory, this perspective informed the questions I asked the participants as well as the content material selected for dramatic activities. For example, we used the concepts of specific protective factors cited in research as catalysts for dramatic improvisation and narrative development. In terms of method, I encouraged participants to share any individual talents as possible elements included in drama sessions, especially since this project favors a multi-modal approach towards expression. Methodologically, I assessed general risk before and after the intervention to measure participants' successes building protective factors. Drama activities allowed an aesthetic distancing, the "as if" nature of performance in which participants explored characters and relationships through improvised roles and movement. Drama allowed participants to explore the multifaceted nature of identities, attitudes toward those identities, and the ability to act otherwise by rehearsing alternative actions to challenging situations – *hope in practice*.

Organization

I began this document discussing my research on the specific and more general problems I hoped to address in the arts-based intervention program. I follow this section

with a discussion of the practical considerations regarding the project's method in Chapter 2. In Chapter 3, I discuss the ways in which my chosen theoretical frameworks informed the program design and its methodology. I describe what participants did in this program and why those activities and specific organization were significant to the program's outcomes. Chapter 3 includes an outline of the intervention program detailing the progression of activities as the youth participants experienced it. The progression also reflects that of the Hope Theory conceptual model and provides examples of how the theatre-making model helped realize a step-by-step embodiment of the hope process. Chapter 3 concludes with an overview of data collection and analysis procedures. In Chapter 4, I present the findings and discussion of the data analyses by weaving together qualitative and quantitative elements to represent the data in its manifold form. I conclude with Chapter 5, in which I summarize the research project and offer suggestions for future research.

2 METHOD

Youth Participants

The youth participating in this study live at a Behavioral Health Residential Facility providing inpatient treatment. Youth at this facility are in the process of completing juvenile sex offender (SO) treatment as terms of parole/probation. These clients have admitted to committing their "instant offense" (the offense for which they were recommended to SO specific treatment) upon intake into care at the research site. Once in treatment, clients are required to complete a sexual history polygraph, or a series of polygraphs, in an attempt to disclose all past victims and offenses. The disclosure of additional victims and offenses does not bring about additional charges against the clients (in most cases), but rather begins the treatment process by practicing honesty and identifying the clients' high-risk situations and behaviors to address in a relapse prevention plan. Through treatment work, clients reflect on their "thinking errors" [1]– the ways they perceive certain events that lead to maladaptive behaviors, attempt to build empathy for their victims, and in many cases, understand how past trauma influences their behaviors. Many clients even earn the opportunity to complete "clarification" work in attempt to reconcile with their victims and victims' family members. Clients have the opportunity to potentially re-unite with their family upon completion of treatment. Clients

[1] My research site utilizes the term "thinking errors" for staff training and treatment assignments. In cognitive behavior therapy, these distorted perceptions of events are referred to as "cognitive distortions."

complete written treatment work and participate in individual, group, and family therapy sessions.

My research site provides housing, daily living resources, and in-depth treatment through individual and group sessions based on a cognitive behavior therapy model. The two clinicians provide complete individualized sex-offender specific treatment plans to their clients. Therapists guide them through treatment work regarding past trauma, sexual history, thinking errors, and sexual offense cycles. While clients are allowed to attend public schools and go on supervised public outings, their ability to leave the facility is restricted. Clients' access to recreational activities is also limited, given their restricted status.

The research site clinicians offered to let me conduct research with volunteers from two of their three houses. I did not conduct recruitment since I was employed at the facility. I provided both therapists recruitment flyers for reference as they explained the project to their clients and asked for volunteers.

I discussed with the Clinical Director that if enough youth clients would volunteer to participate in the study, half would be assigned to the experimental group and the other half to the control group (assessment portion only). I would inform each youth, verbally and in writing, of his rights to refuse the inclusion of his data in the research project. If enough youth volunteered to participate, participants would be assigned to the experimental and control groups. There were enough participants, and I included a control group in my research design.

Ten youth, ages 12-17, volunteered for the experimental group, and three for the control group. Two of the original youth volunteers dropped out of the program before its

completion; I maintained their qualitative data but destroyed their quantitative data. I gave pseudonyms to the ten experimental group volunteers to protect their identities; I use pseudonyms throughout this document to represent the participants, therapists, and clinical director in order to preserve anonymity. The group was racially diverse with each youth volunteer self-identifying as the following: Michael (Latino), Sam (Mexican), Aiden (Hispanic/Black/White), James (White), Neal (White), Evan (White/Filipino), Marty (Native American/Hispanic), Lee (White), Bradley (Native American), Robert (African American).

The residency program consisted of nine, ninety-minute sessions and lasted seven weeks from October twenty-first until December fourth. I met weekly, occasionally twice weekly, depending on scheduling needs. The youth participated in theatre games, verbal and non-verbal improvisation exercises, and journaling activities. Unlike youth participants' therapy treatment work, which requires them to discuss past offenses and traumatic events (victimizations, abuse) in detail, my curriculum invited participants to artistically explore their identities and to reframe goal-related challenges as opportunities for creative thinking and success.

In the context of applied drama and theatre, stigma can also be perpetuated in well-meaning ways. In her book, *Theatre of Good Intentions: Challenges and Hopes for Theatre and Social Change*, Dani Snyder-Young writes of altruism in the applied theatre context asserting that such "well-intended" acts can potentially have the effect of keeping participants "in their place," by reinforcing various power imbalances (2013). I extend Snyder-Young's argument to stigma: the practitioner of a well-intended applied drama program can describe or even celebrate a project as helping those who are "at risk,"

"vulnerable," "underprivileged/underserved," or "oppressed," while also potentially reinscribing those participants' social statuses as outsiders. While I believe the youth participants to have benefitted from this project, I acknowledge that I am a privileged outsider and that I benefit from this process by fulfilling my research requirements as well. In this document, I also strive to maintain the integrity of the clinicians' language in order to avoid perpetuating the negative connotations associated with the terms "sex offender" and "youth offender."

Clinical Team

Mrs. Olsen, the Foundation's Clinical Director, oversees the facility's operations and maintains consistent communication with the staff and therapists through weekly therapist meetings and monthly meetings including staff and therapists. There are a total of two licensed therapists, one at each treatment house: Mrs. Guerra and Mr. Williams. Therapists engage with clients in at least two group therapy sessions and at least one individual therapy session each week. Therapists communicate with their respective staff of trained behavioral health technicians through monthly meetings (additional to those already mentioned) and communication logs updated multiple times daily by behavioral health technicians, nurse, house managers, and therapists.

Description of the Space

I held the drama sessions at the research site's main administrative building in Mesa, Arizona. This building contains administrative offices, a conference room, and recreational space such as a video game room and a billiard room. I chose to use a large meeting/entertainment room in the center of the building in part because this space is separate from the youth not participating and because the room was large enough for

movement. Facilitators can convert the room into a large open space ideal for playing by simply moving the couches to the room's perimeter, making the space ideal for dramatic play. The sessions were scheduled for Saturday and Sunday afternoons immediately after the youth had visitation hours with their families. The timing of the sessions might impact participants' moods whether they have good visits, bad visits, or no visits, but I anticipate the session check-ins will give youth participants' a chance to express their moods. Since the "KR" house is a short distance from the "UT" house – roughly three miles – KR staff transported their participating youth for the sessions.

Locating Myself in the Research Design

At the time of research, I was employed full-time at the Foundation (KR House) and I therefore had a dual role as employee and researcher. I worked overnight shifts as a Behavioral Health Technician and my duties included assisting youth clients with daily living activities, administering medications, and ensuring a safe and healthy therapeutic environment. I had access to youth's information as a part of my routine job duties; however, I did not access any of this information for research purposes.

While I was not "on the clock" during drama sessions, the youth were familiar with me through a staff-client relationship. This could have benefits and disadvantages. On one hand, the "authenticity" of responses could be called into question since the boys know me and could potentially be "playing" to me or telling me what they think I want to hear – something not necessarily uncommon for youth who have been institutionalized

for substantial amounts of time.[2] On the other hand, these clients all knew me and felt a certain level of established safety and trust that may have potentially helped them to engage more fully and immediately with the drama work. In other words, the familiarity could help to minimize the "outsider" phase characteristic of interventions and drama residencies in both therapeutic and educational settings.

Consent and Assent

As typical with most residential treatment facility protocols, the clinical director, Mrs. Olsen, has been given legal consent by parents or guardians to make decisions on all matters regarding clients' treatment and care and so was responsible for giving consent for each youth volunteer. In addition, volunteer youth signed written assent forms before their participation in this study. The assent process took place on-site and assent forms made explicit that participation in the program was voluntary as was the use of each youth participant's data for the research study in order to eliminate possible perceived coercion.

Safety Protocol

There were no foreseeable risks except for possible discomfort of discussing content matter such as stressful situations (specific goal-related challenges to be reframed as opportunities as mentioned above), or performing in front of peers. The clinical

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[2] During a previous, unrelated group session on gender relationships for example, one youth spoke articulately about harmful consequences of objectifying women but then remarked that he did not know if this was an "authentic" response or just a reflex, an echoing of what he had been taught through multiple years of sex offender treatment that he needed to demonstrate.

director noted that the risks could be difficult to anticipate, but "possible discomfort of discussing content matter such as stressful situations, or performing in front of peers" were also the most she anticipated.

The participants' respective therapists were responsible for attending to any clinical issues potentially associated with the intervention procedures in the event of any inadvertent negative effects to clients. We decided that if any concerns should arise, such as negative thoughts and emotions, or suggestions of a youth self-harming or harming others, in any session or in the reviewing of assessment data/journal reflection, I would follow the facility's protocol of contacting clinical staff. I would call or text the youth's therapist immediately so that person could assess the severity of the situation and provide an appropriate response such as processing with the youth or increased monitoring and/or follow up in individual therapeutic sessions. The therapist would then communicate as normal with the staff on duty to ensure the youth's safety and well-being. In an effort to be proactive and keep the therapists informed and involved in the process, I provided them with brief reports (either email or phone call) following each session. Participants knew I would need to communicate to the therapist(s) any dangerous thoughts or actions toward themselves or others during any session, but participants also knew that one to two staff members would be present at each session and would likewise communicate with the therapists.

Measures

Mixed Methods Description/Justification

Qualitative and quantitative paradigms have long been distinguished primarily by their respective ontologies. The basic ontology underlying qualitative data research and

analysis asserts multiple, equally valid, subjective perceptions of reality as its premise. In other words, multiple perspectives of reality are considered to be equally valid or "true" in discovering and describing individual subjectivities. Reality and truth are thus based on subjective experiences, and these individual subjectivities comprise the focus of qualitative research. Conversely, the quantitative research paradigm has traditionally asserted that reality is an objective experience; there is one objective reality common to all people. While both paradigms have been used in complementary fashion, researchers did not begin to challenge the qualitative/quantitative dichotomy until the 1980s.

Coladarci, et al. assert that, "Statistical inference is a necessary first step toward the broader generalization," however, statistical inference alone does not provide any, "mathematically based way of generalizing from, or making inferences beyond, the type of participants used and the exact set of conditions at the time" (2014, 270). They go on to suggest that researchers should indeed make these inferences although they cannot be made based on statistics. Using quantitative assessments in concert with qualitative methods I sought to make what qualitative researchers refer to as key assertions (Saldaña 2011, Erickson 1986). In this way, I was able to address the seemingly simple question of whether or not this intervention was effective in addition to addressing more open-ended questions regarding the effects of this intervention on youth participants.

Using quantitative and qualitative analysis I hope to provide a strong case for applied drama techniques as prevention/intervention strategies in behavioral health settings. One of the benefits of using qualitative inquiry along with quantitative is that quantitative assessments can be conducted and followed up with qualitative inquiry (interviews, dramatic exploration of prompts, and journal entries, in the case of this

project). The results and analysis of the qualitative inquiry then serve to corroborate or contradict the story being told by the quantitative data (Saldaña 2011).

Qualitative Data

Qualitative research data for this project consists of interview transcripts, researcher field notes, and journal entries. I conducted individual interviews with the therapists and clinical director. Field notes consisted of participants' verbal responses to questions following each activity or progression of activities in each session. See Appendix I and IRB Protocol for a full list of interview questions. Interview data helped to assess the usability of this curriculum along with factors of adaptability, effectiveness, and participant engagement.

I gathered and interpreted various types of artistic qualitative data including my field notes of the participants' image theatre exercises, transcripts of their improvisations, and journal entries consisting of prosaic thoughts as well as poetry and sketches. Art forms can be important data as they are ways in which individuals express themselves when words are insufficient. The arts serve as, "ways of knowing through personal inquiry and aesthetic expression" (Saldaña 15, 2011).

Performance can serve as a method of data collection, analysis, and representation that challenge traditional ways of knowing while engaging the participants in processes of collaborative meaning-making which can bring forth ideas and emotions that would otherwise be impossible (Leavy 2009, 135-136). As Joe Norris points out, the collaborative effort of playbuilding as data generation brings forth a dynamic of collective ownership in which participants, "are rich in data and willing to spend considerable time examining themselves and others to better understand the phenomenon

we have chosen to investigate" (2009, 42). Thus participants often experience a high level of investment in such projects. As a symbolic art form, performance conveys metaphors as multi-layered transferences of meaning.

Qualitative research data for this project consists of session transcripts, interview transcripts, researcher field notes, and journal entries. I conducted individual interviews lasting thirty to forty-five minutes with the clinical director and both therapists before and at completion of the intervention. Session transcripts based on audio recordings contain aural record and analysis of all that was said during program sessions including participants' verbal responses to questions and dialogue during and following each activity or progression of activities in each session[3]. Interview data helped to assess the usability of this program along with factors of adaptability, effectiveness, and participant engagement.

I used multiple cycles of coding to organize the qualitative data. In the first cycle, I began with an initial or "holistic" coding (Saldaña 2013) consisting of a broad initial coding of data through codes describing central ideas and meanings of each unit of data. I also considered "In Vivo" (verbatim words of participants) codes to privilege the participants' own language whenever possible, as well as "Dramaturgical" (in terms of character and script) codes since the journals center on goals best analyzed through notions of objectives, obstacles, tactics, and expectations. During the second coding cycle, I refined and reorganized the codes and themes established in first cycle coding.

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[3] See Appendix A and IRB Protocol for a full list of interview questions.

Following my research question and theoretical framework, I looked primarily for signs of youth participants' discussion of goals and goal pursuit processes, positive and negative self-talk regarding their abilities to pursue and attain goals, and any mention of resilience, self-efficacy, and identity related to the goal pursuit process. Once I coded the data through multiple first-cycle coding iterations, I began theming the data based on relevant patterns that emerged. In combining this qualitative data analysis with the quantitative data analysis portion, I was able to begin looking for patterns and change over time in participant attitudes and formulate key assertions.

Quantitative Instruments

Youth in the experimental group participated in the drama intervention activities and completed the following assessments before the intervention began and again at its completion: Adolescent Masculinity Ideology in Relationships Scale, Children's Hope Scale, Child and Youth Resilience Measure, Cognitive Flexibility Scale, Perceived Stress Scale, Regulatory Emotional Self Efficacy). Control group members participated only in the assessment portion before the drama intervention began and again at its completion. I then tested for significance within each participant between pre-test and post-test scores.

Clinicians administered assessments less than one week before the drama intervention sessions began (pre-intervention) and less than one week after the sessions concluded (post-intervention). Due to the physical distance between the research team's experimental psychologist, Dr. Anne Kelly, and the research site, the IRB granted my request to allow clinical staff members at the research site to administer the assessments to participants. Dr. Kelly supervised all assessment data analysis and interpretation.

I believe the aforementioned assessments to be strong indicators of overall effectiveness of this drama intervention since the program is designed around C.R. Snyder's concept of hope as a process of temporal, goal-directed thinking. Snyder mentions flexibility, self-efficacy, and stress as key components of the process, and the construct of resilient thinking closely represents Snyder's propositions that high-hope individuals rebound faster from failures and obstacles than do low-hope individuals. I tested and compared the pre-intervention and post-intervention assessments scores to test my hypothesis of the drama intervention's effectiveness in instilling goal-related thought processes in individuals. I also examined correlations between each construct's assessment scores, particularly, hope and hopelessness scores vs. perceived stress scores and adolescent masculinity ideology in relationship scores; the final because of research indicating a negative correlation between AMIRS score and self-esteem/emotional expression among adolescent males.

I have chosen these assessments because I consider them a reliable way of knowing what types of stresses participants consider to be immediate and important as well as how the youth interpret these events in terms of causality and accountability. I consider this combination of assessments a reliable measure of whether or not participants have experienced changes in their problem solving skills and coping strategies. The assessments listed above are well suited for the aims of this intervention curriculum as they allow measurement of possible changes in protective factors as well as measurement of levels of hopelessness and stress.

The sample size for this data set was quite small and thus unable to meet the assumption requirements for a parametric test, for example, a two-sample t test. Given

the non-normal distributions and the small sample size of the data sets, the mean does not accurately represent the data set's central tendency. I selected the Mann-Whitney test (non-parametric) because the test uses the median to represent the central tendency of the data. The Mann-Whitney test analyzes data for statistical significance between two independent sample sets. I ran a Mann Whitney test on the data to analyze for any significance in the difference between post-test scores and pre-test scores. The Mann Whitney test works well for samples that have non-normal distributions and small sample sizes – samples that could not be faithfully analyzed with t tests. With this small sample size I assumed a non-normal distribution and determined this test would be the best measure for such a small sample.

Nonparametric tests lack the statistical power of parametric tests. Coupled with the small sample size, the statistical power is further reduced. I will take into consideration this limitation of the data analysis upon further analysis. In my future research I would like to utilize larger sample sizes for greater statistical power.

Coding and Theming Qualitative Data

I used multiple cycles of coding to organize the qualitative data. In the first cycle, I began with an initial or Holistic Coding (Saldaña, 2013) consisting of a broad categorization of data through codes that describe processes and central ideas of each unit of data. I coded interview data with Descriptive and In Vivo (verbatim words of participants) codes, and the participant journals with Descriptive, In Vivo, and Dramaturgical (in terms of character and script) codes since the journals center on goals best analyzed through notions of objectives, obstacles, tactics, and expectations. During the second cycle, I refined and reorganized code groups established in first cycle coding

through a process of Pattern Coding. For example, I identified several instances of participants expressing both positive and negative thoughts and actions related to their self-perceptions and goal-pursuit processes. I then divided the data into two larger categories: Positive Thought Processes and Negative Thought Processes. This allowed me to more easily analyze the effects on hope of positive and negative thoughts including both self-talk and self-perception.

Data Analysis: Assessment scoring and analysis

I compared the before and after assessment scores to look for possible indications of change over time in the youth participants' attitudes toward hope, hopelessness, resiliency, cognitive flexibility, self-efficacy, perceived stress, and masculine ideology. I analyzed field notes and interviews for participant reactions, thoughts, and feelings to gain some sense of feasibility, attractiveness, and effectiveness of a dramatic arts program for boys living in a residential facility. I ran analyses of the resulting data to determine whether or not there was significant change in self-reported data from the pre-test to the post-test in each assessment. I also ran statistical analyses to determine what type of relationships exist between each of the protective factor constructs and additionally, their relationship with Perceived Stress and AMIRS scores pre-test and post-test.

In working with a small sample size, I knew my research would have little statistical power and I would not likely be able to make broad generalizations based on statistics. I included statistical research in an attempt to strengthen my argument and broaden potential readership by engaging in the dominant research paradigm of psychology and behavioral health. I believe in the richness and subjective knowledge of qualitative

research and I believe statistical and qualitative data can augment each other and even provide greater explanations of analysis.

3 PROGRAM DESIGN

In this section I introduce the theoretical concepts that structure the questions I ask in this dissertation project and how I pursued answers. I utilized theatre of the oppressed and applied drama frameworks, theatre-making theory, gender and identity performance, and hope theory to inform program objectives and thus overall program shape and session design. These theories then guided my research methodology as they influenced my research design considerations such as major research paradigms (mixed methods in this case), and data collection and analysis techniques best suited for answering the research questions.

I began by interviewing the clinical director and then both therapists. Through the interviews, I gathered that although each youth has a unique situation, all were subject to "external neuroses," those external factors that create conflicting feelings within the individual. For example, youth encounter feelings of guilt and shame through internalizations of labels; things friends and relatives have said or might say. Mrs. Olsen mentioned that society tends to look scornfully upon youth in treatment situations: "Many of our clients have been caught committing crimes that society sees as heinous and so therefore feel much shame and guilt for the things that have done." Mrs. Olsen also offered an example of an extreme manifestation in which the newly built KR house burned down shortly after completion in an apparent act of arson. She believes the fire a result of neighbors who did not welcome a treatment home into the neighborhood. Mrs. Olsen's response emphasizes these external neuroses, outside of the immediate control of the youth, yet coloring their thought processes with negative thoughts and emotions of past failures.

Mrs. Olsen said that many youth in treatment lack positive role models and had themselves been victims of abuse and neglect during childhood. Masculinity also seemed an obvious area to explore since the facility consists of all male youth and since conflicts of gender and sexuality put individuals at greater risk for hopelessness, suicide ideation and suicide attempt. I believe that perceptions of masculinity and role models likely influence these individuals' thought processes. I knew from these preliminary interviews then, that program activities should seek to explore notions of stigma and role models while also allowing participants to reflect on how both factors impact their goal-pursuit processes.

3 RESEARCH DESIGN

Hope Theory – Performing Hope

I combined Hope Theory into a Drama based prevention/intervention program – a key contribution to the fields of applied drama and behavioral health. Specifically, I used C.R. Snyder's Hope Theory as this project's primary theoretical framework. Snyder defines hope as, "The perceived capability to derive pathways to desired goals, and motivate oneself via agency thinking to use those pathways" (2002, 249). Snyder conceptualizes hope as consisting not solely on optimism, but rather on optimism that manifests through pathways and agency. Snyder explores pathways thinking, the ways in which thought processes relate to planning goals, which led to his development of a theory inclusive of both the motivations toward goal pursuit and the actual planning and pursuit of goal attainment. *Agency* denotes the ways an individual's emotions regarding past and future goal-pursuits influence motivation toward future goal-pursuit. *Pathways* refer to the action plans through which individuals guide goal-directed motivation (*agency*) toward attainment. This is sometimes considered "the will and the way," and is helpful in moving optimism in a positive direction, or explaining thought patterns that prohibit goal attainment.

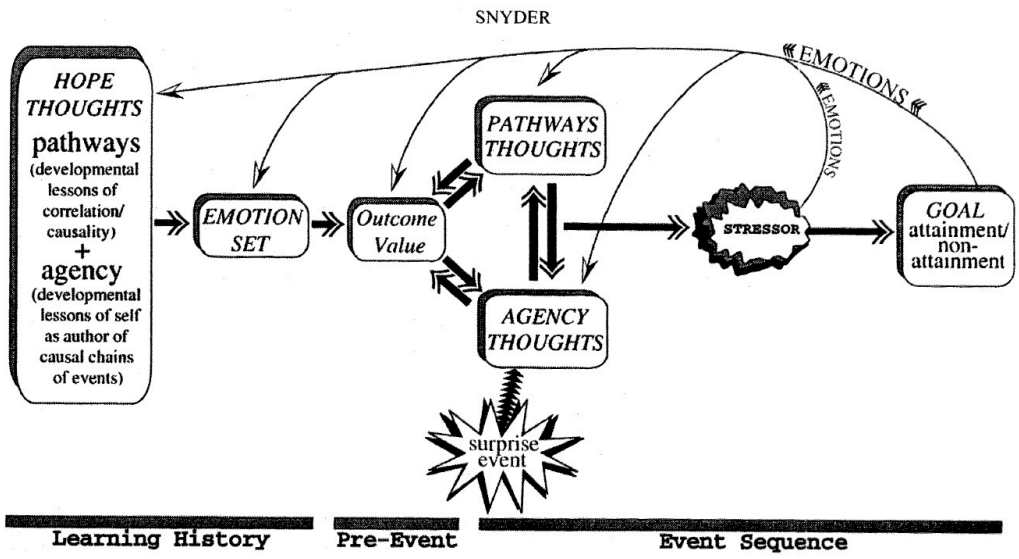

Figure 1. Snyder's Hope Theory Model. *Source:* Snyder, C. R. "Hope Theory: Rainbows in the Mind." Psychological Inquiry 13, no. 4 (2002): 249-75.

In tracing the origins and evolution of his hope theory, Snyder cites a 1959 lecture on hope by Karl Menninger, which inspired him to place thinking at the center of the hope process because, according to Menninger, thoughts are reflexive while emotions are reactive in nature. Thus, for Menninger and Snyder, emotions complement and influence cognitive processes. They are also secondary in that they are responses/interpretations of perceptions.

Snyder says that goals anchor hope theory because of his assumption that "human actions are goal-directed," and "goals provide the targets of mental action sequences" (2002, 250). Most dramaturgical approaches place similar emphasis on goals, especially for stories that develop from characters' motivations toward their objectives. This motivation or goal-directed energy Snyder considers "agency." You cannot always change an emotion, but you can change your thought process to bring about a positive

emotion. Within this model individuals crucially must reflect on their interpretations of events to do better in future efforts.

Snyder's construct of *hope* (Snyder, et. al., 1991) ultimately orients toward practice and is distinct from self-efficacy and optimism (Magaletta, Oliver, 1999)[4]. While prior research defined hope as a "unidimensional construct involving an overall perception that goals can be met," Snyder et. al. define "hope" as consisting of two interrelated elements: agency and pathways, within a goal-setting framework (Snyder, et. al. 1991, 570-571). Thus, hope can be understood as goal-oriented determination with a sense of being able to generate successful strategies towards meeting that goal. I designed the drama intervention around this theory as a process of temporal, goal-directed thinking. Snyder mentions flexibility, self-efficacy, and stress as key components of the process, and I believe resilient thinking closely parallels Snyder's propositions that high-hope individuals rebound faster from failures and obstacles than do low-hope individuals.

According to Snyder's Hope Theory, individuals develop certain faculties throughout childhood that can either assist in or hinder the goal attainment process. These types of emotion sets color the goal pursuit process with affect thus filtering future attempts through past successes and failures. "The person brings this enduring pathways and agency iterative thought process to particular instances of goal pursuit" (2002, 253).

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[4] Among the differences, Snyder states that Bandura's construct of self-efficacy is situational (based on situation-specific goals), while Snyder's concept of agency can be, "enduring, cross-situational, situational goal-directed thoughts, or all three" (Snyder 2002, 257).

These low-hope individuals tend to bring negative emotional sets consisting of negative, passive emotions and negative self-talk to goal pursuit processes. “Most people lack hope, therefore, because they were not taught to think in this manner, or forces intervened to destroy such hopeful thought during their childhoods (Snyder 2002, 253).” Alternatively, high-hope individuals tend to begin goal pursuit with positive, active emotions and positive self-talk. Snyder states that an individual’s history-based emotional set can “cast an affective tone” on the process of goal pursuit (2002, 253). According to Snyder, “These emotional sets represent the residue from myriad previous goal pursuits, such that the dispositionally high-hope person’s self-referential emotions reflect positive and active feelings about engaging in future goal pursuits” (2002, 253).

Researchers Susan Miller Smedema, Jacob Yuichung Chan, and Brian N. Phillips developed and evaluated a motivational model based on Snyder’s hope model coupled with a Core Self-Evaluation (CSE) construct with persons experiencing spinal cord injury (2014). This model posits a self-evaluation occurring before, but not in place of, Snyder’s pathways and agency thinking aspect. A higher order construct, CSE consists of four lower order traits: self-esteem, self-efficacy, emotional stability, and locus of control. The researchers claim that the CSE “directly predict agency and pathways thinking, participation, and life satisfaction,” in addition to increasing individuals’ motivation toward goal pursuit (2014, 399).

As applied to my research project, I found “locus of control” the most useful aspect of this particular frame. Snyder’s hope theory model assumes an internal locus of hope comprised mostly of positive self talk such as, “I think I can (or cannot),” overlooking the fact that many agency thoughts result from inspirations or expectations

of family, community, or spirituality. Alan B.I. Bernardo (2010) asserts that Snyder's hope theory assumes an internal locus of hope that aligns with individualistic cultures, but does not suffice for collectivist cultures. Bernardo researches locus of hope adding both internal and external loci of hope to Snyder's hope theory. Over the course of our sessions, youth participants explored the origins of their hopeful feelings, both internal and external.

Snyder discusses self-esteem and its relationship to hope theory and concludes that self-esteem is a component inasmuch as the concept relates to the goal pursuit process. Esteem models assert that self-esteem is an evaluation of oneself developed through reflexivity rather than its existence as an original human motive. Rather than considering the concept of self-esteem as a whole, hope theory focuses on thoughts and behaviors and the interpreted emotions that arise through goal pursuit. Snyder asserts that Hope Theory is useful for both situational and cross-situational analyses of the hope process (2000, 15). The ultimate goal then is an "understanding of how to change counterproductive thought patterns and behaviors into more positive patterns" (Snyder 2000, 16). To be a hopeful person then requires more than a change in attitude, a change in self-evaluation, thinking processes and behaviors. Again, hope must be activated, reflected upon, and repeated. A hopeful individual is a performative accomplishment.

Protective Factors

UT House therapist, Mrs. Guerra, observed that, "Kids are resilient, they've typically gone through a lot, and yet they keep on fighting." When asked about the protective factors in the proposed program, Mrs. Guerra said they could be useful in helping youth "restructure distorted belief systems about self and others and providing

[sic] them and their families hope." Guerra's statement struck me because she extended the notion of hope beyond the youth as individuals and to their families as well. A youth's progress affects his family's hopes as his successes usually give greater hope and confidence to family members. The burden of his failures, however, compounds. Not only does the youth feel less confident about achieving goals, he might dwell on the fact he has let his family down in addition. Mrs. Guerra said that the boys typically lack positive male role models and she believes that makes them feel less hopeful, less confident in their abilities.

Mrs. Olsen mentioned support groups, self-worth, coping skills, and communication skills as qualities that can be cultivated into protective assets. Olsen also suggested that hope is fundamental to the youth to be successful in treatment and overall well being, "Anything to increase hope is helpful in the therapeutic process." Both clinicians suggested they value hope as a critical asset for youth to overcome trauma and succeed in treatment.

History, Emotion Set

The clinicians I interviewed suggested that self-esteem is a large component of the hope process and overall treatment success for the youth at the Foundation. I gathered from the initial therapist interviews that the clinicians also drew a direct relationship between clients' past events and their current levels of hope and resilience. Mrs. Guerra said these youth, "Often lack resiliency and hope due to on-going neglect (physical and/or emotional), family dysfunction, and other trauma." Furthermore, Guerra's response suggests an external locus of hope ("they think") in the youth at least as influential as the internal locus of hope ("I think"). When the motivation for hope is

located externally, such as family, peers, or religion, individuals consider their goals in relation to faith, their value system, and to helping or hurting others. One might consider how his goal attainment or failures will affect his family and friends. Moreover, an individual's self-image is constructed not only through self-reflection, but also through a more social appraisal of himself, as he compares himself to others or speculates about how others view him.

Expectations and Identity

Charles Horton Cooley's "Looking Glass Self" is a long-enduring social interactionist theory in which the author asserts that the self emerges from an individual's perception of the ways in which others perceive that individual. The self is, in other words, *what we think they think of us* (Cooley 1902, 136-178). In their preliminary interviews, the clinicians suggested that stigma plays a large role in perceived youth identities.

Judicial systems and systems of youth institutionalization create labels for describing youth sentencing and treatment recommendations. Such court proceedings and treatment recommendations confront Foundation clients with the term "sex offender," or "juvenile offender." Mrs. Guerra commented on the "sex offender" label saying, "It labels them – starts to define their view of self." Mrs. Olsen confirmed this thought, but added that clinicians and staff strive to, "discuss their behaviors as opposed to labels." In their interviews, both clinicians reflected this philosophy in their language describing the foundation's work as "a program for sexual maladaptive behaviors for males 12-17" and

as a therapy program for "juvenile males 12-18 who have committed sexually abusive crimes."[5]

News sources and popular culture media often use the term sex-offender as well. "Sex offender" is a succinct, if oversimplified term; however, when coupled with a general lack of understanding regarding the rehabilitation potential of youth offenders, the term becomes a brand of stigma. The stigma in turn brings about a sense of self that internalizes the shame associated to an individual's offense. Both Mrs. Guerra and Mrs. Olsen suggested that the youth wrestle with feelings of guilt and shame stemming from their offenses.

It is easy to see then, how identity consists of not just an individual's self-appraisals, but also that individual's self-perceptions in relation to a wide variety of structural and environmental factors. *Intersectionality* can aid in understanding the multiple influences of individual identity. Writing from a legal perspective, Kimberle Crenshaw illuminates how Black women have been conceptually erased in discrimination lawsuits by frameworks that analyze race or gender exclusively to the benefit of those in privileged class or race statuses (1989, 139-140). Thus, the intersectional considerations of race extend beyond the individual level as structural forms of racism and oppression influence large populations and then, when internalized, individual identities. In her case study regarding intersectionality and identity in children, author Kathryn Ecklund states

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[5] The discrepancy in ages is likely due to the fact that clients "age out" of treatment at age 18 and must either move in with members of their family or take residency in an apartment or age-appropriate group home.

that, “Issues of culture, ethnicity, socioeconomic status, gender, sexual orientation, and faith practices are likely to exert an influence in the life of the child and the child’s family,” and asserts that these intersecting factors must be taken into account when considering each child’s context. I believe responsible research must be attuned to identity in terms of the various intersecting factors that influence individual experience and self-perception, especially since individuals often internalize experiences such as stigma. This group of participants specifically, is labeled as deviant, a highly gendered concept within the context of sex offense and masculinity. Deviant in this context refers to “non-normative,” “out-of-control,” or “undisciplined” masculinity.

The stigma of “sex-offender” enforces great shame in individuals and I did not wish to focus on these negative concepts, but rather explore sense of self more organically through more open and spontaneous improvisational methods. In Snyder’s hope model sense of self contributes to each individual’s history. An individual’s self-appraisal and belief in their own ability to plan and accomplish goals, provides the foundation, the “history” in Snyder’s framework, upon which future goal pursuit processes begin. Self-appraisal colors reflections on past events, and thus influences future directed thinking. Specifically, identity and self-appraisal often become manifest through positive and negative self-talk as beliefs of identity characteristics and of what she/he is capable. Through this process, notions of identity translate into future-directed goal motivation, or in the negative identity and self-talk scenarios, the restriction against motivation. I felt it important for the youth participants to express and process their sense of self before moving forward with the process in practice. Specifically, youth reflected on identity and personal backgrounds through journaling and storytelling exercises, then

discussed identity as a group, and finally, considered those reflections as they created characters and improvised with those characters in goal-attainment scenarios.

Performing Identity, Masculinity

I utilize concepts of boyhood studies and masculinity studies in attempt to clearly explore the ways in which these youth understand, identify with, and perform gender. Notions of hegemonic masculinity and gender performance offer complex explanations of how men perceive and perform masculinity. In terms of my current study, these are the core concepts that help refine and approach such questions as: How do boys utilize in performance notions of power and agency? How do boys reference gender in their daily interactions? How do these gender expectations affect boys' overall levels of hope and self-efficacy?

Notions of dominant masculinity inform this research project, as the youth participants are all adolescent sex offenders. Oftentimes, adolescent male sex offenders have themselves been victims of physical and sexual abuse. In summarizing research on attachment, intimacy, and sex-offending, co-authors William L. Marshall, Stephen M. Hudson, and Sharon Hodkinson assert that "insecurely attached youngsters will seek out, or be attracted to sexual scripts that depict them, by virtue of being male, as powerful, manly, and in control . . . Such traditional notions, of course, may appeal to an insecure young boy, and he may derive these notions from his parents, from the media, or from both" (Barbaree et al 1993, 175). The co-authors go on to comment on the opportunistic quality of sex offenses for insecure adolescents: "Forcing a woman to have sex or having sex with a child requires none of the social skills that these boys have failed to acquire; it provides a rare opportunity in the lives of these young males to experience power and

control, and to be relatively unconcerned with rejection; and it satisfies those needs that have become focused on physical gratification" (Barbaree et al 1993, 176). Not all adolescents who have suffered poor quality parent-child relationships act out sexually, and there are multiple additional factors associated with sex-offenses, but the fact that dominant cultural notions of masculinity are implicated in the research suggests the need to include such research into prevention efforts.

Performance is a contested term, and often is the case in masculinity studies and boyhood studies that "performance" comes to mean simply, "a doing," and likewise, "performativity" is used as an abstract noun to suggest that something has the quality of a performance – a doing or a showing. However, performance studies take the theoretical task of problematizing these cursory understandings in order to move past taken for granted notions of performance and performativity. In so doing, I found that marked nuances allowed for a great deal of epistemological expansion of my data.

Jose Esteban Muñoz works through a notion of "disidentification" in his book, *Disidentifications: Queers of Color and the Performance of Politics*; a notion that will be helpful in understanding these gender identifications. Muñoz cites William E. Connoly's theory of identifications that do not fully satisfy the subject and thus serve as a site of contestation pointing out that, "this account of identity offers us a reprieve from the now stale essentialism versus antiessentialism debates that surround stories of self-formation," and offers an understanding of identity as "produced at the point of contact between essential understandings of self (fixed dispositions) and socially constructed narratives of the self" (1999, location 330). For Muñoz, performance of self is not simply mimesis and is therefore incompatible with traditional notions of identification-as-assimilation.

Drawing on the work of Eve Kosofsky Sedgewick and Kimberle Crenshaw, Muñoz advocates a theory of disidentification that is a process of partial identifications, and counter-identifications that arise because of the impossibility of fully assimilating an identity. Crenshaw's notion of intersectionality is important for Muñoz – and certainly for my current study – because the concept replaces monocausal paradigms with a more useful paradigm, "an identification that is both mediated and immediate, a disidentification that enables politics" (Muñoz 1999, loc 406). Combined with our understandings of structure and agency, performance becomes a conversation between *being identified* and *(dis)identifying*.

Specifically, male-bodied masculinity is one of the most important concepts to de-familiarize with its stereotypical embodiment.[6] Boyhood and masculinity studies raise important questions for my project, whose participants are all adolescent males: How do boys use notions of hegemonic masculinity in performance? How do boys reference dominant codes of gender in performance to reinforce or subvert notions of what they identify as proscriptive gender identifications? Do they reinforce or subvert expectations of "natural" boyhood, what is biologically determined and what is merely artifice? More generally speaking, identity as a performative accomplishment is important not only in the specific terms of masculinity, but also in the overall goal-pursuit process as will be described in greater detail in later sections. Individual perceptions of identity and

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[6] Jack Halberstam's work in *Female Masculinities* calls into question the notions of male-bodied masculinity by showing how females can embody masculinity and the ways in which anxiety is generated when girls do not outgrow the tomboy phase (or when boys enact male-bodied femininity).

performance are significant elements toward understanding and enhancing each protective factor.

Standards of Masculinity/Hegemonic Masculinity

R.W. Connell's conceptual framework of hegemonic masculinity is regularly cited for illuminating the ways in which specific groups or individuals interact with dominant notions of masculinity. The framework is structural in articulating the dominant and subordinate positions in a gender hierarchy based on specific gender characteristics. Such characteristics are usually performative in nature and, as Connell and Messerschmidt point out, the most dominant forms are the least likely to occur, yet the most frequently cited in our culture as ideal:

> Hegemonic masculinity was distinguished from other masculinities, especially subordinated masculinities. Hegemonic masculinity was not assumed to be normal in the statistical sense; only a minority of men might enact it. But it was certainly normative. It embodied the currently most honored way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men. (2005, 832)

The authors also point out the relational property of hegemonic masculinity, the fact that masculinity is not defined solely in terms of a hierarchy of male-bodied masculinities, but additionally in relation to women.

In reflecting on their earlier notion of hegemonic masculinity, Connell and Messerschmidt argue that one of the theory's early problems was that of embodiment:

> The concept of masculinity is criticized for being framed within a heteronormative conception of gender that essentializes male-female difference and ignores difference and exclusion within the gender categories. The concept of masculinity is said to rest logically on a dichotomization of sex (biological) versus gender (cultural) and thus marginalizes or naturalizes the body (2005, 836).

A more nuanced, or anti-essentialist approach to studying gender thus utilizes notions of masculinity and feminity as disembodied concepts. Performatively speaking, these disembodied notions become available characteristics or actions of citational practices from which individuals draw their repertoire. Queer theory utilizes this approach to articulate the experiences of individuals whose bodies were essentially illegible through previous frameworks: "What the transsexual experience highlights is modernity's treatment of the body as the 'medium through which selves interact with each other'" (Rubin 2003, 180 qtd. in Connell and Messerschmidt 2005, 851). To understand embodiment and hegemony, we need to understand that bodies are both objects of social practice and agents in social practice (Connell 2002 qtd. in Connell and Messerschmidt, 2005, 851). First, the body in society becomes—as is always the case when onstage or in the realm of formal performance—a bearer of significant knowledge, knowledge that would not be accessed through more traditional methods of observation or interview.

Another issue arises: how can we delineate and talk about boyhood and boys in a way that does not reinscribe myths about gender differences and ultimately create a hierarchy among genders? "All too many studies that currently attempt to account for the power of white masculinity recenter this white male body by concentrating all their

analytical efforts on detailing the forms and expressions of white dominance" (Halberstam 1998, 2-3). As I have already described in the survey of literature on boyhood studies, the lack of specificity, of intersectionality, either by the omission of multiple variables of boyhood and masculinity or by their quarantining to a chapter of "other factors" establishes the white, heterosexual, male as the universal subject of analysis.

Theatre and performance work well to provide an area for a multiplicity of voices to de-privilege constructions of "average" boys. Most of the mainstream books previously discussed suggest that boys are produced through inculcation of dominant forms of masculinity. This presents a deterministic viewpoint through which to view boyhood that neglects the actions of the boys as subjects and further asserts a homogeneous actor who is interpellated by this structure that always precedes him. Other methodologies consider the ways in which boys influence and even create their culture under the limitations of, yet in response to, structural forces. For example, in their compilation, *Adolescent Boys: Exploring Diverse Cultures of Boyhood*, co-editors Niobe Way and Judy Chu feature a diverse set of sites both geographically and in terms of subject matter to explore from boys' perspectives. School, family, romantic relationships, and peer relationships are common themes explored in these essays, while the data is diverse including material culture such as photography and clothing; and ethnographic, such as interviews and observations. These analyses are all ethnographic in nature while considering gender as an intersection of multiple factors like race, sexuality, citizenship status, ethnicity, and socioeconomic status. Jennifer A. Vadeboncoeur's and Lisa Patel Stevens' edition, *Re/Constructing 'the Adolescent:' Sign, Symbol, and Body* includes essays that seek to give voice to the adolescents so often considered to be passive objects

of a positivistic endeavor to analyze and better control. Vadeboncoeur claims that the work is committed to, "finding ways to reflect the richness of young people as thinking, speaking, and acting agents who experience the world through bodies marked by socially constructed meanings" (18). In keeping with the constructivist learning approaches and values of these examples, I seek, in this intervention, to create a space through which individuals can perform and discuss their unique experiences and identities against dominant notions of "at-risk" youth and "dominant masculinity."

Certain expectations pre-exist the individuals depending on what role they take on in relation to others. In her book, *Racial Innocence: Performing American Childhood from Slavery to Civil Rights*, Robin Bernstein introduces the idea of cultural perceptions and cultural products as "scriptive;" which is to say they contain expectations and meanings that are then enacted in some way by individuals (2012). This conceptual framework places actual human actors into play with structures, or scripted meanings that predate their existence. I will use Joseph Roach's idea of performance as "surrogation" to illuminate various aspects of performance in my analysis. Roach conceives "surrogation as human actors standing in for, and reproducing ideas through their performance (1996, 2). This substitution through performance produces a surplus or deficit of meaning in effect deconstructing and reconstructing historical memory as well as notions such as race, gender and masculinity[7]. Human actors are "expected" in ways that predate their

[7] Bernstein's primary argument was based on the cultural expectations of race and the subsequent "surrogate" performances reserved for racialized bodies, namely that the concept "innocence" was reserved for white children because of the violently negative

embodiment, and I think that notions of gender, race, class and "at-risk" will be a part of my research findings in terms of expectations and performances. In lived experience, expectations/stereotypes are surrogated.

Description of the Dramatic Arts/Theatre of the Oppressed Approach

I crafted this applied drama program referring to the specific program goals and research question but also asking myself, "How can youth tell their stories of hope?" More importantly, how can they understand hope as both an intimate personal emotion and as a goal-oriented process? Perhaps through the process of rehearsing and performing their stories of hope, youth could also trace their motivations and reflect on the ways they think throughout the goal pursuit process. This program's space and process has the potential to strip away external influences and allow the boys themselves to generate their own stories. These stories may still reference external forces such as stigma and masculinity—but without bringing external assumptions and expectations to this process. This program can intervene in the ways individuals are often always measured against the norms of the sex-offender label.

Brazilian political activist, theorist, and theatre practitioner Augusto Boal advocated for the use of theatre to liberate the consciousness of the people. Perhaps the most widely adopted notion by applied drama practitioners is that theatre can be done by anyone, anywhere, at any given time. Boal once commented that, "Theatre can be done anywhere, even in a theatre," and "Anyone can do theatre, even actors" (Weber 2009,

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cultural myths and expectations that anticipated the embodied performances of African American children.

n.p.). Indeed, this notion is important for my purposes as I seek to take the practice of theatre out of traditional theatre space and do theatre with a group of male youth who, for the most part, may have rarely or never participated in theatre or theatre activities. Despite the participants' potential lack of experience in theatre, each participant brings his own life experiences: stories of joys, sorrows, victories, and oppressions.

I am seeking to evoke the participants' lived experiences as they appear in the creative drama process inasmuch as I believe that will be effective in helping them identify and deal with their fears, anxieties, oppressions in a way that allows them to construct more hopeful narratives. One of the strengths of arts-based modalities is that they function evocatively rather than denotatively and travelling through the realm of the symbolic offers a different kind of therapeutic value than just reflection alone or the propositional thought of situations and coping strategies. Theatre utilizes embodied, kinesthetic learning as participants embody different thoughts, feelings, or more concretely, real-life situations. If theatre is a temporal and reflective process in which meaning only emerges through experience, then the reflection phase of the intervention is situated within an epistemology of practical learning, that is the participants may acquire new skills that may be transferred to contexts external the drama studio or classroom (Rasmussen 2014).

Brazilian theatre practitioner and activist Augusto Boal created Theatre of the Oppressed as a gesture of radical freedom engaging participants in theatrical work critical of oppressive power structures. In Theatre of the Oppressed, Boal uses theatre as a tool through which individuals not only gain consciousness and understanding of the oppressions in their lives, but also become active participants taking steps toward

overcoming oppression. Theatre of the Oppressed deals largely with systemic forms of injustice experienced by groups of individuals and strategies to overcome for greater social health/justice.

Boal's later work in *The Rainbow of Desire* focuses on systemic injustice and mental illness that have become internalized by the individual. In other words, while there is always an element of the individual in the systemic (and vice versa), Rainbow of Desire methodology places focus on the ways in which individuals can make sense of feelings and desires for greater individual health. Boal formulated a clear yet theoretically complex poetics that informed his methods, making Theatre of the Oppressed and Rainbow of Desire a complete methodology.

Dialogue is a dominant concept in Boal's work as he envisioned a crossover between actor and spectator – toward the "spect-actor" who engages in both thought and action, rather than watching actors passively. Through improvisation, participants try alternative strategies in given situations – what Boal calls "a rehearsal for revolution." Part of Theatre of the Oppressed process is teaching non-actors basic theatrical skills to express thoughts, feelings, and social relationships in ways that encourage dialogue. I utilized this dialogical approach that not only privileges participants' voices and allows for multi-directional sharing, but also allows the structural forces such as masculinity, femininity, dominant and "deviant" sexualities to emerge as phenomenon for further drama work; this approach is thus generative rather than pre-imposed. Snyder's Hope Theory and Boal's Theatre of the Oppressed/Rainbow of Desire techniques parallel each other in that both move past the realm of thought alone and toward active practices of

understanding and planning. I have used the marriage of these two major theories to create a program of embodied practice in which hope theory can be further utilized.

I used tools of Applied Drama, in general, as well as specific techniques from Theatre of the Oppressed. In applied drama, we use different improvisational structures to explore all the possibilities of a given situation in terms of themes, outcomes, character relations and motivations, and strategies for creative problem solving. For example, characters can be created through participant storytelling and then embodied by the participants so as to explore the characters and situations. Participants need not tell their own stories directly, they can create and embody characters that might "resonate" with goals or themes important to them, allowing participants to become deeply immersed in exploring those characters and situations "a step removed," from a distance that requires less confrontation with their own situations.

I planned character work into the drama sessions to provide opportunities for participants to interact and solve problems in character. For instance, in a dramatic structure known as forum theatre, participants improvised a given interaction between multiple characters while those watching were encouraged to yell "stop," or "freeze" at any point to pause the action and make suggestions of strategies they would like to see the characters use to solve the problem. The "actor" participants then replayed the scene with the new suggestions and sometimes substituting in of one of the "audience" participants.

I included image theatre—a technique in which participants create images using only their bodies—along with other silent activities to provide participants opportunities for non-verbal expression. For example, I prompted participants to make a still image of

"victory" using only their bodies. Youth discussed these still images as a group and then explored different ways the individual images might be combined into a larger image. I asked participants to "sculpt" the youth in the images and to create progressions in which there is a still image for the "before," one for "after," and as many as would be necessary to tell a complete story.

While Theatre of the Oppressed and Rainbow of Desire techniques enable collective reflection, forms of meditating, sketching and writing provide opportunities for individual reflection. This individual reflection allows an alternative forum for those who are less comfortable sharing out in a group setting and requires a different mode of expression for participants to articulate their thoughts. Moreover, individual reflection serves as a generative process as participants discover new themes and ideas that can be explored in drama activities.

In creating the program structure, I drew heavily from applied drama, namely the Theatre of the Oppressed. As one of the fundamental techniques of this approach, image theatre serves as an alternative language to the verbal. Image theatre's main goal is mindful engagement in movement work in which participants work together to express and communicate non-verbally. Participants create and connect images using their bodies and sculpting the bodies of others to represent concepts and social relationships.

Theatre of the Oppressed practitioners have further developed and transferred this process. In his influential book, *Theatre for Community, Conflict & Dialogue: The Hope Is Vital Training Manual*, Michael Rohd outlines a theatre-based "prevention" model for creating dialogue in communities. Inspired by such models, my process began with icebreakers and then moved into trust work/community building along with different

identity-mapping exercises. We then delved more deeply into exploring themes that emerged during initial drama work, for instance; self-identity, group affiliations, race, masculinity, being labeled as sex offenders.

Thematic content was not be pre-imposed but rather generated through the initial drama sessions. I did however use assessment questions as catalysts ("pretexts") for some of the drama work. For example, question number four, from the Regulatory Emotional Self-Efficacy assessment, "How well can you express enjoyment freely at parties?" informed several activities to explore the notion of efficacy. Participants improvised various roles at the scenario of a party, followed by variations in the same scenario. First, participants moved and interacted as themselves at a party, then the exact opposite of themselves, and finally as their heroes. We then reflected as a group regarding any discoveries the participants made or anything that may have surprised them. I hypothesized the party scenario would allow conversations of perceived successes and failures, as well as discussions of relationships with parents and friends that tend to emerge in party scenarios that are relatively unstructured and peer-based. Several participants did in fact choose to embody their parents or reference their parents while performing and discussing opposite characteristics. Multiple youth referenced successes and failures through their performances; usually the opposite characteristic embodiments were themselves successes. Similarly, the Cognitive Flexibility Scale focuses on possible alternative actions that can be further explored in dramatic play. In a Theatre of the Oppressed technique called "forum theatre," participants developed scenes based on realistic situations and paused the scenes to offer alternative actions and steer the characters' outcomes in different directions.

In another example, the Adolescent Masculinity Ideology in Relationships Scale served as catalyst for developing drama work. A drama progression began with, "sculpt a partner into an image of what comes to your mind when you think of the phrase "Boys should ____." Then, based on the AMIRS question three, participants sculpted as a group to create non-verbal images responding to how much stress the assessment prompt causes: "Being perceived as someone who is gay." All exercises were followed by a processing time in which participants reflected on their work through journaling and verbal feedback/discussion.

Theatre-Making and Individual Behavior

Stephani Etheridge Woodson, Seline Szkupinski Quiroga, and Tamara Underiner propose a model for understanding the process of theatre-making and its relation to individual behavior change (Etheridge Woodson et. al. 2017). The model (see figure 2) articulates *how* theatre-making contributes to individual change by looking at the interrelated components of the theatre-making process. The process begins with "bracketing," or entering a symbolic space of play outside of reality yet referencing reality. The next level or ring in the theatre-making model contains those processes essential to the theatre-making process: authorship, manipulation of multiple symbol systems, rehearsal, ensemble, and play. The third ring, embodiment, while a primary aspect of the second ring, also serves as a bridge between aspects of theatre-making and the inner ring: the intermediary outcomes including resonance, self-efficacy, reinforcement, modeling, emotional arousal, agency, and identification.

The theatre-making model helps me move beyond the yes/no question: "Does theatre-making work in this intervention context?" and towards an articulation of how

theatre-making functions. This gestalt model informed my session designs and acted as the translating conceptual framework that frames this applied drama work, as "legible to a wide audience" (Etheridge Woodson et. al. 2017), in order to communicate across disciplinary boundaries. If the current landscape of funding for arts in health projects necessitates a clear model translating the theatre-making process into measurable outcomes, then such a model could potentially serve as the basis for evidence-based research.

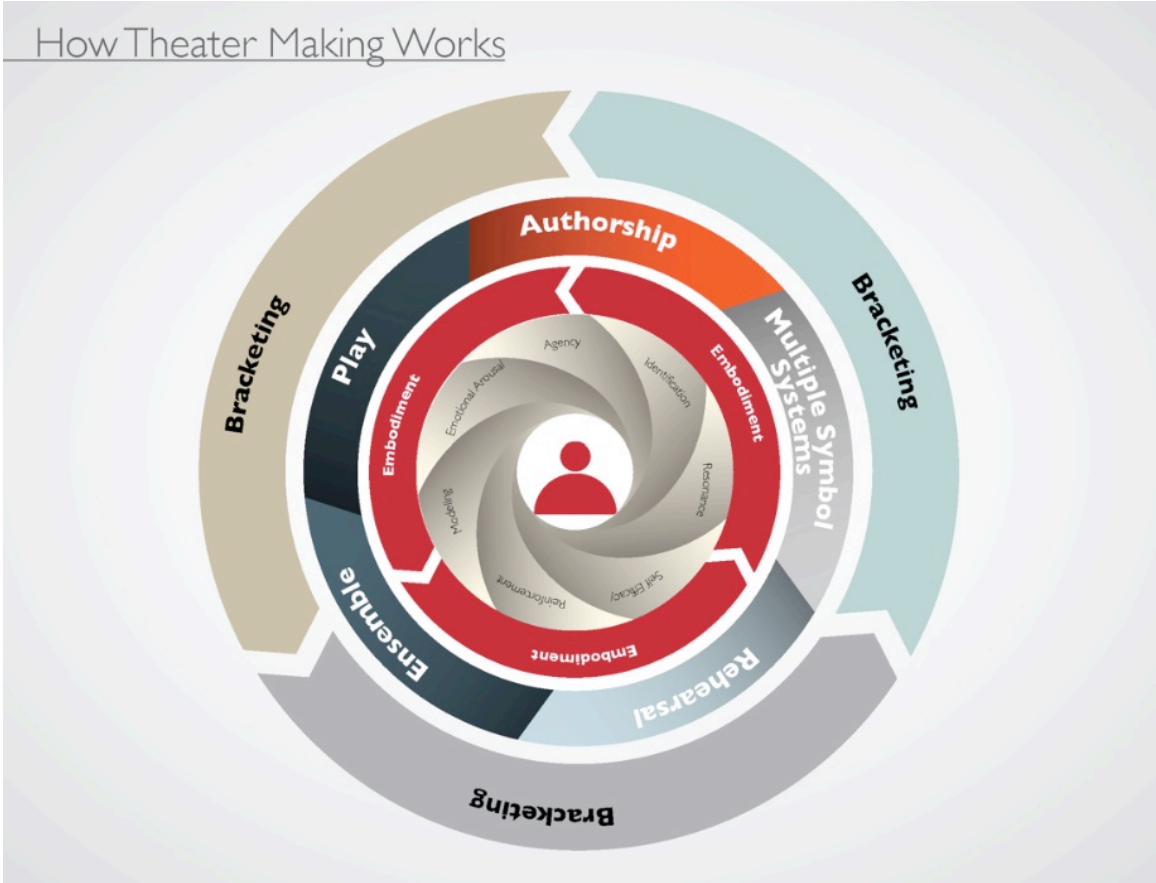

Figure 2. How Theatre Making Works. *Source:* Etheridge Woodson, Stephani, Seline Szkupinski Quiroga, Tamara Underiner, and Robert Farid Karimi. "Of models and mechanisms: towards an understanding of how theatre-making works as an 'intervention'

in individual health and wellness." *Research in Drama Education: The Journal of Applied Theatre and Performance* 22, no. 4 (2017): 465-81.

Bracketing

The first step in theatre making involves a *bracketing* of space. Through bracketing, participants establish a new symbolic space in which play, self-expression, and experimentation may occur. In this space that resembles reality—within and yet separate from reality—facilitators encourage participants to raise the stakes of the situation in play and promote risk-taking toward finding meaning, empathy, and solutions that can be carried back into their reality. Etheridge Woodson et. al. conclude that bracketing the space between "the not-real and the not not-real," can promote, "nuanced understandings of real world social and ecological systems as they impact individual and collective change potentials" (Etheridge Woodson et al. 2017, 470).

Bracketing as a phenomenon occurs any time play is enacted and is therefore not necessarily a phase or a process but rather a condition of play. I refer to bracketing as a process because I deliberately begin each session with activities that help transition the participants and the space itself into symbolic conventions. Rather than awkwardly stumbling from a science class or therapy session directly into an improvisation scene, we made a clean transition to transform our perception of the space and consider its new possibilities. When participants come together with a shared understanding that their arms could at any minute become wings or that a handshake between two participants could equally likely be a sale at a car dealership or a truce between warriors, we have agreed to work in a creative and improvisational way.

Applied drama practitioners usually conduct their sessions in whatever spaces are provided given the location of an organization or participants outside of theatre or studio space and this project was no exception. We met for our session in the administrative/recreational building behind the UT house in a large room with white walls, glossy red floor, and six large couches. Sometimes guest speakers talk with the youth in this room, sometimes the youth watch movies in this room when they have a social time. Clinicians do not facilitate group therapy sessions in this room. There is a quiet, mellow feeling to the room because of the mild lighting, cosmopolitan theme of the artwork, and a large aquarium against the back wall that is often the focal point although the couches are arranged facing an adjacent wall where attention is focused in the direction of the TV. I moved the couches back to create an open space for movement and play.

With the physical space now somewhat transformed, we progressed to mental aspects of bracketing. After doing icebreakers and creating a group contract youth participated in a warm-up. The goal of the warm-up was to get participants on their feet and moving in order to get the blood flowing and generate energy, and get participants thinking creatively and responsively. Each session began with a check-in and warm-up to set a precedent for the physical embodied nature of the work and provide a break between the real world and the symbolic. During check-in, participants discussed how they felt that day and then communicated progress related to their goals. My intentions were to have participants reflect on the goals they had not yet achieved and discuss next steps toward approaching those goals. I also wanted to create some positive energy and motivation by discussing and celebrating those goals the youth had achieved while also

reinforcing the concept of positive self-talk and the circular nature through which positive goal directed thinking consolidates itself. In addition to the opportunity for the youth to process their goals and share aloud, the check-in portion of the program functioned as a time in which they could offer support or constructive feedback for one another. In one notable example, Evan identified one of his peer's negative thoughts regarding his restriction from attending a choir trip due to his stay in treatment and then offered him a positive revision of the thought – "You can still be proud of yourself that you were good enough that they selected you to attend."

Symbolic work allows a transition from the space and mindset of reality and into the bracketed space of dramatic activity. To better illustrate how this transition occurs each session I will detail one of our transitioning games. In the second session, youth participated in a game called "Pass the Snap." They began with everyone in a circle and one person initiating passing by making eye contact with someone else and snapping toward him with his fingers. The receiver then made a gesture of catching and snapped to receive the snap. In this particular session, I observed a good amount of energy as everyone jumped right in to participate. Brian and Robert were a bit hesitant at first, moving slowly through the space and looking unsure of themselves, but they soon looked more comfortable with the game's rules.

Youth participants began walking about the space, their focus now broadened as they looked for the snap. As they moved and passed the snap, I side coached by adding objectives to their movements, "Now send it and take it using your body in a bigger way." I added characteristics to the snap, "Now it's a fragile, precious gift," "now it's a bomb!" I offered suggestions that changed their relationships with each other, "Now you

are having an intense argument with the snap," "now it's an exciting, joyous thing; play with it and spread the joy!"

I noted that the youth started out aggressively throwing the snap at each other, and that sometimes led to horseplay,[8] which I redirected by reminding them to stay focused. Even with the mostly aggressive snap passing – or perhaps because of it – the receivers reacted nicely, raising their energy levels to meet that of the passers, often with wildly acrobatic moves to save the snap from dropping to the ground.

To conclude the exercise, I gave the intentionally vague instruction to "Find a way to bring the snap to a close." The youth passed the snap a few more times and then Evan received it; with little hesitation, he smashed the snap onto the ground. The boys laughed often and the snap was lost occasionally, as usual with this exercise. I took their laughter and participation as a sign of joy and engagement with the game. However, any time a group learns a new game, participants can potentially disengage because of confusion. Robert, who had several instances of disengagement throughout the program and eventually withdrew, briefly halting the game when prompted, "Now the snap is a bomb!" When I asked him to pass the snap, Robert said, "I don't know what a bomb looks like." Other youth participants suggested he think of a cartoon bomb or a grenade and he eventually passed it on, but the difficulty visualizing a bomb contributed to Robert's hesitation.

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[8] "Horseplay" is a specific term for the participants as they have house rules promoting safe, healthy physical boundaries, a concept that is emphasized in their treatment work as well.

Other bracketing activities are symbolic in their abstractions and references to other objects or situations. In this example, youth demarcate boundaries between their real lives and a place of exploration and rehearsal. These boundaries are permeable as the new space references, and may at times even mirror the world of the youth participants' lived experiences, but offers opportunities for creative revisions and reflection without the fear of real world repercussions.

Authorship

Youth participants are the creators in each activity and therefore can be considered to be the authors of this work. Etheridge Woodson et al. describe authorship as, "active structuring and playful negotiation (devising) of performance and embodied narrative based on the collective stories and cultural/social mores of the participants" (2017, 472). The experiences each youth participant brings to the process add both structure and depth of details to the stories created. Seeing their own stories or experiences brought to life, participants often feel a greater sense of contribution as well as feelings of self-efficacy.

To prepare for creating lists of goals, participants defined goals and how to create specific goals for a greater chance at successfully attaining them. I began receiving some scattered responses and jotting them down when, to my surprise, Robert raised his hand and listed all of the points I had hoped to cover. Robert had previously seemed disengaged and acted like he might not participate this session. He offered that goals must be specific, measurable, achievable, results-focused, and time-bound (the "SMART" method). Going forward, we would reference Snyder's theoretical model of

hope to reinforce the process and so the youth could visualize the steps we had taken along the way.

Snyder's research suggests that high hopes individuals often make many goals as an initial step in the goal-planning process. This became our first practical step in approaching the goals process. After explaining the hope process with the youth and discussing high hope versus low hope characteristics, they set to work journaling as many goals as they could possibly think of.

One of the prompts asked participants to create an "I am" poem based on prompts that lead the writer to reflect on his identity. This also allowed us researchers to gauge the types of self-talk each youth uses. I noticed that, when we reflected on this journal prompt, several youth mentioned their poems were depressing because they were so negative. Because of the flexibility to alter sessions slightly to meet the participant needs that arise along the process, I decided to extend this journal activity and use it as an opportunity for the youth to practice revising negative thoughts into positive thoughts. Such revision is in line with the idea that individuals can change their ways of perceiving events and also reflects another one of the overall mantras of this program: these difficulties or negatives are best perceived as "challenges," forcing us to seek creative strategies toward goal attainment.

Sessions ended with a "check-out," a sharing of some of our goals. Staff, D, participated, sharing his goals with the group. He later mentioned that he enjoyed participating in the group and found that he felt hopeful while writing down the initial list of goals. Conversely, several other participants found the brainstorming to be "depressing" because of the sheer amount of goals. While the goal generation seemed a

bit overwhelming to some, the objective of this session was to generate as many goals as possible so participants can learn how to focus on a small number of them in great detail next session.

The initial step in our goal pursuit process was thinking of as many goals as possible. In this generative phase, youth meditated on possible goals and then participated in journaling to make a list of as many goals as possible. I played some relaxation music and the participants laid down with their eyes closed as I guided them through several body relaxation prompts and then several prompts to help them reflect about their current goals and generate new goals.

- What grades do you want to get in school?
- What kind of jobs are you considering after school?
- Do you want to get better at or learn more about a hobby, sports, music, dance, painting, or photography?
- Do you want to change any relationships with friends or family?
- Is there anything you want to change about yourself?[9]

On my next shift, some of the youth said they had been thinking about goals and motivators between sessions. When I walked in they were playing "ninja" and asked if we could do another impromptu group. During another shift, two of the youth showed me how they had made an elaborate map of their goal I encouraged them to journal about this and I suggested they consider thinking of potential pathways and obstacles in the plans.

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[9] From Lesson Plan #1 see Appendix B

In the first session, Robert was alone, a little disengaged sitting on a couch, I was going to ask him what he saw in the group images but he said that was his image of hope – some of the other youth said they saw uncertainty and solitude; Evan said he saw lack of participation. Evan became one of the most engaged participants in this program overall and, even from the initial session, seemed to seek positive yet firm ways of holding his peers accountable. One of his most notable updates was during check-in when he announced that he had passed his polygraph. Participation was quite important for Evan throughout and he had mentioned so previously. This shows me that he is likely to be engaged and will have little tolerance for those who do not participate.

Play

Etheridge Woodson et al. define play as multidimensional including, "the act of playing, playfulness, and the traditional theatrical understanding of dramatic script and performance" (2017, 472). Citing Pellegrini (2009, 16), the authors add that the necessary components for play include, "intrinsic motivation, attention to the means and not ends, a relationship to instrumental behavior (pretending to cook, or taking on a role), freedom from external rules (and potentially external consequences), and active engagement" (Etheridge Woodson et al. 2017, 472). Thus, when participants enter play, they do so freely and with the expectation that there are only the rules of the game (the rules that govern the world of play are usually made up along the way) and an open-ended format that may not even reach an ending or closure during the course of each activity. The focus on the process of play and improvisation rather than the end product results in interactions that have infinite possibilities and outcomes.

Defining hope was an ongoing process throughout the duration of the program. For the initial session, youth offered definitions of hope to get a general idea of that which they are working toward. The first way participants defined hope was through silent still images – this became a differential definition as well, as youth defined hope against its antithesis: hopelessness. Through this image exercise, we created a microcosm of the actual process of going from hopelessness to hopeful, but more importantly, the youth speculated what might be between those images, where I suggested the majority of our work would focus. Participants then reflected, as a whole group, on the feelings and meanings of the images and offered definitions of hope in their own words. The youth then explored the general notion of hope through drama, combining both verbal and physical storytelling. In pairs, youth each thought of a time when they felt hopeful. Each participant then dramatized that story for his partner in three iterations: an initial story, then a thirty second version of that story, and finally a ten second version of the story. The goal was both evocative and essentializing in nature: participants would relive those hopeful feelings through embodied memory and, in reducing into a ten second dramatization, condense the feeling of hope into its most essential state, the core moment of hope in the story. Although we had not yet looked at the model, participants suggested that hopes and goals might reinforce each other in a circular fashion.

Having established several broad definitions of hope, our next task was to describe goals and the ways in which the goal pursuit process relates to hope. The youth participants agreed that goals should be specific, attainable/achievable, measurable, realistic, and time-bound. Throughout the process participants completed journal entries generating goal ideas, focusing on a few specific goals, planning all the steps toward each

goal, listing obstacles that could potentially impede their goal-attainment, and strategies they could enact to overcome those obstacles. Other journal entries served as opportunities to revise negative self-talk into positive self-talk regarding the goal-pursuit process.

I utilized improvisation techniques during the fifth session as research tools through which qualitative data can emerge. Here are a few examples. I have also included a "thick" description of one of the main activities (Role-on-the-wall character creation and improvisation) in the "Findings" section, as it is exemplary of the ways in which qualitative findings were extracted from the field notes regarding the drama session activity.

In order to connect hope more concretely with goals, and to continue working together in a symbolic way, the youth participated in a progression of nonverbal storytelling. Each youth reflected on a time in his life when he accomplished a goal – any goal, large or small, however significant. Youth were then encouraged to find a partner and share their stories verbally. After sharing their stories, I asked each pair to create a short, nonverbal scene representing their accomplished goals.

In the second session, participants did some exercises with dramatic oppositions in order to continue building participants' non-verbal vocabulary. This was another image theatre progression using still images. Partner pairs were given an opposition such as cat/mouse, summer/winter, Romeo/Juliet, healthy/unhealthy, success/failure, which they then embodied creating a still image including both partners. I scaffolded this progression beginning with very basic notions so that participants could get a feel for the exercise and

get comfortable before adding the goal specific oppositions (healthy/unhealthy, success/failure).

In the third session participants explored notions of flexibility, first through drama games and then through reflection. For example, participants played a game called "Lasers" in which they set up a lane between two lines of participants on various height levels (sitting, standing, kneeling). Those two lines of participants made eye contact and thus, imaginary "lasers" for the "runner" to navigate through. Another game, "Minefield," required participants to blindly navigate through a space filled with obstacles such as books, pillows, and chairs. This game required participants to allow others to guide them, first physically, and then verbally. The metaphor became working toward a goal while overcoming obstacles, changing course (flexibility), and utilizing resources.

Identity and its relation to the goal planning and pursuit processes was the main objective of the following session. After embodied exercises focused on exploring identity, youth participants completed their "I am" poems following a list of prompts. While the goal of this exercise was to articulate identity and self-evaluation, the negative overtones of many responses made it clear that this could serve as a sort of text in progress for the purposes of revising negative self-talk into positive self-talk. We continued this thread of identity into the next session when youth explored masculinity and its effects on goal planning and pursuit. Participants discussed and dramatized the ways in which aspects of masculinity can manifest as positive or negative motivation and expectations.

The next session required participants to explore positive and negative self-talk through character creation and improvisation. Through an activity called role-on-the-wall, participants conceived high-hope and low-hope individuals based on our discussions of those respective patterns of thought processes. Participants then embodied those characters in imaginary, yet plausible improvisation scenarios to compare and contrast thought processes. Participants continued revising negative thoughts into positive thoughts in their journals between each session.

In session eight, participants focused on notions of power, control, and resiliency. Some of the exercises like "Staging Power" and "Colombian Hypnosis" were improvisational ways to see power in an embodied and metaphorical way. In "Colombian Hypnosis," participants took turns leading and following their partners with certain body parts and through other variations. In "Staging Power," youth participants moved books, wallets, shelves, and other objects in ways that signified their power position. This led to a discussion of power and control in the youth participants' own lives and the ways in which those dynamics influence perspectives of self-efficacy related to goals. In a final improvisation exercise, participants took on positive and negative voices of the characters they had previously created and discussed how they might enact resilience as well as positive resources such as family, friends, and positive coping strategies.

Multiple symbol systems:

Drama is multimodal in its expression representing objects and concepts through music, symbols, words, images, and movement. Ensemble members create and revise symbolic systems by playing honestly in regard to their representational scenarios and by referencing and manipulating real world symbolic systems. These meaning-making

systems are complex and highly collaborative, combining each individual's symbolic perspectives with those that are shared by multiple ensemble members. Etheridge Woodson et al. assert that the convergence of multiple symbol systems "allows for multiple learning styles to be honored, as well as creates positive conditions for emotional arousal, resonance, and reinforcement" (2017, 473).

Rehearsal

Etheridge Woodson, et al. define rehearsal as, "the collective, reflective and recursive engagement of material through various cycles of creativity" (2017, 473). Rehearsal is a highly explorative and iterative process calling for revisions that develop the dramatic work by raising the stakes of the action and refining the plausibility and complexity of the scenes. Rehearsal allows the freedom for individuals to take risks and try several different strategies and even story lines. Rehearsal is a key component in this drama intervention allowing participants to enact multiple options and experience their respective outcomes regarding character relationships, goals, and self-reflection.

Ensemble

Simply put, an ensemble is a group of individuals that performs together. Dynamics of communication and level of sensitivity regarding each group member's contributions, feelings, and needs are primary considerations in creating ensemble work. Improvisation is uniquely suited to these tasks as improvisation success require high levels of listening to other ideas and saying, "yes, and," in order to ensure individuals are building onto previous contributions rather than negating them or creating stagnation in the dramatic action. Monica Prendergast and Juliana Saxton discuss the ways in which ensemble work in drama collaborations causes participants to function on two distinct

levels, “The social level related to group process and dynamics and the artistic level focused on the making, sharing and reflecting processes of drama” (2013, 45). They go on to stress that, “A successful ensemble is capable of seeing these dual functions working within the group, and can also reflect effectively on both the social and artistic aspects of what is happening” (2013, 45). Thus, ensemble members can engage in the metaphors and sign systems of the drama and then comment on the social dynamics of working with the group. I included discussion questions in the drama intervention aimed at getting the participants to talk about their experiences with each activity in terms of what they may have discovered about the topic and its metaphors, the way they interacted with their group and whether or not they may be able to extract this knowledge for their own purposes.

Trust games and warm-up activities are effective ways of getting the ensemble members familiar with each other and encouraging them to make bold, interesting choices in improvisation activities (Rohd 1998, Prendergast and Saxton 2013). I incorporated warm up games and trust games to get ensemble members acquainted with each other, lower defenses and inhibitions, and to make familiar the different ways each individual tends to work.

Embodiment

As Lakoff and Johnson have eloquently shown, the metaphors that structure our meanings also rely on lived experiences to structure our concepts and understandings of the natural and social world (1980). Thus metaphor itself is embodied and cannot belong to notions of a disconnected mind. This also implies (as corroborated by theories of kinesthetic learning) that embodiment is a form of learning and understanding the world.

Through performance activities, participants can make new discoveries. Through embodied practices like acting, sculpting, image theatre, movement and improvisation, youth participants experience different roles through different characters and improvise decisions and actions they can reconcile with their own realities. The co-authors list the embodiment ring as fundamental to theatre and conducive to behavioral change, arguing embodiment offers, "a fuller range of sensory engagements and the potential for serving multiple learning styles—cognitive, physical, affective, visual, aural, and so forth" (Etheridge Woodson, et al, 2017, 474).

As a primary site of signification, the body carries with it multiple cultural meanings that suggest identity. Elizabeth Grosz notes that while cultural understandings inscribe meaning upon the body, the process is not passive (2001, 140). This "reading" of the body moves beyond structuralist notions of the body as an object that simply carries meaning by virtue of its differential qualities with other signifiers. Markus Hallensleben refers to this new understanding of the body as a performative space, an embodied entity at once a *being* and a *having* (2010, 15). Thus, while cultural signifiers inscribe meaning onto the body, the body is itself an active agent in reifying or resisting cultural signifiers of identity and belonging.

Intermediate Outcomes Ring

Etheridge Woodson et al. adapt elements from several prevalent learning and change frameworks to create the Intermediate Outcomes Ring. From the Social Cognitive Theory premise of learned behaviors, the model's Intermediate Outcomes ring is designed to predict and design learning based on interactions between environment, cognition/behavior and social factors. The theatre-making model proved influential in

designing this drama intervention when combined with goals of positive psychology, most specifically, the protective factors in practice.

Self-efficacy describes the belief in one's abilities to accomplish a certain task. Etheridge Woodson, et. al highlight Bandura's four ways to develop and increase self-efficacy: 1) Mastery experiences, 2) Social Modeling, 3) Improving physical and emotional states, 4) Verbal persuasion (2017, 475). I use these techniques throughout the drama intervention as youth improvise roles and situations in a bracketed space, participate in games designed to build trust, teamwork and positive energy, and participate in activities that promote developing positive self-talk and revising negative self-talk into more positive thoughts or self-challenges.

Etheridge Woodson, et al. discuss two kinds of reinforcement relevant to their theoretical framework: reward/punishment—those internal or external forces that motivate based on the possibility of a reward or punishment, and a more behavioral type—"achieved through repetition reproduction, and ultimately retention of a new behavior that has been both modeled and rehearsed" (2017, 476). In this drama intervention, youth participants reinforced their knowledge and behavior through repetition of rehearsal. Since the Hope Theory model focuses on reinforcing cognitive patterns of hopeful motivation and thought processes, I have designed the drama intervention to both understand such patterns through reflection and to rehearse such patterns through improvisation. Possible rewards include positive feedback from peers and myself as a facilitator during improvisation activities, and the sharing of goal attainments. A more negative consequence could be embarrassing reactions from peers during the process.

Notions of performativity bring structure and *agency* into conversation as they first elucidate the systems of power (structure) that legitimate individual performative utterances or acts. Judith Butler (1988) writes explicitly about such structures of gender norms, and is sometimes critiqued as merely providing a set of observations of deterministic systems that precede and therefore place limitations on the individual through the individual's citational practices. However, I locate a search for agency in the work of Butler, as she alludes to the possibility of subverting these dominant citational practices through alternate performances[10].

In *Butch Queens Up in Pumps: Gender, Performance, and Ballroom Culture in Detroit*, Marlon Bailey (2013) locates a similar form of agency in the ballroom performances of young, black men in Detroit, who, in fearing the punishment that lies in the streets and in places of public transportation for their "deviant" gender performances, find recourse in the opportunity to shape and share their ballroom identities while also informing the ballroom criteria and groupings. Thus the idea of agency is one that must be explored as a way of working for change within a given system of signification and performance.

The co-authors likewise use a concept of *agency* in which individual choices and actions are contextualized within given sets of power relationships. The authors cite health promotion literature in which the notion of empowerment "locates agency in

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[10] In an interview with *BelieverMag*, Butler explains that, "We have to figure out what we can do in light of that very condition of vulnerability [structural influence]. That produces a notion of agency that is not the same as individual will."

interpersonal relations, as both a process and an outcome, and it can emphasize individual or collective control over health (Rissell 1994, Schulz et al 1995 qtd. in Etheridge Woodson et al 2017, 477-478)." For their theatre-making model, the concept of agency illuminates the relationship between individuals and the structures that impact their thoughts and actions and that they likewise seek to impact, or in the very least, navigate.

The concept of *modeling* finds intersections between the embodied practice of theatre-making and particular models of individual behavior. "Mimesis" is a foundational quality of theatre aesthetics—a discourse first documented in Plato's *Republic* and further developed in the theories of Aristotle and theatre practitioners into our current moment. Theorists often use dense descriptions of mimesis aimed toward political means such as feminist/gender critique or social stability, but such theories usually begin with the notion that we learn through imitation. Essentially, one teaches through embodiment and learns through viewing or experiencing that particular embodiment. Etheridge Woodson, et al refer to the similarity in the concept of modeling between the process of theatre making and Social Cognitive Theory. In theatre making, one learns from and becomes a model during the process. "In ensemble devisement, values can be discovered collectively that may be beyond the ability of an individual to perceive on their own" (2017, 477). Through modeling and improvisation participants actively learn and teach others.

Resonance and identification are cognitive, sometimes emotional, responses to narrative forms. Referring back to Plato and Aristotle's discourse surrounding mimesis, both philosophers agree that mimesis is a vehicle toward emotional engagement/arrest within the audience member. While the two philosophers would develop their arguments to ultimately disagree about the virtues and dangers of such emotional engagement, both

agreed that the imitation in epic poetry and theatre inspired audience members to see themselves as the characters, typically the protagonist or tragic hero.

Such forms of connection occur for actors as well, or in the context of applied drama and theatre making, the participants who act as co-creators. Etheridge Woodson et. al. describe resonance as a form of cultural recognition that occurs when theatre co-creators recognize cultural cues in a narrative, recognize and respond to the cues, and often identify with the characters. The overall effect then, is viewing individual identity within the context of social relationships as the participants recognize and identify with the narrative's characters, relationships and situations (2017).

A somewhat related category, "emotional arousal" describes participants' strong reactions to the resonances and identifications they experience in the narratives either by watching or embodying the characters. In theatre making, emotions also result from the process and structure of play. Etheridge Woodson, et al offer the example of joy that often arises during the process of creative play. Again, theatre making allows freedom for creative expression within the bracketed space of theatre making. The authors offer an example from their residency initiative focused on healthy eating behaviors where "joy" was a thematic consistency during the group sessions, but also seemed to arise from the act of play itself. These attitudes can influence future behavior: "These positive emotions, when associated with a behavior like healthy eating, can lead to stronger future intentions with respect to that behavior" (2017, 477). I find strong connections between the attitudes and emotions of this conceptual model and Snyder's model of hope: If positive, constructive attitudes and emotions are associated with a behavior or process (i.e. healthy

eating, goal-pursuit, etc.) then those attitudes will likely "color" individual perceptions of those behaviors in future attempts.

Journaling

The process of journaling provided participants a further expressive outlet to explore and expand upon both ideas and emotions. I added journaling prompts to each section because it provided an opportunity to reflect on dramatic activity and discussion points. This is important especially for the participants who do not feel comfortable with sharing their thoughts during group discussions. Research suggests journaling is an effective activity in counseling and expressive arts interventions (Utley and Garza 2011). In addition to facilitating individual reflections, I utilized journaling activities as catalysts into further dramatic activity.

This is the foundational framework that I had designed for each session and the drama intervention program overall. However, I allowed room for some flexibility within the framework, mainly in the selection of activities and some of the content to be dramatized. For example, I had not initially selected any activities to explore power relationships, but as we progressed and participants discussed their goals, there was an evident theme of powerlessness in their goals as obstacles or motivation inhibitors. Some expressed they had little control over where they will be placed after they complete treatment, some grappled with bad news received from home (news of death in the family or abuse to one of their parents) or coming to grips with their limited freedom and status as youth offenders. Powerlessness is cognitively linked in multiple ways to the theoretical frameworks I have adopted for this project. In the Snyder model, I argue that powerlessness and lack of control dominate the hopeful thinking skillsets that each

individual brings with them to the goal pursuit process. Adding the notion of external locus of hope then, individuals (especially young people) are usually unable to control most external/environmental factors that influence their pre-planning hope mindsets. Thus the importance of Snyder's model – overcoming as many obstacles as you can while thinking as positively as you can to avoid negative-thinking and abandoning goals. For this reason, I included activities with power dynamics to a later session design.

4 FINDINGS

To restate my research questions, I first set out to answer, with quantitative analyses:

- Does this intervention increase hope, self-efficacy, resilience, or flexibility in adolescent male participants in residential treatment?
- Is there any significant relationship between these factors and perceived stress or masculinity?

Through qualitative analyses I sought to answer:

- In what ways does this hope-based prevention model affect the cognitive processes of hope, resilience, and flexibility, as well as feelings of self-efficacy in individual adolescent males undergoing therapeutic treatment in a residential therapeutic group setting?
- What does this process reveal about the participants' goal pursuit processes as well as their notions of hope, self-efficacy, identity, and resilience?
- How did these change throughout the course of the program?

Hope

Youth participants first articulated hope non-verbally through creating still images, connecting those still images, and finally reflecting on them. Hopelessness manifested in the participants' bodies through gestures of shrinking or hiding such as going down to the floor and curling up in fetal positions or standing in lowly postures with heads hung and gazes directed downward. I noted the "heavy" feeling of the hopelessness images, as if gravity was working at double force, the participants bearing extra weight. Alternately, through the "hopeful" still images, youth showed more upright

postures, a readiness for action, and gestures that occupied a greater space. Youth no longer looked as though they were trying to avoid eye contact often seeking out someone else in the room to look at, and several smiled or showed concentration. I noted that these images felt much "lighter."

The physical space representing the abstract concepts "hopelessness" and "hope" differed significantly between hopefulness and hopelessness. Youth portrayed hopelessness as an avoiding gaze accompanied by a reduction of the posture of the body as well as a reduction of physical space occupied. Youth portrayed hope as a seeking, engaging gaze along with an insistence upon taking up a greater amount of physical space. I noted that the former looked like "deflation," the latter like "inflation."

Before reflecting on each image, the participants remained frozen in their images and took a moment to observe and comment on the other images. When the youth were in their hopeless poses I noted that they had to move their heads, usually to look up in order to see the other images. However, during the images of hope, each participant was not only already looking up, but they were already engaged in eye contact with someone else. The youth reflected that the second image felt better than the first and described that feeling as "confident," "undefeatable," "better," "smug," and "what I love."

A great deal of the meaning came through with levels of bodies, gestures, and gazes. In the first four oppositions, height, upward gesture, and upward gaze almost always implied power, strength, confidence, health, etc.; low level and downward gestures implied sick, unhealthy, and powerless.

The gendered dynamics and subtexts of the Romeo/Juliet images surprised me, as this was a group of all male youth. For example, when I announced "Romeo and Juliet," I

witnessed no homophobic comments and almost no hesitation on the part of the participants. The house manager called out "No touching!" I believe this was partially joking and partially serious since house rules limit physical contact. After one, “what the hell?” the partners laughed and went directly to forming their images. Balcony scenes, lovers’ suicides, and romantic proposals sprawled across the room with an honesty and playfulness from the participants that at once surprised me and suggested they were having fun with the exercise while engaging with the content.

As a final image prompt, youth embodied success/failure; these images showed uniformity with the seemingly prevalent understanding of high versus low levels, gestures, and glances. Those participants representing success either stood tall and content or towered above in a victory pose. Those representing failure either knelt looking downward or lied on the floor in despair. Overall, participants did much work with levels. Height and upward gesture almost always implied power, strength, confidence, health, etc., while low level and downward gestures implied sick, unhealthy, powerless. Participants demonstrated through embodiment what Lakoff and Johnson claim metaphors—whether consciously or unconsciously—do in language. By permeating our daily lives, these signifying conventions form powerful non-verbal meanings understood almost universally throughout our culture.

Verbally defining hope, participants listed, “thoughts,” “confidence,” “practice,” “friendship,” “people,” and “trust.” The two dominant notions of hope focused on future-directed ambitions: “Something to look forward to in the future, or, possibilities of stuff happening,” and emotional relief: “The feeling that everything is gonna be okay,” and a “Lightening of the spirit.” In their journals, participants further explained their

definitions of hope. In several examples, the participants' sources of hope helped them to achieve certain goals. Some linked hope to stability and trust in their family life. This idea of external locus of hope was further supported by one of the participant's (Aiden) journal entry in which he wrote, "One time I was hopeful I was moving into a more stable environment [with his aunt] . . . I have never lived in a stable place." Several of the participants' emphasis on family supports the notion that an individual's hope can regard the feelings and hopes of other loved ones. Although this memory seems to be colored with the sadness of his sister crying, hope in this instance seems to be going to a stable environment with more potential for achievement and healthy lifestyle. Several youth wrote about or responded to the ways in which family members and friends make them hopeful.

I would suggest, for future interventions, a focus on activities that isolate and explore the locus of hope. In this way, participants can track the origins of their hopeful feelings but follow up with deeper reflection on where that hope comes from other than the goals process, what the essence of that type of hope seems to be, and how to practically apply that hope to future events. I think we eventually got there with the role-on-the-wall work and discussing those positive and negative influences in terms of family and friends but could be more fully realized in exercises designed to delve deeper into the subject.

Sam mentioned wanting to go back to boxing and I believe this illustration is Sam thinking about the scope of his world at present. His image of being removed from stressors, problems, and current tasks (treatment, probation) shows the youth is not simply removed from all of these things, but actually above them. Stressors are not

suspended in time; rather Sam is spatially suspended above them and has in a way transcended them, if only for a few moments. One of Sam's stressors was also a source of hope: Sam wrote that he first felt hopeful when getting help in treatment.

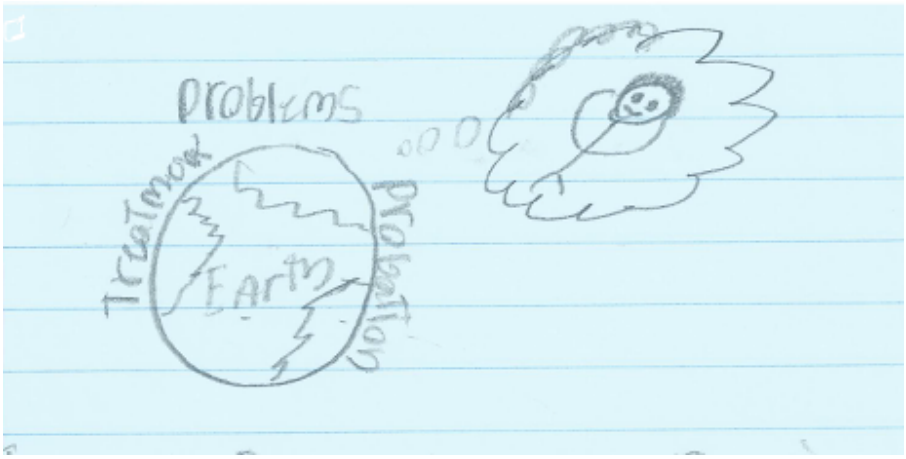

Table 1 shows the pretest and posttest scores and their differences for both the experimental group and the control group. The difference in pretest and posttest scores showed each participant in the experimental group improved their scores for the hope construct while there was less regularity among the control group.

Table 1. Children's Hope Scale Scores

ID No	Group	Psuedonym	hope pre	hope post	difference
003	Experimental	Michael	12	17	5
004	Experimental	Sam	13	22	9
005	Experimental	Aiden	18	24	6
007	Experimental	James	12	27	15
008	Experimental	Neal	20	23	3
009	Experimental	Evan	22	27	5
011	Experimental	Marty	21	23	2
012	Experimental	Lee	25	26	1
013	Control		22	18	-4
010	Control		18	28	10
002	Control		28	30	2

The Mann Whitney test for the hope scale resulted in a P-value of 0.5384 and so the results are not considered statistically significant (See Table 2). Thus, I accept the null hypothesis that m1-m2 = 0 meaning that the difference in scores between the experimental and control groups is not greater than can be accounted for by chance alone. Running the Mann Whitney Test on the remaining assessments likewise showed no statistical significance.

Table 2. Hope Scale Mann Whitney Test

Hypothesis test results:

m1 = median of Control Hope dif

m2 = median of Experimental Hope dif

m1-m2 : m1 - m2

H_0 : m1-m2 = 0

H_A : m1-m2 ≠ 0

Difference	n_1	n_2	Diff. Est.	Test Stat.	P-value	Method
m_1 - $m2_2$	3	8	-3.5	14.5	0.5384	Norm. Approx.

The Mann Whitney test resulted in a P-value of 0.5384 and so the results are not considered to be statistically significant. A larger sample size ($n \geq 30$) would have a much greater chance of normal distribution and thus, "truer," more robust data. Although the Mann Whitney test revealed no statistical significance for the hope scale scores, the hope scale assessment score for every youth participant in the experimental group increased when comparing post-test to pre-test scores. Two of the three control group participants scored higher on their post-test scores than on their pre-test scores and one control group participant scored lower.

Looking at both aspects of the hope scale assessment (Agency and Pathways), divided based on the types of questions, gives further insight into participant growth throughout the program. All youth participants but one scored higher on their post-test "Pathways" by an average of 1.625. Of the youth participants in the experimental group,

every participant scored higher on their post-test "Agency" by an average of 4.125. This suggests that in terms of enhancing hopeful thinking in participants, this project was successful overall but was most successful in targeting agency thinking. Closely paralleling self-efficacy, agency refers to the goal-directed motivation in thought process. The assessment scores capture substantial increase of participants' agency thinking and, by way of the cyclical model in which achievement increases future thoughts regarding agency, captures to some extent the youth participants' abilities to transfer thought into action. Taking into account qualitative data in which participants noted being surprised in their abilities to plan and act toward goals and youth citing feelings of empowerment through the action of improvisation, the data supports the claim this intervention was successful in one of its main goals: helping the youth articulate a new understanding of hope from an emotional state into an action state.

Table 3. Children's Hope Scale Scores: Agency and Pathways Breakdown

Psuedonym	pathway pre	pathway post	agency pre	agency post	agency dif	pathway dif
Michael	7	11	5	6	1	-1
Sam	8	10	5	12	7	4
Aiden	10	12	8	12	4	2
James	8	13	4	14	10	6
Neal	11	12	9	11	2	0
Evan	12	12	10	15	5	3
Marty	11	11	10	12	2	1
Lee	14	13	11	13	2	-1

Participants learned about agency, first verbally in terms of the theoretical model, and later through embodied practice. I believe this motivation was fostered and developed largely by the youth participants exploring notions of identity at a deep level and by revising negative thinking into positive thinking. The large growth in agency over the course of the program also seems to suggest that participants developed strategies to re-direct their negative thinking and thus feel a greater amount of control in their abilities even in environments where they feel they have limited or no control. Moving toward the more ideal, high-hope thinking patterns in terms of agency also includes belief in the ability to plan and execute a greater amount of goals.

I separated the youth participants' goals generated through reflection and journaling into categories to gain insight into what types of goals were most prominent among this group. The major categories of goals were related to athletics, artistic endeavors, emotions and thinking (i.e. to gain confidence, feel more hopeful, be mindful of actions), behavior (i.e. to be more social), family and family reunification, recreational goals (i.e. to read more, to go sky diving), relationship goals. Overwhelmingly, and somewhat unsurprisingly, treatment goals were most referenced as each participant wrote treatment related goals. This was also the goal category youth referenced with the greatest frequency. Some of the less prominent goals regarded moving to a different geographical location, being accepted, being wealthy, having pets, and traveling. Youth shared their achievements mostly through check-ins, but occasionally through drama activity and journaling. Each session check-in was framed around goal pursuit and attainment, so participants were reminded to reflect on goal related progress, thoughts, and emotions.

In one of the early sessions, Marty, who loves to play guitar, sing, and write music, shared that he had "slacked on journaling," but had found a new audience to "feed out to," to branch out musically. He referred to a group of peers at school – people he did not actually know – who applauded his music. He seemed to be connecting this experience to the motivational aspect of hope and the reward aspect of his achievement. This reflects a goal Marty had also written in his journal to be famous one day and have a large following for his music. He had several fitness goals as well and hoped to reach "pure potential." Marty had one of the largest lists of goals and seemed to naturally attach emotional content with the prospect of goal attainment.

Lee and Sam reported working toward their goals and, like Marty, seemed to attribute their success to their focus and persistence in goal-pursuit. Lee was excited to share that he had made progress toward one of his musical goals by learning a new song, "Paint It Black" by the Rolling Stones on guitar. He said he had worked on the song for an hour before the session during some downtime and credited Marty with helping him learn new songs. In our next check in, Lee said he was getting even better at guitar through consistent practice. Over the course of the program, Lee reported improvements in his guitar playing and attributed that to hard, consistent practice as well as utilizing resources such as other clients and staff who play guitar.

Sam had also mentioned struggling in the past with anger management issues but was proud of himself for practicing more healthy anger management techniques which helped him get off of "BC" (behavioral contract) the following Friday. Sam excitedly shared that he was officially off behavior contract and said that it was one of his goals as well as an obstacle that he had listed as potentially getting in the way of other goals.

Throughout the sessions, Sam has mentioned wanting to redirect his anger toward more constructive expressions and seemed to feel more in control at this point. While Lee, Marty, and Sam experienced success and attributed it to their positive motivation, such was not the case for all the participants.

James said he had surprised himself by being able to climb a tree and hang from the branches. He reported that he had lost some weight already and was doing better in school. He was however, feeling emotionally unstable because of peers' rude comments toward him. He started bringing up an incident that happened during dinner a few nights ago, and I redirected him to discuss with his peers during group time. Everyone agreed to no negative comments during our sessions. These comments were often directed at James' weight and he would later admit that his resulting negative feelings toward himself served as a motivation toward change, a topic we would discuss again later when revising self-appraisals.

By the sixth session, James said he was still having difficulties thinking of positive characteristics of himself. He had lost 20 pounds but still occasionally viewed that from a negative perspective. Rather than attributing his accomplishment to his self-control and consistent exercising, he attributed it to negative motivation: people ridiculing him which made him, "hate myself enough I lost the weight." Later in the same session however, he recalled being put on diet restriction and how he felt he could never lose twenty pounds to reach his goal. He has now reached his goal and talking about this seemed to spark some uplift and inspiration for him. James emotions toward that accomplishment seemed to shift throughout the sessions as he later mentioned how

good he felt about his ability to now climb trees and do pull-ups – something he could never do before.

In the ninth and final session, participants and I met to discuss goal attainment throughout the course of the program. James was surprised at all the friends he had made through the process by sharing goals with others, giving and receiving support. Several were surprised by the sheer amount of goals they wrote down – different when thinking or taking goals for granted than when actually writing to begin the articulation process. Sam was surprised that the group was enjoyable. He had some reservations about doing theatre but ended up enjoying himself in the process. He was surprised that he could "actually attain goals." Neal mentioned that through the improvisation he learned how to be more assertive in his relationship with his father and that gave him confidence. He now feels confident to disclose the details of his offenses with his grandma. Evan said he discovered he was more hopeful than he had ever considered himself to be. Lee felt hopeful because his sister had called – he had at times felt she isolated from him. Others felt hopeful because of their goal attainments throughout the course of the program. Participants mentioned that major challenges included family and never having formulated goals in the past.

Youth participants identified multiple goal attainments throughout the program. In measuring change over time, the program seems to be effective in precipitating and/or facilitating enhanced hope through goal attainment. In several instances, the qualitative data aligns with the quantitative data to reflect the relationship between goals and hope.

James had, by a large margin, the greatest change from pre-intervention to post-intervention in terms of his hope scale assessment score and marks an interesting case for

several reasons. While he represents the greatest change over time in terms of hope scale assessment score improvement, he also represents the fact that the process is not a consistent upward trajectory toward hopeful feelings. At one point, James listed an unhealthy motivation for the process: "I hate myself enough to the point where I would change myself." I am not certain if James is simply wording this poorly, hyperbolically, or if he really means this. James also struggled through several sessions trying to make positive (or at least goal-related) revisions to his "I am" poem. I had a conversation with James in which he said he was happy with who he had become while in treatment. He was happy because he could be a better person for his little sister. The poem was a sort of reflection on how much he had transformed himself through treatment but there were several positive assets that he listed. One of the strengths seemed to be that he is now better able to deal with stressful situations. Conversely, one of the more surprising, if not alarming aspects of James' story was the fact that his negative self-talk prompted positive emotional arousal and change in eating and exercise habits but in effect, limited self-efficacy in the sense that it fostered unhealthy motivation for change.

Cognitive Flexibility

For almost all the participants, the hope process was not a smooth upward-trending line but rather, a journey marked with obstacles, challenges that, in this case, ended seemingly at the top for all participants who finished the program. While not reflected in the quantitative data, I would argue that this unanimous increase in hope scale assessment scores shows support for cognitive flexibility as a way of youth adjusting, finding creative solutions for challenges they might otherwise – or initially – perceive as problems. Cognitive Flexibility Scale results (See Table 4) indicate

inconsistency across the group of participants as four increased and four decreased at post-test. Taking qualitative data into account provides further insight into these results. Michael, Sam, Marty, and Lee produced lower post-test scores and incidentally, were the four participants with the most difficulties in revising negative thoughts and self-perceptions into positive. While James too struggled revising his negative thoughts and self-perceptions during the first few sessions, he was able to verbalize positive self-talk by the sixth session and produced the greatest positive change in post-test score.

Table 4. Cognitive Flexibility Scale Scores

ID No	Group	Psuedonym	cogflex pre	cogflex post	dif
003	Experimental	Michael	43	41	-2
004	Experimental	Sam	39	36	-3
005	Experimental	Aiden	41	42	1
007	Experimental	James	39	52	13
008	Experimental	Neal	44	45	1
009	Experimental	Evan	43	47	4
011	Experimental	Marty	55	53	-2
012	Experimental	Lee	54	49	-5
013	Control		31	36	5
010	Control		41	43	2
002	Control		47	44	-3

Participants all agreed that resilience is not always an easy thing to do. They defined the concept in several different ways related to goals, obstacles, and in terms of support/friends (see Figure 2).

"Get right back up and start kicking ass again!"
"You need to have good support and have good friends"
"The ability to take a hit and still continue working toward your goals"
"Being able to fight back against your own self or whatever obstacle there is"

Figure 3. Youth Definitions of Resilience

Only one participant, Aiden, completed the journal exercise to "sketch an image that reminds you of resilience" (see Figure 3). Aiden later explained that this image was a cherry that stood not only intact, but also pristine although all the surrounding fruit had shriveled and died. I made an observer comment in my field notes about the striking nature of the implausibility of the situation and how the situation depicted embodies the notion of resilience.

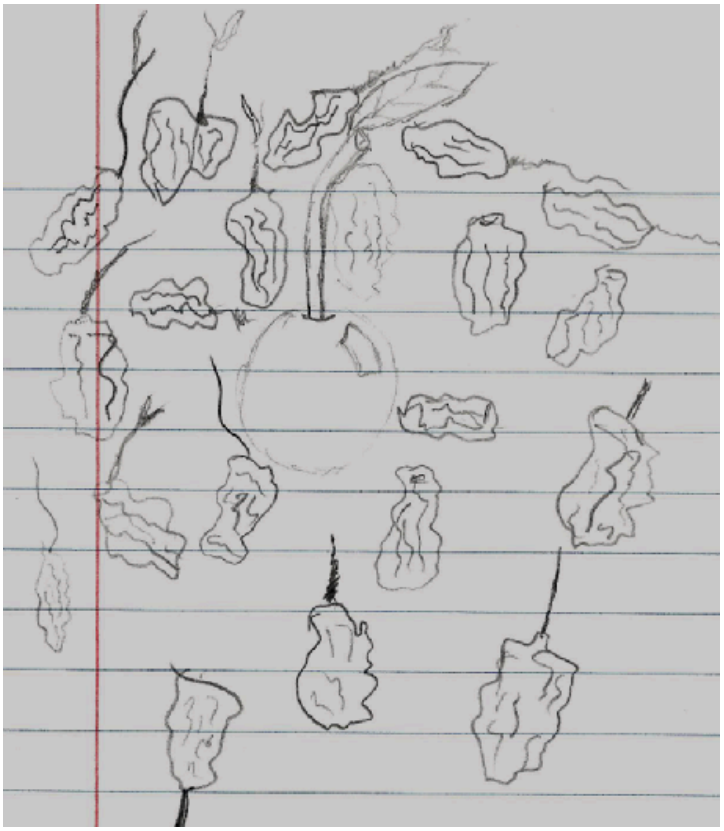

Figure 4. Aiden's Resilience Sketch

Although not statistically significant, all but two of the experimental group participants increased their resilience scores post-test as compared to pre-test (See Table 5). I would argue that this intervention potentially could be useful for increasing resilience, but suggest that outcome could be enhanced if the intervention spent more time discussing models of resilience or improvising "after" scenes focused on physicalizing resilience in practice. Such improvisations might allow participants to first empathize with reactions toward failure or surprise obstacles and then to analyze their corresponding thought patterns and actions.

Table 5. CYRM (Resilience) Scale Scores

Group	Psuedonym	CYRM pre	CYRM post	dif
Experimental	Michael	31	53	22
Experimental	Sam	37	46	9
Experimental	Aiden	47	39	-8
Experimental	James	35	39	4
Experimental	Neal	43	47	4
Experimental	Evan	49	54	5
Experimental	Marty	41	40	-1
Experimental	Lee	57	59	2
				-
Control		48	35	13
Control		49	45	-4
Control		46	53	7

Perceived Stress

Multiple participants mentioned feeling overwhelmed or stressed while generating a list of obstacles related to specific goals. These obstacles included family expectations,

treatment plan progress, oppositional behavior issues, and interacting with girls at school[11]. Participants mentioned feeling stressed about meeting cultural expectations of masculinity as well. Six out of eight experimental group participants reported feeling less perceived stress after the program than before (See Table 6).

[11] Not necessarily the shyness or intimidation of talking to girls, but the boundaries they must maintain to follow house and probation rules.

Table 6. PSS (Perceived Stress) Scale Scores

ID No	Group	Psuedonym	PSS pre	PSS post	dif
003	Experimental	Michael	31	28	-3
004	Experimental	Sam	19	22	3
005	Experimental	Aiden	29	23	-6
					-
007	Experimental	James	28	16	12
008	Experimental	Neal	21	18	-3
009	Experimental	Evan	20	14	-6
011	Experimental	Marty	19	18	-1
012	Experimental	Lee	16	19	3
013	Control		10	20	10
010	Control		19	20	1
002	Control		7	6	-1

Self-Efficacy

I consider self-efficacy to be one of the most important components of the agency aspect of the hope model. One of the main qualifiers of hope agency is that applies in both situational and cross-situational contexts. Given that the cognitive model of hope consists of thought patterns, it applies for a particular goal process as well as an individual's more general overall approach to goals – the concept of the high hope

individual and his/her most common thought patterns. I identified positive thinking as one of the major categories of codes based on its overall significance to the theoretical hope model and its occurrence throughout the sessions. I noticed that the positive aspects of the participants' work were best divided into two categories: positive self-talk and positive reflection. I coded data as "positive thinking" when participants spoke or wrote general, yet equally important positive comments outside of the goal-pursuit process.

Five of the eight experimental group participants increased their post-test self-efficacy scores compared to pre-test. Although not statistically significant, a majority of participants showed increase in self-efficacy (See Table 7). This change seems to suggest youth participant improvement in the areas of increasing positive self-talk and decreasing negative self-talk, while being able to increase their ability to revise the negative into positive.

Table 7. RESE Regulatory Emotional Self-Efficacy Scores

ID No	Group	Psuedonym	RESE pre	RESE post	dif
003	Experimental	Michael	25	44	19
004	Experimental	Sam	36	40	4
005	Experimental	Aiden	38	36	-2
007	Experimental	James	34	41	7
008	Experimental	Neal	31	40	9
009	Experimental	Evan	42	44	2
011	Experimental	Marty	37	35	-2
012	Experimental	Lee	54	47	-7
013	Control		43	42	-1
010	Control		49	43	-6
002	Control		48	50	2

Participants created positive self-talk before, during, and after the goal-pursuit process – both real-world and dramatic – with thoughts about belief in their abilities to plan and pursue goals, and the resulting self-evaluations after goal attainment. Youth participated in several improvisational exercises in which they developed and performed positive and negative self-talk; they also did journal exercises to create and refine self-talk related to their own goals.

In session 7, I asked youth to reflect on and verbally respond to their most recent self-talk regarding their goals. All of the feedback shared this session was positive (see Figure 4).

"I love you"
"Don't think about it too much"
"Went over my history so many times I felt so utterly confident I was like, 'how am I gonna fail?'"
"I finally did it after six times" "About time I got honest!"

Figure 5. Reflection Self-Talk

Figure 5 is an example of the revisions Aiden made between the fourth and fifth sessions.

Original Poem	**Revision**
I am Aiden	I am Aiden
I wonder who I am	I wonder my way through life
I hear the discrimination towards me	I hear my positives
I see the hatred	I see the hope
I want to trust people	I want to stand for others
I pretend I belong	I pretend I don't care
I am locked away in a mental vault	I am liked by some
I feel hated or unwanted	I feel good when I know I have people here for me
I worry about everything	I worry for my family
I cry no tears	I cry for losses
I am invisible	I am noticed when I tell the truth
I understand nothing but all	I understand that some people care
I say I'm fine when I'm not	I say I do not mind
I dream about home	I dream about my life
I try to fit in	I try not to cry
I hope to be accepted	I hope I can go home
I am afraid	I am not always here

Figure 6. "I am" Poem Revisions Example

This is an example of a participant who was able to create a more positive second iteration of after revising most of his negative thoughts. Aiden was one of three participants successful in revising their negative thoughts into positive thoughts in this exercise. The other participants reported either struggling to create revisions or falling behind in their journaling.

To review the traits and habits of low hope thinkers, the youth participated in a drama activity called "role-on-the-wall" to create both a low hope individual and a high hope individual. First, the youth created Tim (see Figure 6), a low hope individual who is 27, "very depressing," 5'4," White/Mexican, has brown eyes, dyed black hair, looks sloppy, lives in his "fake friends'" basement. The youth specify that this is not a real friend for Tim as this person friend uses him for access to drugs. In terms of relationships, Tim has a sort of co-dependency with friends. The youth describe Tim's behavior as follows: "he doesn't want to get out of the house, has low self-esteem and few goals, he reads books occasionally, has no friends, family isolates him, he's been bullied he's a porn addict," and the group seems to agree that "this guy sucks!" The youth all agree that Tim is a good example of low hope thinking and that he has no support to pursue his pathways toward goal attainment given the relationships with his friends and that his family abused and bullied him.

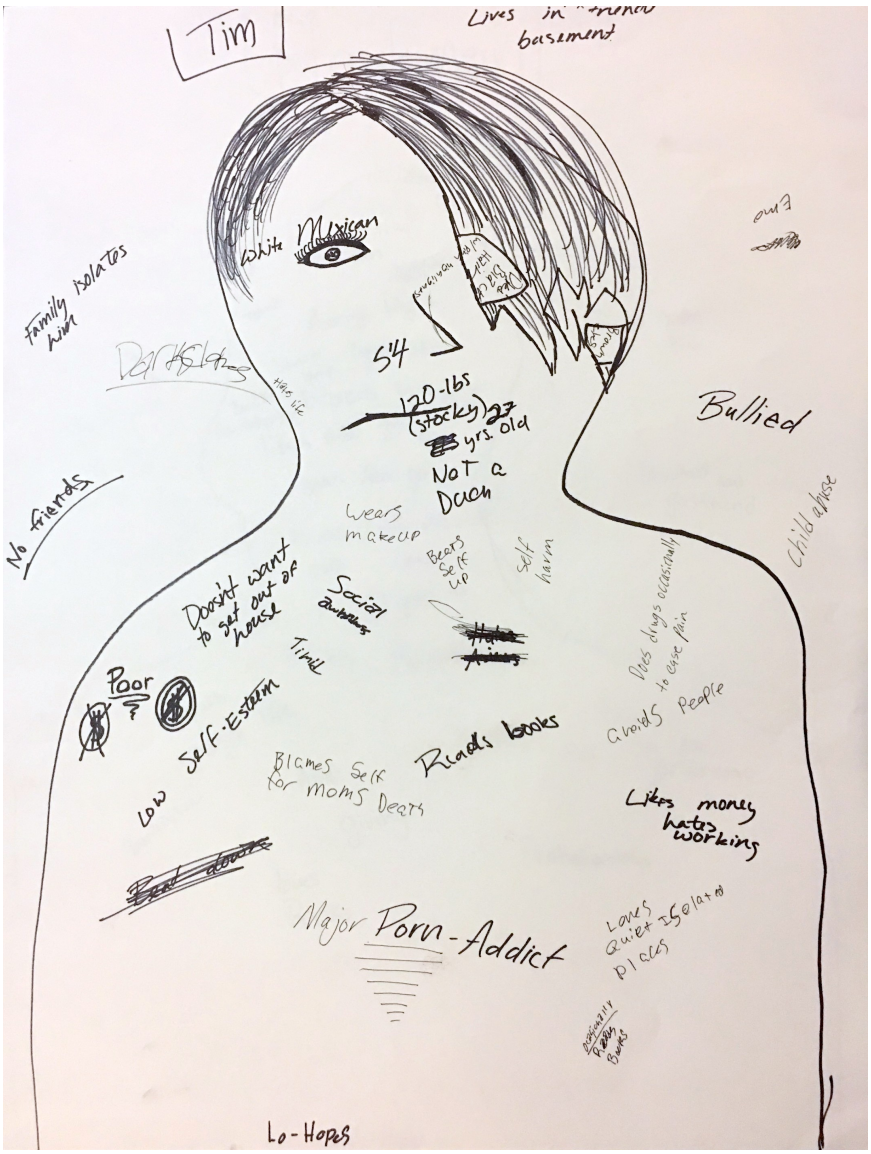

Figure 7. Role on the Wall: Tim

Next, the youth created Haukmein II (see Figure 7), a high hope individual who they describe as "17 years old, entitled, Mexican, 160 pounds, toned, light-skinned, Scottsdale rich, sucks at sports, Jewish/Catholic, a sex offender on probation who is smart, sensitive, enjoys life, and is devoted to his ASU girlfriend." The youth identify Haukmein's outside sources of support in his family and his devoted ASU girlfriend. They imagine that when people talk about Haukmein they say things like, "Nice guy,"

"He has the perfect life," "The guy with all the game," "I wish I was Haukmein." The youth say Haukmein has outside sources of support that help him in goal pursuit and they describe him as high hope because he is smart, sensitive, kind, giving, and optimistic.

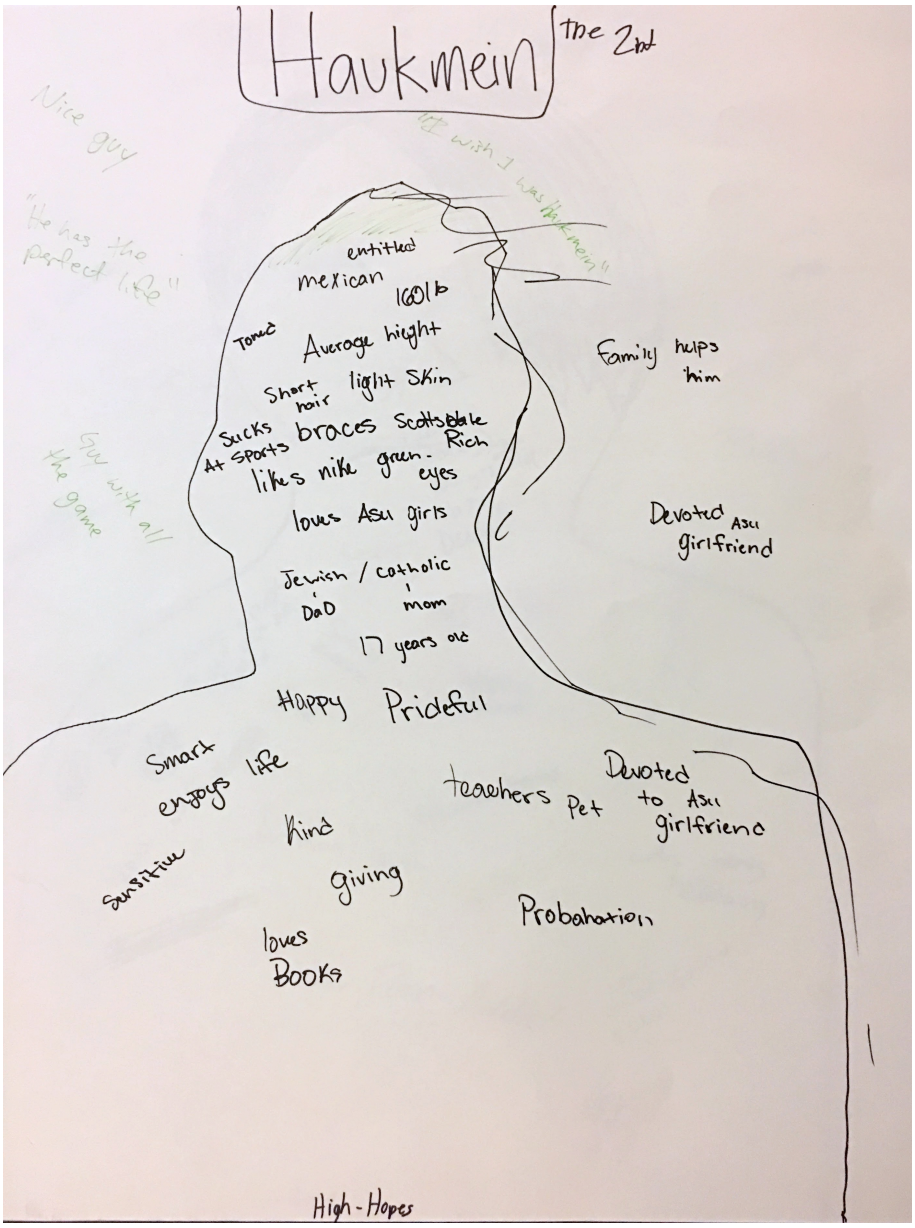

Figure 8. Role on the Wall: Haukmein

After creating the two characters, the youth participated in several drama activities to embody the characters, bringing them to life to experience, observe, and

examine their thoughts and interactions. First, we set up a lightning forum scene. Lee offered to play Haukmein and Marty volunteered to play Tim. The youth suggested the scene take place in a library where both characters meet while looking for, and finding, the same book at the same time.

The young men stood next to each other visibly searching for something. After a few seconds of scanning, they both spotted the book they had been looking for; they realized that they have been looking for the same book. Haukmein offered to sit and talk about how they might figure out a compromise and Tim looked a bit hesitant; he started to retreat. Haukmein noticed and asked if Tim would like to sit and talk about their mutual interest in the book. I had the actors pause and I asked the others if it seemed believable – they said "yes" for the most part. I asked for more feedback of what they saw in the characters or what they might suggest the actors try differently. Marty said that his character, Haukmein, is "just tired of *everything* in life." Neal said, "I would have just walked away by now if I was Tim." The same actors replayed the scene from the beginning incorporating the feedback. This time as Haukmein pursued Tim, Tim told him to stop bothering him. I paused and ask the others how that felt as spectators. They seemed less convinced and Evan offered, "He would be a lot more timid and scared of people, more timid and shy. I think he was too much of a douche." They replayed the scene one more time to incorporate the feedback. Tim appeared to be quite socially awkward this time; I noted that it seemed less like he was taking a victim stance and more like he was genuinely anxious about socializing.

Next time, to seek out more alternatives and understand the characters' motivations and choices a bit deeper, I asked the two actors to stay in character so they

could be "hotseated," a technique in which actors stay in character while answering questions from the spectators and facilitator. I asked Tim if he was interested in talking to Haukmein. Tim said that, "He seemed really nice." Tim said he gave up so easily because he "didn't want to talk to him." One of the spectators asked Haukmein how he is so confident. He replied, "Life's going good right now." "And if it's bad," he said, "I just find a way to work my way through the dark . . . everything happens for a reason."

The actors then dropped out of character so that they could comment on the characters from a more separated perspective. Lee said he used to feel this way and that it felt natural. We move on to discuss what the characters' self-talk might look like at this point. The group began to speculate and said that Tim tells himself he has failed at life throughout the week. He says things like, "I hope he doesn't want to talk to me," "He kind of sounded cool a little bit, maybe I could get to know him," "What's the point," "People always hate me."

We take this opportunity to try to put our knowledge of hopeful thinking to use by discussing how the characters might reframe this negative self-talk. First of all, the youth mentioned they believe that while Tim's attitude reflects a pointlessness, he still has a goal, some desire or need, even if subconscious, to make new friends. The youth then tease out some of the conflicts in Tim's thinking: "I should start having conversations with people and do more of the things I love like reading books." "It would be cool to have someone to talk to but he would not understand." The youth then reflected on positive and negative thoughts related to goals in their journals.

The following session, we improvised again with the two role-on-the-wall characters, this time improvising positive and negative voices of each character in order

to challenge the youth to explore and revise the more complex or contradictory thoughts of each individual. Marty voiced Haukmein's negative self-talk while Lee voiced Haukmein's positive self-talk, working to counter and revise the negative talk.

> Marty: You suck at guitar, you suck as a person, you can't hit the right note, the right frets.
>
> Lee: Everyone starts somewhere, you're good, you're a good person, don't worry you've got this.
>
> Marty: You should just give up because if you were great, if you were ever going to be great, you would be great by now. You let your parents down dude, you just suck. You should have started playing guitar when you were like five.
>
> Lee: Your parents still love you so it doesn't even matter. Everybody has different skill levels. You just need a lot more practice.

Then Marty volunteered to voice the positive self-talk.

> Marty: You know this isn't good, you know this isn't good.
>
> They're not doing anything but making your life miserable.
>
> You remember that dude you ran into in the library? Remember Haukmein?
>
> He can help you. You need some more people like him because those are guys that are gonna push you forward that are gonna push you away from all your bad addictions, that are gonna push you away from porn, from your drug addictions.
>
> You got this, you know what you want to do. You can believe in yourself. You need to believe in yourself.

What followed was an exchange between the positive and negative self-talk regarding the death of Tim's mother, something he still blames himself for. While the

negative voices encouraged Tim to give up and continue a downward spiral of negative ruminations, the positive voices emphasized finding better friends and additional resources to help deal with the pain and Tim's material struggles.

Marty said the positive voices seemed less believable because they seemed incompatible with Tim's frame of mind. Judging by everyone's reactions, Evan's negative comments were believable and impactful. James, Lee, and Aiden seemed most impacted by the comments and I spoke with them after. They were emotionally aroused as the situation and negative self-talk were realistic to them and hit close to home with their own experiences.

We used this opportunity to transition into finding those supporting voices in other people when they can't be found in own head. Most said they could relate to their own goals. Several mentioned Mr. Wright (therapist) as a source of support. Marty admitted, "I think I need to cut some people out of my life."

Masculinity

Throughout the program, youth invoked themes of masculinity when discussing role models and goals. For instance, Sam noted in his journal that he wants to, "Be a better, stronger man." Lee wrote in his journal that he wants to, "Become better than my father." Body image was a main goal for several participants, both for reasons of fitness and for reasons of living up to cultural standards by way of looking trim and fit. Some participants linked the notion of body image to masculinity in their journals and reflections.

Youth participants sculpted several abstract ideas into images during a group image exercise. I prompted the participants with a line one of them had written: "Boys

should not be abused, used, or toyed with." Silently, everyone moved into a circle surrounding Marty. Eventually, Marty took a low position curled up on the floor. Some of the other youth appeared to be trying to comfort him or shield him from abuse. Several youth had their hands raised over Marty and several others huddled close to him. I noted that what was absent from this image was the actual abuse. This image then looked like the effects of the abuse or the actual moment of abuse with the abuser absent from yet implied in the image. All the boys chose to create the image from the perspectives of the victims or perhaps, a united group representing one.

When asked why, the boys said the abuse is coming from the outside. They confirmed that they were indeed trying to comfort Marty by surrounding him and placing hands above him or on his shoulders as a show of support and protection. This image struck me a bit given the recent exploration and discussions of violence in improvisation. While I had expected one or more of the boys to embody some sort of perpetrator or threat, all the boys chose the perspective of victims working together against some unspecified outside oppression. This was one of the most powerful images participants made throughout the course of the program. Although previous sessions showed almost a default "playing" with aggressive masculinity, in this image they sheltered each other, provided support for each other against an outside source of aggression. This also says something interesting about play and the roles that individuals are willing to choose to experiment with. As in treatment, there is a notion of playing to expectations. This is metaphorical to treatment but in a drama session, expectations can be undermined, and in that rehearsal setting can become more plausible than in hypothetical scenarios.

Participants were then asked to make and revise the image of another prompt that was written by a youth: “boys should be aggressive.” The boys gradually formed an image of individuals punching each other at various levels. I said, “freeze,” and the youth took a moment to look around and process the image. I asked if they would consider this to be a healthy image of masculinity. They agreed with a resounding “no!” that this was not a healthy image of masculinity because it brought harm to others and consequences to the aggressors. When I asked why someone had written the prompt “boys should be aggressive” Evan answered – and several others concurred – that this aggression and violence is an expectation they are constantly bombarded with in movies, video games, and social media.

I asked the boys to reshape that image into an image of what they would consider to be “healthy” masculinities. Sam’s image did not change at all, he stood upright punching forward. The boys said the new image was healthy because it was boxing and was done in a controlled setting and as sport. I felt they stayed true to the point of "revision" as they took the essence of the first image—the aggression, violence, and active images—and revised the overall image into one that retained those elements but creatively redirected them. Two boys that had been facing and punching each other earlier had now turned noticeably away from each other and had smiles and raised their arms in “champion” poses. They said that they were “weight training” and “showing off their muscles.”

I asked the youth how the first image felt and they replied that the image felt, “violent” “depressing” “fun” “stuck.” When I asked them to compare the revised image to the original image, they said it felt like, “Ahh yeah!” “not so aggressive,” and “like a

jock." I felt they stayed true to the point of "revision" as they took the essence of the first image - the aggression, violence, and active images and revised the overall image into one that retained those elements but creatively redirected them. Although the revisions shed their violent or "unhealthy" overtones, they still remained quite normative according to notions of hegemonic masculinity and also according to the cultural expectations the youth mentioned at the beginning of the section. In one respect, the youth identified one of the often-glorified yet unhealthy depictions of masculinity and the risks of fighting (getting injured, injuring others, getting in trouble). Alternately, their revisions reflected well-established dominant cultural norms of masculinity. The youth seemed to be citing in still imagery the most recognizable tropes of masculinity – those most culturally prevalent. I also believe that the youth were thinking in relational terms and expressing in an oppositional manner: masculinity is that which is not femininity.

When compressing masculinity into a single icon, the youth seemed to automatically cite those dominant notions although in previous sessions they had expressed many interests that are culturally considered to be more neutral or even feminine, such as painting, writing, music, baking, et cetera. This seems to reflect a gap between observed masculinity and endorsed or observed masculinity assessment scores, although these images reify those dominant notions all the same. In terms of the participants' real lives, enacting dominant masculinity benefits the individual as a defense mechanism, a firm impenetrable wall that masks both weaknesses and vulnerabilities. Young males often enact dominant masculinity as a logical choice to benefit from cultural capital, protection, and social acceptance instead enacting what they actually believe to be a more positive masculinity. The assessment questions relay performances

of masculinity that value self-reliance, competitiveness and an avoidance of vulnerability. Marisa M. Smith asserts that these beliefs act as barriers in mental health settings and clinicians face the challenge of dispelling the belief that treatment is a sign of weakness (Rosenfeld and Faircloth 2006, 184-185). Smith argues that these concepts can be leveraged by making expressiveness appeal to traditionally masculine values like reason, logic, and self-control: "Under the therapeutic gaze, masculinity emerges as both an obstacle to mental health and a malleable subject" (Rosenfeld and Faircloth 2006, 202). Creating spaces of community and group trust can potentially bring about therapeutic sharing through storytelling and can eventually lead to participants feeling safe to express themselves without masking vulnerabilities.

The image theme, "boys should not be abused," came from an earlier prompt in which I had each youth take two to three slips of paper and write a response to the prompt "Boys should ____" (See Figure 8). Some responses were fairly neutral in relation to gender norms and some reified those existing expectations ("Be polite and respectful to females," "Respect women," "Be Gentlemen"). More rare, were those that seemed to reject gender norms ("Not hide their emotions," "Feel confident expressing themselves," "Not hurting others/Have a role model," "Stop hiding their feelings").

Respect staff
“Read more often than not”
“Be polite and respectful to females”
“Not be discriminated against by girls”
“Be allowed to have fish”
“Listen”
“Be careful”
“Not hide their emotions”
Not be on probation
Not be sad but glad for they are here and not in tears
Be able to watch football
Not be jerks
Not be abused used or toyed with
Should be able to have pictures from the past
Be able to call who ever they want
Feel confident expressing their feelings
Treat women with respect
Be crippling depressed
Be able to go to church
Respect staff intern for she is respectful to them
Keep it in their pants
Play
Respect women
Not hurt others/have a role model
Stop hiding their feelings
Be gentlemen

Figure 9. “Boys Should _____” Prompt Responses

Given their present understandings of masculinity, participants responded then to “Masculinity is _____” and “Masculinity could be _____.” These responses were all quite short in comparison to the “Boys should” prompt, possibly because the responses to the latter category were written while responses to the two former were given orally. The emphatic tone of participants’ verbal delivery, suggests they regarded those dominant ideals of masculinity with contempt (Figure 9). A majority of the “Masculinity could be”

responses (Figure 10) showed a revisionist attitude and seemed to support participants' dissatisfaction with those cultural norms.

"Bullcrap"
"A joke"
"In the head"
"Fake"
"Stupid"

Figure 10. "Masculinity is _____" Prompt Responses

"Perception"
"Sexist"
"False"
"Awesome"
"Removed"
"Improved"
"Needed"
"Changed"

Figure 11. "Masculinity could be _____" Prompt Responses

These attitudes seem evident in the masculinity ideology endorsement scale (Table 9) as scores decreased for five of the eight participants. Four of the eight participants showed a decrease in adherence to those standards of masculinity ideology (Table 8). Of the five who showed an overall decreased in their level of endorsement, two actually showed an increase in adherence to the standards of dominant masculinity ideology. Considering the tone of the qualitative responses, the assessment scores support the fact that although a majority of participants do not endorse dominant notions of

masculinity, many still adhere to them. This could be because young males in general often tend to adhere to these norms to avoid bullying or alienation or to reap the social benefits of hegemonic masculinity as a hierarchy. The fact that individuals often react against dominant masculinity while simultaneously reaffirming it suggests internal conflict regarding gender ideals and performance and could potentially complicate goal articulation and pursuit processes as they relate to male role models or becoming the "ideal man."

Table 8. AMIRS Adherence (Masculinity) Scale Scores

ID No	Group	Psuedonym	AMIRSadherence pre	AMIRSadherence post	dif
003	Experimental	Michael	29	17	12
004	Experimental	Sam	33	24	-9
005	Experimental	Aiden	22	23	1
007	Experimental	James	12	20	8
008	Experimental	Neal	32	22	-10
009	Experimental	Evan	20	20	0
011	Experimental	Marty	15	16	1
012	Experimental	Lee	18	13	-5
013	Control		21	30	9
010	Control		35	30	-5
002	Control		21	18	-3

Table 9. AMIRS Endorsement (Masculinity) Scale Scores

ID No	Group	Psuedonym	AMIRSendorsement pre	AMIRSendorsement post	dif
003	Experimental	Michael	35	16	19
004	Experimental	Sam	32	24	-8
005	Experimental	Aiden	26	22	-4
007	Experimental	James	18	15	-3
008	Experimental	Neal	31	19	12
009	Experimental	Evan	13	20	7
011	Experimental	Marty	14	15	1
012	Experimental	Lee	13	14	1
013	Control		19	27	8
010	Control		29	24	-5
002	Control		18	18	0

The qualitative data suggests that most of the participants did not buy into, or had even been hurt in the past, by culturally dominant forms of masculinity. Multiple participants cited male role models as their heroes or ideal others. Multiple participants cited what they considered to be sage advice they had received from their male role models, often regarding how to treat women. This advice on how to treat women was later reflected in drama work regarding what the youth feel as expectations and what they adhere to. Such treatment toward women ranged from chivalry and being emotionally available in relationships to negative expectations of young men such as being overly

concerned with “huge biceps and muscles” and “only caring about drugs and women’s bodies.”

Youth participants wrote things they hear about young men including: “don’t be a bitch,” and “don’t be such a girl.” When incorporating these lines into improvisation, youth did so as a strategy toward demeaning other male characters. C.J. Pascoe writes about this strategy in her book, *Dude, You’re a Fag* (2007), asserting that in American youth culture, such terms are not a product of heteronormativity alone, but rather a combination of those heteronormative expectations with a cultural fear of being feminine. Pascoe refers to this fear as effeminophobia. This fear of timidity, or lack of aggression, is often met with derision and aggression as participants reflected in improvisation chiding each other to “grow some hair on your balls,” or “grow a pair!” While most of the participants seemed to react against these strategies when out of character, they all agreed that they were realistic and usually acted as an oppressive force when pursuing their goals and when appraising their identities and abilities toward accomplishing goals.

This is not to say however, that participants agreed to take a victim posture when discussing and confronting these cultural expectations. Participants referred to such expectations as “bullcrap,” “fake,” and “stupid,” and made several revisions to these dominant ideas through improvisation. From playful strategies like creating parody of such narrow thinking—Marty and Lee portrayed the relationship as embellished and confusing in order to capture the ridiculous nature of the “don’t be a bitch” strategy—to symbolic revisions—substituting a hug in place of violent exchanges and revising “unhealthy” masculine body sculptures into “healthy” ones—participants actively showed their awareness of and confrontation with forms of hegemonic masculinity. I

noted these symbolic resistances seemed like acts of resilience drawn from participants past experiences and interactions that impacted past thought patterns. Specifically, participants displayed a greater sense of self-awareness as they drew from unhealthy images of aggression and then toward more gentle and vulnerable gestures.

Intersectional considerations of race, ethnicity, and power relationships, influenced the ways in which boys perceived their individual identities and goal pursuit processes. However, notions of race and ethnicity really only emerged in response to a specific prompt regarding how the factors affect goal pursuit processes. In verbal and journal responses participants spoke of culture-specific celebrations as motivation toward achieving their goals. Participants' limited amount of racial and ethnic feedback could possibly suggest that this program's primary focus on individual change could create a sort of "universal" vision of an individual and his goals, or such a phenomenon emerging perhaps from therapeutic treatment, but I was surprised these factors were not a larger part of the participants' identity reflections, especially given the racial diversity of the group. The program's limited focus on race-specific prompts could also contribute to the limited discussion. In terms of power, however, image work and sculpting gave participants a time to reflect on their bodily gestures and control in an environment safe for appropriate touching. Participants' reflection and control of the body seem important to this group particularly because they have strict rules against touching each other or coming into contact with others in public (as terms of probation). Limited touch rules create the dual consequence of a longing for physical contact and an internalized state surveillance as participants could fail a polygraph and risk unsuccessful discharge from therapeutic program if they violate these rules. If limited control of one's own body

dominates the space of everyday life, then perhaps physical forms of drama can serve as important forms of expression only possible in this particular space.

The findings suggest that notions of masculinity may play a greater role in the goal pursuit process than I had originally anticipated. Notions of masculinity seem to influence the individual's belief in his ability to plan for, pursue, and accomplish his goal. Youth participants cited male role models, the desire to be an ideal version of a man, and socio-cultural expectations for young men as being influential in certain decision-making processes. Furthermore, some of the cultural expectations placed on young men require acts of resilience and resourcefulness to rise above the potential negative effects. These findings also suggest that the intervention created a space where youth experienced a sense of community based on trust relationships, support, and mutual experiences. As the sessions progressed, participants established sense of community that gradually eroded defense mechanisms and made way for displays of caring and vulnerability. The youth reported to often adhere to dominant forms of masculinity, even when disagreeing with the concept, however, when they established a form of community, the youth performed alternative forms of masculinity that were vulnerable, emotional and as in the group image example, protective.

Relationships Between Hope and Other Protective Factors

Correlation results showed a strong positive correlation between hope scores and cognitive flexibility scores significant at the 5% level. With a coefficient of 0.77568021, there is a strong pattern emerging with cognitive flexibility scores increasing as hope scores increase correspondingly. The p value of 0.0237 indicates greater than 95% certainty in the correlation. There was also a strong negative correlation between hope

scores and perceived stress scores. The correlation strength of -0.62458345 indicates an emerging pattern of perceived stress decreasing as hope increases. The p value for this test (0.0978) indicates slightly greater than 90% confidence in this correlation. In other words, there is only a 5% and 10% chance, respectively, of errantly rejecting the null hypothesis although the null is true. We would most logically accept the alternative hypothesis in both situations that there is a strong correlation with at least 95% and 90% confidence, respectively. Clearly these patterns exist in this data, however, with such a small sample size I hesitate to draw generalized conclusions about the entire population. Additionally, correlation is non-resistant to outliers, so this number is greatly affected by any inconsistencies in the data, especially in a small data set.

The articulation process has been important as participants talked about all the goals they had and discussed the specifics of each: why is it important? Who can help/hinder? How will I know when I've attained my goal? What happens if I do? What happens if I don't? This also leads me to believe that the process of reflection is instrumental for improving self-esteem, as attaining goals may not have necessarily been new for the boys but thinking about attaining goals and the work that led to those goal attainments seemed to lead to stronger beliefs that they could accomplish things. A large part of the learning identified by the participants was the practical matter that they had never actually articulated their goals in a way that included thinking of clear goals, obstacles, and possible pathways/sources of support. Enacting strategies seems to be a positive method.

I ran correlation tests comparing hope scale scores with the scores of the protective factors (cognitive flexibility, resilience and self-efficacy). In addition, I

compared hope scale scores with masculinity scale scores and perceived stress scores. The first number is the r-value, the Pearson correlation coefficient and the number in parentheses is the p-value to demonstrate significance (see Table 9). A strong positive correlation between hope scores and cognitive flexibility scores significant at the 5% level suggests that as hope increased for the participants, cognitive flexibility likewise increased. A strong negative correlation between hope scores and perceived stress scores significant at the 10% level suggests that as hope scores increase, participants' perceived stress decreases. The small sample size does not support claims of causality regarding these correlations, but highlights relationships strong enough to consider in greater detail through future research.

Table 10. Correlation Results

Correlation between Experimental Hope dif and Experimental cogflex dif	0.77568021(0.0237)
Correlation between Experimental Hope dif and Experimental CYRM dif	0.10047056(0.8129)
Correlation between Experimental Hope dif and Experimental PSS dif	-0.62458345(0.0978)
Correlation between Experimental Hope dif and Experimental RESE dif	0.3052666(0.4622)
Correlation between Experimental Hope dif and Experimental AMIRSadher dif	0.46864723(0.2415)
Correlation between Experimental Hope dif and Experimental AMIRSendor dif	-0.082063269(0.8468)

Ensemble

There were several instances in which the ensemble appeared to be strong, trusting, and even supportive, although the two houses occasionally displayed antagonism, both passive and active. If KR is there first they say something along the lines of "here comes the UT bums," or, "lock the doors!" Before another session, Sam asked (clearly referring to UT boys), "can we kick out members?"

When ensemble did not function well, predictably, the work suffered. Characters were not fully fleshed out with multiple perspectives due to a feeling of standoffishness or reactions of "shutting down." Improvisation scenes became distracted when

participants inserted side jokes or antagonistic comments. Luckily, this occurred on only two or three occasions, but it serves as a reminder of the extent to which solid artistic work depends on levels of group trust and commitment. Additionally, one of the more generalizable takeaways from this program is that, although only a small percentage of group idiosyncrasies may be accounted for beforehand, the coordinators and facilitators must do some homework to learn possible dynamics such as this as well as some of the idiosyncrasies of the youth culture.

Youth Participant Engagement

While overall, the participants seemed engaged in the drama work, journaling, and discussions, I noted times when participants seemed either disengaged or engaged beyond their normal participation. In terms of engagement, I would say that journal reflection was highly effective for some and less effective for others. As the sessions progressed, I realized that while the quiet time is helpful, several of the participants wrote more when there was side-coaching during the journal reflection time. In terms of journal prompts, those that were simple and direct were highly effective in eliciting responses. Alternately, those prompts that required defining key words and phrases seemed to raise questions from participants but seemed to inspire participants to write for a greater amount of time. I think both styles have merit and utilizing a combination of the two was effective.

I had not considered viewing the improvisation sessions as goals. If I were to do this project again, I would add group reflections regarding the improvisation exercises and overall skills as goals. I would also incorporate a rubric that youth could use to evaluate themselves to see how they progress in improvisation/acting skills. The artwork

creation process could be given greater weight as a goal pursuit process. I facilitated this in a more informal manner but did receive feedback from participants regarding the quality of their work.

Limitations

As mentioned in the quantitative analysis design and results, sample size (experimental: n=8, control: n=3) limited this study's statistical power. Such a small sample size affords little statistical po`wer but still serves as a first step toward developing further research with larger sample sizes and thus, greater statistical power. The sample group consisted of volunteer participants instead of a random sampling usually considered ideal for quantitative analyses, as they tend to be more truly representative of the population. Finally, the quantitative research consisted of self-report data, in which validity is subject to scrutiny for reasons of each assessment-taker's honesty, introspective ability, and understanding of the assessments. I ran a number of assessments hoping to study the effectiveness of the intervention related to the hope construct, first and foremost, but also to study the effects of including subject matter based on identity, masculinity, resilience, et cetera. While the statistical analyses of these various correlations yielded no statistical significance, I remain confident that some of these attributes/skills were improved among at least some youth participants and will be explaining in greater detail through qualitative data analysis.

Another limitation was attrition. Jory, Damon, and Brian dropped out. Jory successfully completed treatment and moved to a transitional house while Brian had progressed far enough (almost completed) to go on overnight weekend home outings. Damon stopped coming to group because he did not like journaling and was close to

completion of treatment as well. For the future, I will plan more strongly on how to deal with participant attrition. I encountered both positive and negative attritions through the course of this program. One of the youth was detained (arrested) after attending only two sessions. I destroyed this particular quantitative data set but I kept the qualitative notes from this participant, as qualitative research tends to follow a different set of rules for dealing with participant attrition. I also felt it important to retain this youth's qualitative data set as this data was a part of the "moment" that could not have existed in the same way without the participant's presence. To exclude the quantitative data seems like a necessary exclusion, while the exclusion of qualitative data feels more like erasure.

5 CONCLUSION

The purpose of this study was to evaluate the impact of a positive psychology based applied drama intervention on the cognitive processes of eight adolescent males living in a behavioral health treatment facility for maladaptive sexual behaviors. Suicide is a pervasive problem among young people in the United States as the second leading cause of death among youth aged 15-24. Trends indicate suicide among this age group has steadily increased over the last few years. Further, research indicates that hopelessness is a common characteristic of young people who ideate and attempt suicide. Researchers and prevention experts call for more frequent and extensive work to build protective factors such as hope, resilience, flexibility, and self-efficacy through intervention and prevention efforts.

Arts-based programs are unique in their ability to incorporate alternative modalities to talk therapy and verbal expression: formats within which individuals can explore, respond, and reflect nonverbally. Research suggests that individuals who have experienced severe or prolonged trauma may actually store traumatic memories in the right cerebral hemisphere making declarative verbal expression of these memories difficult (Klorer 2005, 216). The tools of dramatic expression are well suited for expressing thoughts and feelings through imagery and movement and thus elevate the possibilities of communication by expressing what is difficult—if not impossible—through words alone. Theatre and drama offer the opportunity for participants to express themselves creatively in various forms of storytelling. In the bracketed space of theatre-making, youth experiment with roles, strategies, and outcomes in a space that is not their lived reality, but not *not* their lived reality as they carry with them their lifetime of

embodied knowledge into a space of fictitious, yet plausible, improvisation and play. Youth borrow from real life experiences to symbolically represent the present as well as possible future achievements.

Hope in Theatre and Drama

As artists, we use the word *hope* often—to describe our programs, to illuminate the themes of our work, and to make claims about efficacy. In most cases we use the word *hope* and assume a common understanding between participants, our program stakeholders/funders, and artists themselves, thus foreclosing any discussion or problematization of the term and furthering its ambiguity and practical value as a theoretical framework for change in interventions. By looking at hope through its pedagogical, performative, and utopian dimensions, combined with the practical considerations of hope as a process, we can perhaps approach a more nuanced and precise understanding.

In Chapter 3 of *Pedagogy of the Oppressed*, Paulo Freire discusses the importance of dialogue in pedagogy and asserts that such dialogue cannot occur without the presence of love. For Freire, love is not a sentimental concept, but a practical foundational pretext necessary for dialogue to occur. Freire describes dialogue as an act of bravery, an act of freedom (2013, 90). In addition to love, humility, and faith, Freire asserts hope as a *sine qua non* of dialogue.

> Hope is rooted in men's incompletion, from which they move out in constant search – a search which can only be carried out in constant communion with others. Hopelessness is a form of silence, of denying the world and fleeing from it. The dehumanization resulting from an unjust order is not a case for despair but

for hope, leading to the incessant pursuit of the humanity denied by injustice. (2013, 91-92)

Freire goes on to say that dialogue is an active pursuit carried out by individuals seeking to be more human through attaining justice – a pursuit that would be an empty endeavor without hope.

While Paulo Freire's notion of hope and hopelessness are of a more social nature and seek to create solidarity and galvanization toward change, we can borrow its conceptual motivation against dominant ideologies—for instance, young men's struggles against restrictive forms of masculinity. Dominant masculinity ideology affects the ways young men perceive themselves, set goals, and the perceive possible options for pursuing goals. Such notions penetrate through popular culture, but even more indelibly by role models and peers. Hope through dialogue then requires a time and place for rehearsal without social consequence before being successfully enacted. I argue that performance offers a time and a space to imagine and rehearse ideal thought processes and behaviors at the level of the individual as well as the collective.

Time and space are crucial components of utopia for Jill Dolan and Michel Foucault, just as they were crucial for the theorizing of José Esteban Muñoz. For Muñoz, hope was a crucial aspect of utopia in performance as well as futurity, which forces spectators to reflect on the present in terms of the goals for the future: "These glimpses and moments of contact have a decidedly utopian function that permits us to imagine and potentially make a queer world. Such a criticism would work by allowing us to see "the future in the present..." an allusion to the performative aspect of Kaprow's "happenings" (1999, 55). Similarly, for Jill Dolan, utopian performances, "describe small but profound

moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like..." (2010, 5).

Dolan then elaborates performativity, through invoking ideas of J.L. Austin, Elin Diamond and Bertolt Brecht, among others. For Dolan, performativity exists largely as potentiality to imagine the possibility of different present and future through the embodiment that performance offers. So, in Austin's sense of the performative, which accomplishes something through its utterance, Dolan's performative articulates the ability of performances to make tangible that which does not yet exist – the embodiment of potential. Dolan describes this as, "the promise of another dimension of existence..." (2010, 6), a promise that can be, and often is disappointed (2010, 5) just as Bloch's idea of promise is often disappointed, yet is "indispensible to the act of imaging [sic] transformation" (Muñoz 1999, 9).

In terms of space, Dolan envisions performance as a site for discourse and the formation of community. Each spectator at a theatrical performance, for example, becomes a part of the audience-as-community, a phenomenon that Dolan describes as *intersubjectivity* similar to Victor Turner's communitas, in which an individual feels that they are a part of a group through a feeling of cohesion and emotional belonging (2010, 11). Dolan's collective experience finds utility in the realization toward change; specifically, the utopian performative inspires individuals to create change through human agency inspired through affect (2010, 15).

Taking into account the various theories of hope in performance and pedagogy, both applied and purely theoretical, I argue that applied drama interventions in behavioral

health synthesize the individual utopic vision with the collective utopic vision. As a court-mandated diversion program, my research site is a space imbued with the utopic views of society and the utopic views of the individuals. The political ideals of safe, crime-free society and human rights ideals of rehabilitation merge to make possible the space of my research site. Behavioral health clients' individual utopic visions often align with the aforementioned social vision, as the clients too desire safe home lives, school lives, healthy relationships, and opportunities for rehabilitation. Like theatres, residential treatment spaces can be theorized as "utopic" and, more specifically, "heterotopic." Both are "heterotopic" in nature as they are "other" places, spaces demarcated with special boundaries within society[12]. The "othering" of such spaces has the dual effect of creating a special community while separating that community from the rest of society—the consequences of which, in this case, influence individuals' self-perceptions.

Etheridge Woodson et al refer to bracketing as a dialectical process that is a part of reality as well as apart from reality. As a dialectical process, then, the thesis can be considered to be real life experience in the performers' memories. The antithesis is the world of actions created while in play. The synthesis then, is the reconciliation of these two worlds and its significance lies in the fact that participants can use this experience to reflect on their own life experiences and furthermore, they can use this knowledge to imagine alternative actions to future situations. As the foundational premise upon which

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[12] Michel Foucault describes heterotopias as "enacted utopias." Heterotopias are actual physical spaces whereas utopias are not real. Foucault offers a wide range of heterotopia examples, but for the purposes of this research, heterotopias are significant as they are real spaces imbued with utopic goals and that they are created in acts of "othering."

play and play-making are built, bracketing allows participants the opportunities to safely take risks and experiment with the utopic, "what if," aspect of theatre.

Through play and dialogue, applied drama offers a time and a space for trial and error processes mirroring real-life experience. Through individual reflection and group processing, emotional content becomes a future-directed, goal-directed energy. Furthermore, in taking from Snyder's concepts of hope, goals link with their emotional content moving beyond pure optimism or utopic vision and into an action-oriented plan that is then subject to iterations of revisions in order to develop practical, reflexive/responsive action that still maintains the emotional, utopic motivation.

Contributions to Knowledge and Interventions

This research project contributes to existing knowledge and best practices regarding arts-based intervention/prevention techniques. Improvisation can be incorporated as an effective tool for evoking qualitative data responses resulting in deeper inquiry into certain questions, themes, and situations. This progressively deepening improvisation process is the drama researcher's equivalent to the follow up questions utilized in qualitative interviewing frameworks. In this process, the researcher follows his/her instinct of asking: "what did you mean by that?" "Can you tell me more about that?" I found multimodal approaches advantageous in that I could ask a participant to answer a question through multiple modalities and thus, potentially tease out multiple perspectives from each young man.

My research has a high level of transferability and has shown positive outcomes in an educational setting as well as behavioral health setting. This suggests promise for social impact in the aforementioned areas working with groups of youth, "vulnerable"

youth, and potentially adults in a variety of settings. This program can be useful for helping individuals articulate goals, and explore hope, flexibility, and identity. Specifically, my hope is that suicide prevention strategies can someday utilize this program or the framework elaborated in this research as a part of overall prevention efforts.

Jenny M.Y. Huen, et al, assert that hope and hopelessness are related, yet distinct constructs and hope has the potential to act as a resilience factor to "buffer" against suicide ideation. They conclude by suggesting that future research and prevention efforts may use the hope construct to moderate the effects of hopelessness (15). The World Health Organization stresses that there is no single solution for suicide and suggests multilayer intervention models that researchers and practitioners must, because of the high stakes, rigorously evaluate for empirical evidence (*Towards evidence-based suicide prevention programmes* 2010, v-vi). I believe my research marks a "first step" toward more rigorous evaluation regarding the potential of hope-based applied drama programs as a component of suicide prevention strategies. I believe I have demonstrated the ability of applied drama to facilitate understanding of hope and move beyond hopeful thought into hopeful action. Furthermore, applied drama uses embodied learning, and therefore provides participants opportunities to explore hopeful thought while also rehearsing hopeful actions in spaces safe for risk-taking through trial and error.

Recommendations for Future Research

I make three recommendations for future research. First for research clarity and statistical power, I recommend a larger sample size. Intervention programs and more specifically, arts intervention programs are usually small in sample size due to their

nature and to the partner facility's restrictions that may not permit many participants to join since it is not more rigidly linked to client's therapeutic goals. A larger sample size would serve as a more accurate representation of the population and would allow for a greater chance to draw generalized conclusions.

Second, I recommend flexibility in programming framework, allowing facilitators to use their expertise to suggest new directions for thematic exploration. I believe that following too strict an agenda could restrict the directions participants might want to take the drama work. Another example regards spending extra time when needed on certain activities. When the youth worked on their "I am" poems, they were originally meant to be simply catalysts for the drama and for future journaling. Given the negative nature of many of the poems and the way that negative thinking reflected negative self-talk, I decided to spend some time having the youth revise their journal entries as an act of rehearsing the revision of negative self-talk into positive self-talk. Occasionally, such opportunities emerge to further develop drama work while still furthering progress toward the overall objectives and having flexibility is optimal to accommodate such opportunities.

Finally, I recommend a confidence-specific assessment so confidence can be measured as a protective factor as well. Participants mentioned specifically that they felt more confident in themselves regarding goal pursuit and in difficult interpersonal interactions after the intervention. Therapists both mentioned they noticed an increase in the participants' levels of confidence. During one exercise, youth participants embodied and told the stories of "the opposite of me," in which they moved through the space and interacted with each other as a character that they see as the opposite of their current

personality or behavior. Each participant mentioned that confidence was a major component of their opposite. Further processing led to participant comments regarding the importance of confidence in goal pursuit and attainment. Participants mentioned that they felt a sort of empowerment from embodying a confident character and a sense of being able to accomplish anything. Again, in a cyclical or recursive model, goal attainment feeds positive thinking regarding pursuit processes (i.e. – confidence) and vice versa. Confidence was not just the resulting character or ideal figure, but the performative vehicle toward accomplishing that persona. The participants experiencing feelings of confidence through movement and character-based interactions was perhaps the most striking aspect of that exercise as the notion of confidence moved beyond a discussion and into the realm of experiential learning. Confidence, it seems, can be accessed at a deeper more meaningful level of emotional arousal through dramatic play. Although confidence is a part of the emotional feedback loop, including a metric to associate with the qualitative data regarding confidence would be helpful for a more comprehensive understanding. Furthermore, I argue that dramatic improvisation, as a rehearsal for future actions, helps participants find those connections between voice, bodily movement, and thought toward interactions in which they not only work toward goals, but experience the joy of goal fulfillment.

Final Word

The overall engagement and participation of the youth observed in this particular program suggests potential for this drama-based intervention for engaging with adolescents in a space of creativity and play. Qualitative research findings suggest this program has potential to enhance young peoples' abilities to plan and approach goals.

Participants learned to effectively map out and pursue their goals in a practical way by practicing techniques of articulating goals, planning goals, and enhancing flexibility and resilience when predicting and encountering obstacles. By exploring the emotions and thought processes associated with success and failure, the youth reported feeling more equipped to approach new goals. Youth participants self-reported feeling increased confidence and this was supported by the therapist interviews in which they also reported noticing increased levels of confidence in the participants. Quantitative results suggest that although all participants' hope levels increased over the course of the intervention, more research is needed with larger samples to make generalizable results. There also appears to be potential in further investigating other protective factors as significant trends appeared in correlations between hope and cognitive flexibility and between hope and perceived stress. Qualitative results suggest the effectiveness of this intervention in enhancing overall levels of hope and confidence in their abilities to plan and pursue goals while articulating potential obstacles and sources of support.

In terms of masculinity, youth participated in the program in a way that allowed them to reflect the cultural expectations they are subject to while also playfully parodying and revising dominant notions of masculinity. The fact that half of the boys reported not endorsing dominant masculine performances yet still adhering to them reinforces the assertion that boys can often expect social benefits like acceptance and protection in social situations. From a qualitative perspective, the same held true. In the earlier sessions, especially when we began creating group images and improvisations, youth participants seemed to default to aggressive competitiveness and violence. As the sessions progressed, displays of masculinity became much more nuanced and vulnerable,

even communal in a protective sense. In typical drama residencies the first few sessions focus on group dynamics and building trust relationships through a sense of ensemble. Building trust and ensemble means lowering individual defenses, disarming those default reactions that individuals enact out of shyness or as defense mechanisms. In this project specifically then, trust and ensemble grew in parallel to growth in the boys' abilities to become familiar with expressing themselves through drama thus lowering defenses and showing gradual increases in displays of vulnerability and protective masculinity. While cultural masculine expectations fueled some goals—the perfect body, being the "ideal man," being "better than my dad"—it stood as opposition to other goals like succeeding in treatment and forming healthy relationships.

Careful, planned action resulted, in almost each case, in successful goal attainment. When participants mentioned reactive actions they usually negatively affected their goal-pursuit progress. While these reactive actions are not planned, and therefore not goal-oriented, they still matter to the extent that they negatively impact progress. Unfortunately, such reactive actions can only be planned and rehearsed in improvisation to a certain extent that cannot encompass all real-life possibilities. Improvisation does, however, offer a certain level of transferability when emphasizing responsive actions (goal-oriented, planned) versus reactive actions (unplanned, negatively goal-related). For this reason, I stress that responsive goal-oriented actions should be articulated to the greatest extent possible while rehearsing the skills necessary for responsive actions in relation to obstacles or surprise events. For example, Neal had fully articulated his goals of reuniting with his family through journaling and through revising his "I am" poem. Neal reflected on potential obstacles and strategies in his journal and in improvisation

exercises and went on to consider various ways he could both take action and monitor the ways he perceives obstacles, failures, and successes. Participants' reflections in the final session, along with the therapists' final interviews, suggested that participants experienced a growth in confidence in their goal-planning and attainment abilities throughout the course of the program.

Research suggests that mentorship is fundamental in forming trust relationships with youth in treatment settings and helping those youth form positive habits (Hurd et al 2010, Zimmerman et al 2002). Multiple staff members – including one of the house managers – participated in the group sessions. Their willingness to participate in activities and even goals journaling seemed to reflect the kind of mentorship culture at the facility and may have even aided in the participants' investment. However, the opposite may also be true, as youth may feel pressured into participating by the presence of staff members. For this reason, one therapist chose not to observe the sessions: "Trust me, you don't want me there." He felt his presence would have a negative effect on the youth volunteers' participation. I gave the other therapist, Mrs. Guerra, the option of observing our sessions but she declined due to personal scheduling conflicts. I did not observe any staff making any pressuring remarks to the youth aside from encouraging them to focus or pay attention occasionally.

Before the program began I made the decision to participate in some of the activities as well. While I facilitated most of the time, I participated in journaling my goals and charting my overall success and struggles with goals. During our check-ins I shared my goals and progress related to weight-loss and fitness, music, and learning. My participation seemed to have a positive effect. During our final session, as we reflected as

a group, Evan said he was inspired by one of my goals that I had been pursuing. I had been learning "The Flight of the Bumblebee" on my guitar and had shared my progress with him after one session. He said that "Man, if you can set your goals and do that, I feel like I totally can too!"

A final key assertion regarding the advantage of utilizing dramatic play such as improvisation and character creation in intervention programs: my research suggests that performance is unique in its ability to enable participants to access feelings associated with storytelling of past and potential future events. In dramatizing past events, participants can re-experience the feelings of satisfaction and self-efficacy regarding past accomplishments. This feeling helps participants locate and access motivation and self-efficacy to apply toward future goal pursuit. The dramatization of future events such as goal attainment serves as a practical method for rehearsing future actions in plausible real-life scenarios while experiencing positive emotional arousal related to goal attainment. In other words, when positive emotional content combined with ideas that inform proactive and responsive actions tend to lead to a sense of confidence and control in relation to goals.

As intervention trends seem to increasingly embrace more positive models (strength-based, asset-based, positive youth development, etc.), we should keep in mind the overwhelming power of positive emotional arousal toward behavior change. As Etheridge Woodson, et al point out, emotional response is crucial as people tend to attach specific emotions to certain behaviors and thus, there is great promise in the prospect of replacing feelings of dread, for instance, with feelings of joy (2017, 477). Dramatic play offers participants unique, safe opportunities to become emotionally aroused. Given the

proper framework and context, dramatic arts interventions offer unique potential toward behavioral change by encouraging youth to replace negative emotions such as fear of failure with confidence, self-efficacy, and the joy of goal attainment.

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APPENDIX A

INTERVIEW QUESTIONS

A THERAPIST/CLINICAL DIRECTOR INTERVIEW QUESTIONS

Pre-Intervention
In what ways could your clients benefit from increased protective factors including hope, cognitive flexibility, resilience, and self-efficacy?
How do you currently see these factors in relation to your clients' behaviors?
What kinds of goals do you encourage clients to strive for?
What are some difficulties clients tend to have when planning and working toward goals?
What are some examples of assets clients have in terms of building protective factors?
What are some things that make clients feel invested in their efforts?
How do their identities (young men, sex offender, etc.) affect their levels of hope?

Post-Intervention
What kind of impact do you feel this curriculum has had on participating clients' thinking and behavior?
What types of behavioral changes have you noticed over the past ten weeks?
Did you find this curriculum to be useful in achieving your goals as a therapist/clinical director?
What could be improved if this class is offered again?

APPENDIX B

IRB PROTOCOL

B IRB PROTOCOL

Instructions and Notes:

- Depending on the nature of what you are doing, some sections may not be applicable to your research. If so, mark as "NA".
- When you write a protocol, keep an electronic copy. You will need a copy if it is necessary to make changes.

Protocol Title

Include the full protocol title: Mobilizing Hope: Building Protective Factors in Behavioral Health Populations with Theatre of the Oppressed Techniques

Background and Objectives

Provide the scientific or scholarly background for, rationale for, and significance of the research based on the existing literature and how will it add to existing knowledge.

- Describe the purpose of the study.
- Describe any relevant preliminary data or case studies.
- Describe any past studies that are in conjunction to this study.

The purpose of this mixed methods case study is to evaluate the effectiveness of a dramatic arts curriculum for boys living in a residential facility. The participant group includes ten to twenty adolescent male sex offenders currently undergoing treatment at The U-Turn Foundation in Mesa, Arizona.

A theater-based youth violence prevention program for elementary school children showed significant superior behavior for the intervention group compared to control groups in areas of aggressive behaviors, prosocial behaviors, and scholastic attention and engagement (Kisiel et. al. 2006). Similar results have been found in other research projects that investigate theatre making and at risk youth (Conrad 2004) (Mohler 2012).

Kisiel, Cassandra, Margaret Blaustein, Joseph Spinazzola, Caren Swift Schmidt, Marla Zucker, and Bessel Van Der Kolk. "Evaluation of a Theater-Based Youth Violence Prevention Program for Elementary School Children." *Journal of School Violence* 5, no. 2 (2006): 19-36.

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Conrad, Diane H. "Life In the Sticks: Youth experiences, risk and popular theatre process." PhD diss., University of Alberta (Canada), 2004, ProQuest Dissertations Publishing (NQ96253).

Data Use

Describe how the data will be used. Examples include:

- Dissertation, Thesis, Undergraduate honors project
- Publication/journal article, conferences/presentations
- Results released to agency or organization

- Results released to participants/parents
- Results released to employer or school
- Other (describe)

I will collect this data to include in my dissertation. I may possibly use it in a future journal article publication or conference presentation. Results of this study will be shared with U-Turn Clinicians who may choose to share the information with the participants.

Inclusion and Exclusion Criteria

Describe the criteria that define who will be included or excluded in your final study sample. If you are conducting data analysis only describe what is included in the dataset you propose to use.

Indicate specifically whether you will target or exclude each of the following special populations:

- Minors (individuals who are under the age of 18)
- Adults who are unable to consent
- Pregnant women
- Prisoners
- Native Americans
- Undocumented individuals

This study includes minors since the goal is to evaluate the effectiveness of a dramatic arts curriculum designed for "at-risk" adolescent boys age 12-18. The participants live at a Level 2 Behavioral Health Residential Agency providing inpatient (24 hour) treatment. Youth at this facility are in the process of completing juvenile sex offender treatment as terms of parole/probation. These youth have admitted to committing their "instant offense" (the offense for which they were recommended to SO specific treatment) upon intake into care at the U-Turn Foundation. Once in treatment, they are required to complete a sexual history polygraph, or a series of polygraphs, in an attempt to disclose all past victims and offenses. While clients are allowed to attend public schools and go on supervised public outings, their ability to leave the facility is restricted. Clients' access to recreational activities is limited, given their restricted positions.

About the Population

These youth are residents at this residential treatment facility and their participation in this project would not bring them together for any greater length of time than they already spend together. All residents at The U-Turn Foundation are youth sex offenders as the facility provides SO specific treatment. The U-Turn Foundation is a treatment facility for adolescent male sex offenders age 12-18 providing housing, daily living

resources, and in-depth treatment through individual and group sessions based on cognitive behavior therapy. The U-Turn clinicians provide complete individualized sex-offender specific treatment plans to their clients. Therapists guide them through treatment work regarding past trauma, sexual history, thinking errors, and sexual offense cycles.

Clinical Team
The Clinical Director, oversees the facility's operations and maintains consistent communication with the staff and therapists through weekly therapist meetings and monthly meetings with staff and therapists. There are a total of two licensed therapists, one at each treatment house. Therapists engage with youths in at least two group therapy sessions and at least one individual therapy session each week. Therapists communicate with their respective staff of trained Behavioral Health Technicians through monthly meetings (additional to those already mentioned) and communication logs updated multiple times daily by Behavioral Health Technicians, Nurse, House Managers, and the therapists.

I would like to work with this population because they are considered to be "at risk" and I have developed this program with "at risk" populations in mind. I would like to establish partnerships to continue this program at other residential treatment facilities after completion of my dissertation project. I have recently implemented and evaluated this curriculum – with ASU's IRB review and approval – with a group of fifth-grade students, many of whom the administrators had considered "at-risk," at Mesa Arts Academy. Mesa Arts Academy administrators assessed these students at the beginning and at the completion of the curriculum and found that a majority of the students' levels of hope (based on Snyder's "Hope Scale for Children") had increased. In a follow up meeting, Mesa Arts Academy administrators noted no negative effects that they considered to be linked to the curriculum and noted that several of the students talked more frequently and articulately about goal setting.

The goal of this study is to evaluate the effectiveness of a dramatic arts curriculum and, while there is a possibility that the study may have clinical relevance, the researchers are not interested in making any clinical claims or clinical interventions. The research team does not seek to diagnose youths or plan treatment for them in any way. Plainly speaking, the researchers are seeking to understand the effectiveness of this curriculum as a recreational program so that it may potentially become available to other "at-risk" populations where such programs are often limited. It is not uncommon for researchers in theatre research, educational research, and sports psychology research, among other fields of inquiry, to utilize hope, self-efficacy, etc. assessments to answer questions like, "is this curriculum effective inasmuch as it inspires the change over time of participants' ways of thinking (e.g., the below citations)?" In the experience of the research team, it is important that recreational arts programs be supported by research including respected measures.

Chang, Edward C. "Hope, Problem-solving Ability, and Coping in a College Student Population: Some Implications for Theory and Practice." *Journal of Clinical*

Psychology J. Clin. Psychol. 54, no. 7 (1998): 953-62. doi:10.1002/(sici)1097-4679(199811)54:73.3.co;2-w.

Snyder, C. R., and C. R. Snyder. Hope takes the field: Mind matters in athletic performances. In C.R. Snyder (Ed.) *Handbook of Hope: Theory, Measures & Applications*. San Diego, CA: Academic Press, 2000.

Curry, Lewis A., C. R. Snyder, David L. Cook, Brent C. Ruby, and Michael Rehm. "Role of Hope in Academic and Sport Achievement." *Journal of Personality and Social Psychology* 73, no. 6 (1997): 1257-267. doi:10.1037/0022-3514.73.6.1257.

Native Americans will not be targeted nor excluded from this study but may be a part of the participant group or control group. Undocumented individuals will be neither targeted nor excluded from this study; however, it is unlikely that there will be any undocumented individuals in the group.

Number of Participants

Indicate the total number of participants to be recruited and enrolled*:* 20 – Participant group: 8-10, Control Group: 8-10

Recruitment Methods

- Describe who will be doing the recruitment of participants.
- Describe when, where, and how potential participants will be identified and recruited.
- Describe and attach materials that will be used to recruit participants (attach documents or recruitment script with the application).

The U-Turn Foundation clinicians have offered to let me conduct research with volunteers from two of their three houses. I will not conduct recruitment since I am employed at the facility. I will provide both therapists recruitment flyers for reference.

As previously discussed with Clinical Director if enough youths (16-20) volunteer to participate in the study, half will be assigned to the experimental group and the other half in to the control group (assessment portion only). Each youth will be informed, verbally and in writing, of his rights to refuse the inclusion of his data in the research project. If enough youths volunteer to participate, participants will be randomly assigned to the experimental and control groups. However, if there are not enough participants, the control group will be dropped from the research design.

I am currently employed part-time at this RTC and I therefore have a dual role as employee and researcher. I am employed part-time at this facility as a Behavioral Health Technician and my duties include assisting youths with daily living activities, administering medications, and ensuring a safe and healthy therapeutic environment in

regard to their interactions. I have access to youths' information as a part of my routine job duties; however, I will not access any of this information while acting as researcher.

Procedures Involved

Describe all research procedures being performed, who will facilitate the procedures, and when they will be performed. Describe procedures including:

- The duration of time participants will spend in each research activity.
- The period or span of time for the collection of data, and any long term follow up.
- Surveys or questionnaires that will be administered (Attach all surveys, interview questions, scripts, data collection forms, and instructions for participants to the online application).
- Interventions and sessions (Attach supplemental materials to the online application).
- Lab procedures and tests and related instructions to participants.
- Video or audio recordings of participants.
- Previously collected data sets that that will be analyzed and identify the data source (Attach data use agreement(s) to the online application).

Unlike youths' therapy treatment work, which requires them to discuss past offenses and traumatic events (victimizations, abuse) in detail, my curriculum invites participants to artistically explore their identities and to reframe goal-related challenges as opportunities for creative thinking and success. The group utilizing this curriculum will meet weekly on-site for ninety minutes, beginning September 10th, 2016, and continuing for ten weeks total. I will be facilitating the curriculum implementation. The participants' therapist or a Behavioral Health Technician will be present for assistance.

Experimental group members will participate in non-verbal image exercises, improvisation exercises, and journal exercises. Youths will do journal reflections each session and individual interviews at the conclusion of the curriculum. Youths will be asked to complete assessments (Adolescent Masculinity Ideology in Relationships Scale, Children's Hope Scale, Child and Youth Resilience Measure, Cognitive Flexibility Scale, Perceived Stress Scale, Regulatory Emotional Self Efficacy) before the curriculum begins and at its completion.

Control group members will participate only in the assessments (Adolescent Masculinity Ideology in Relationships Scale, Children's Hope Scale, Child and Youth Resilience Measure, Cognitive Flexibility Scale, Perceived Stress Scale, Regulatory Emotional Self Efficacy) before the curriculum begins and at its completion.

The curriculum is designed around C.R. Snyder's (2002) concept of hope as a process of temporal, goal-directed thinking. Snyder mentions flexibility, self-efficacy, and stress as key components of the process, and I believe resilient thinking to closely resemble Snyder's propositions that high-hope individuals rebound faster from failures and obstacles than do low-hope individuals.

Snyder, C. R. "Hope Theory: Rainbows in the Mind." *Psychological Inquiry* 13, no. 4 (2002): 249-75.

Audio Recordings will be taken of each curriculum session for the researcher to review after each session. The audio data is necessary because the researcher may wish to fact check field notes and to add additional notes. Again, each curriculum session consists of non-verbal image exercises, improvisation exercises, and journal exercises, and these are the activities that will be audio recorded. Only the researcher will have access audio recordings and they will be stored on a password protected hard drive stored in the administration office and destroyed upon completion of the data analysis phase of the study.

The Researcher requests to use photography to share research in dissertation publication or possible journal article publication. The researcher will only use photographs of journal art or artworks made in class that do not identify individuals – those that do not show participants' names or faces.

The sources of data collection are field notes, verbal responses to the attached interview questions, assessment data, and writings and drawings from journal entries. The attached interview questions for participants will be administered at the end of curriculum implementation as semi-structured thirty-minute interviews.

The following assessments will be administered less than one week before the curriculum sessions begin (pre-intervention) and less than one week after the curriculum sessions begin (post-intervention). The following assessments will be administered to both the experimental participant group and the control participant group. Due to the physical distance between research team member Anne Kelly (experimental psychologist) and the research site, I request that the IRB allow either the two therapists at the U-Turn Foundationor myself to administer the assessments to participants. Research team member Anne Kelly will then oversee all assessment data analysis and interpretation.

Children's Hope Scale
Child and Youth Resilience Measure
Cognitive Flexibility Scale
Perceived Stress Scale
Regulatory Emotional Self-Efficacy Scale
Adolescent Masculinity Ideology in Relationships Scale

I would like to compare the before and after assessment scores to look for possible indications of change over time in the youths' attitudes toward hope, hopelessness, resiliency, cognitive flexibility, self-efficacy, perceived stress, and masculine ideology. I

will analyze field notes and interviews for participant reactions, thoughts, and feelings to gain some sense of feasibility, attractiveness, and effectiveness of a dramatic arts curriculum for boys living in a residential facility.

Description of the Dramatic Arts Approach

I will be utilizing tools of Applied Theatre in general as well as specific techniques from Theatre of the Oppressed. In applied theatre, we use different improvisational structures to: explore all the possibilities of a given situation; its themes, outcomes, character relations and motivations, and strategies for creative problem solving. For example, characters can be created through participant storytelling and then embodied by the participants so that they may explore the characters and the situation. One major benefit this offers is that participants need not tell their own stories directly, they can create and embody characters that might "resonate" with goals or themes important to them. This allows them to become immersed in exploring those characters and situations "a step removed," from a distance that requires less confrontation with their own situations. Later sessions might utilize these characters to see how they interact and solve problems. For instance, in another structure called forum theatre, some of the participants improvise a given interaction between two or more characters and everyone watching is encouraged to yell "stop," or "freeze" at any point to pause the action and make suggestions of strategies they would like to see the characters use to solve the problem. The "actor" participants then replay the scene with the new suggestion, or with the actual substitution of one of the "audience" participants. Another strategy is using image theatre, a technique in which participants are given an idea such as "resilience" and are asked to use their bodies to make a still image of resilience. These still images are then discussed and can be added together to form a group image, or they can be "sculpted" by other participants, or they can even become a part of a progression where there is a still image for the "before," one for "after" and as many as would be necessary to tell the story in a non-verbal way.

Compensation or Credit

- Describe the amount and timing of any compensation or credit to participants.
- Identify the source of the funds to compensate participants
- Justify that the amount given to participants is reasonable.
- If participants are receiving course credit for participating in research, alternative assignments need to be put in place to avoid coercion.

All participants' names will be placed into a drawing at the completion of the program for two tangible incentives: a new pair of shoes and a hooded jacket. I will apply for a research grant that includes supply costs and tangible incentives. I will use personal funds for these incentives if unable to secure a research grant. Each incentive ranges in price from $40-60 and I believe this to be a reasonable amount and I believe the incentives to be things the clients often need.

Risk to Participants

List the reasonably foreseeable risks, discomforts, or inconveniences related to participation in the research. Consider physical, psychological, social, legal, and economic risks.

There are no foreseeable risks except for possible discomfort of discussing content matter such as stressful situations (specific goal-related challenges to be reframed as opportunities as mentioned above), or performing in front of peers. The clinical director has stated that the risks can be difficult to anticipate, but "possible discomfort of discussing content matter such as stressful situations, or performing in front of peers" is the most she anticipates.

Audio recordings will be taken for fact checking purposes and to add researcher comments to field notes. While it is likely that youths' actual names will be mentioned, audio recordings will not be shared with anyone outside of the researcher.

The participants' respective therapists will be responsible for attending to any clinical issues potentially associated with the intervention procedures in the event there are inadvertent negative effects to clients or sensitive issues arise. If any concerns arise such as negative thoughts and emotions, or suggestions of a youth harming himself or others, in any session or in the reviewing of assessment data/journal reflection, I will follow U-Turn's protocol of contacting clinical staff. I will call or text the youth's therapist immediately and they will assess the severity of the situation to give an appropriate response such as processing with the youth or increased monitoring and/or follow up in individual therapeutic sessions. The therapist will then communicate with the staff on duty to ensure the youth's safety and well-being. In an effort to be proactive and keep the therapists informed and involved in the process, since they are the experts on their youths, I will provide them with brief reports (either email or phone call) following each session.

Potential Benefits to Participants

Realistically describe the potential benefits that individual participants may experience from taking part in the research. Indicate if there is no direct benefit. Do not include benefits to society or others.

Anticipated benefits are unknown.

Privacy and Confidentiality

Describe the steps that will be taken to protect subjects' privacy interests. "Privacy interest" refers to a person's desire to place limits on with whom they interact or to whom they provide personal information. Click here for additional guidance on ASU Data Storage Guidelines.

Describe the following measures to ensure the confidentiality of data:

- Who will have access to the data?
- Where and how data will be stored (e.g. ASU secure server, ASU cloud storage, filing cabinets, etc.)?
- How long the data will be stored?

- Describe the steps that will be taken to secure the data during storage, use, and transmission. (e.g., training, authorization of access, password protection, encryption, physical controls, certificates of confidentiality, and separation of identifiers and data, etc.).
- If applicable, how will audio or video recordings will be managed and secured. Add the duration of time these recordings will be kept.
- If applicable, how will the consent, assent, and/or parental permission forms be secured. These forms should separate from the rest of the study data. Add the duration of time these forms will be kept.
- If applicable, describe how data will be linked or tracked (e.g. masterlist, contact list, reproducible participant ID, randomized ID, etc.).

If your study has previously collected data sets, describe who will be responsible for data security and monitoring.
I will collect data in the form of participant observation, field notes, participant journal entries, audio recordings, photographs, assessments, and interview transcripts.

Participants will keep journals as a part of the curriculum; the journals will be stored on site, locked in the administration office, and only accessed by the researcher. Journals will be returned to participants when I have finished data analysis for dissertation – no more than one year. I will only have access to this data on site.

The facility has given me permission to use audio recording to fact-check my notes and to add additional researcher comments for analysis. Audio data will be stored on a password-protected hard drive and locked in the administration office. Only I will possess the password and have access. This audio data will be destroyed when I have finished data analysis for dissertation – no later than one year.

I will conduct 30-45 minute interviews with each participant at the completion of the curriculum implementation.

Interview transcripts will be stored on a password-protected hard drive and locked in the administration office. Only I will possess the password and have access. This data will be destroyed when I have finished data analysis for dissertation – no later than one year.

Pseudonyms will be used and data will be crosschecked with a master-list of participant names and pseudonyms. The master-list of names and pseudonyms will be stored on a password-protected hard drive and locked in the administration office. Only I will possess the password. I will destroy this master list immediately after the data are linked.

I will store the assessments in a folder locked in a cabinet in the administrator's office. Only research team member Anne Kelly and myself will have access to this information. This data will be destroyed when we have finished data analysis for dissertation – no later than one year.
Consent Process

Describe the process and procedures process you will use to obtain consent. Include a description of:

- Who will be responsible for consenting participants?
- Where will the consent process take place?
- How will consent be obtained?
- If participants who do not speak English will be enrolled, describe the process to ensure that the oral and/or written information provided to those participants will be in that language. Indicate the language that will be used by those obtaining consent. Translated consent forms should be submitted after the English is approved.

The clinical director currently functions in loco parentis at the facility in all matters regarding clients' treatment and care and will be responsible for giving consent for each youth volunteer. I would like to request to waive parental/guardian consent because the procedure would pose minimal risk to participants and would not infringe upon any of their rights. I believe the research could not practicably be carried out without the waiver for the following reasons:

- The clinical director has asked that she be allowed to consent in place of legal guardians. Parents or legal guardians sign an informed consent form covering all therapeutic treatment as well as all recreational programs upon intake into facility. Under this informed consent agreement, the clinical director has said that youths occasionally participate in creative expression workshops, including a similar monthly dramatic arts workshop (Essential Theatre Company). The clinical director expressed concern that parents and guardians might be wary of additional consent forms as it is outside the conventions, or regular practice, of the facility. While some U-Turn Foundation clients are in parental custody, many are in DCS custody. Since the researchers cannot legally contact DCS, the clinical director or her clinicians would be tasked with contacting DCS case workers for each youth in DCS custody. Since this research study consists of up to twenty youths, obtaining DCS consent would likely entail considerable coordination and paperwork processing on the part of clinicians. The research study can be more practicably carried out if the clinicians are not tasked with contacting multiple caseworkers and if researchers do not have to wait for DCS processing of requests for consent. The procedure would pose minimal risk to clients and would not infringe upon any of their rights. Potential participants are clients already in the care of The U-Turn Foundation.

The researcher will ask clients to sign written assent forms before their participation in this study. This assent process will take place on-site. Assent forms will make explicit that participation in this curriculum is voluntary and the use of each youth's data in the research study is strictly voluntary in order to eliminate possible perceived coercion to participate in research data collection.

I do not anticipate any clients who do not speak English to be enrolled in this process. If there are clients who do not speak English, as their preferred language, the U-Turn Foundation will be provide them with translated written consent forms.

This project has not yet begun, nor has the data collection process.

Training

Provide the date(s) the members of the research team have completed the CITI training for human participants. This training must be taken within the last 4 years. Additional information can be found at: Training.

Joseph Schoenfelder – 09/09/2016
Stephani Etheridge Woodson – 01/2014
Anne Kelly – 8/12/16
Karen Leong – 2/27/2014

APPENDIX C

LESSON PLANS

C LESSON PLANS

The U-Turn Foundation: The Hope Sessions
Session Design 1
21 October 2016

Objectives: To introduce ourselves, to outline the course, to begin thinking about working together as a group and discussing goals, to learn image theatre

Preparation: Speaker, Music for meditation, Journals, Poster board (one sheet), marker

Essential Question: What is hope? What is image theatre?

Introduction:
I am a PhD student at ASU where I have taught theatre history and theatre for social change.
I enjoy working with young people and making theatre that helps us express ourselves, talk openly with each other, and visualize goals. This project is for my dissertation – evaluate curriculum

Outline of the course, expectations:
In this course, we will develop improvisation, movement work, and storytelling. We will learn skills to express ourselves through theatre improvisation, movement, and written reflection, and to map out and work toward goals. Today we introduce ourselves, make a group contract, begin brainstorming goals, and begin movement work.

Icebreaker/Intros
"I Got People"
"Ninja Game"

Group Contract
"We need to work together in a way that lets us all feel okay sharing our ideas. Our work will be stronger, more interesting, and more honest. What are some agreements we can make so everyone feels safe to express himself?"

Discuss all the ideas offered. Have one volunteer write the group agreement rules on poster board. Post somewhere visible during the remainder of the session.

Image Theatre

What is image theatre?
We express ourselves and tell stories without words. We use our bodies to create images.

Individual Image

"I want to ask you what you think hope is, but instead of verbalizing it, we are going to make still images or tableaus. Here is an example...remember it doesn't have to be concrete – like me fishing, for instance – it can be very abstract. Let's try one: 'victory.' Now 'celebration.'"

In circle facing out: "Please make a still image that represents the idea 'hopeless.' Feel free to adjust your image if you need to, but when you are settled, freeze. Good, now relax and turn to face in. Make your image again. Hold your positions but take a look around. Relax.
What did you see?
Now face out again and make an image for the idea 'hope.' Turn around and make the image again. Look around you. Relax.

What did you see that time?
How did "hope" look different from 'hopeless?'
How did "hope" feel different from 'hopeless?'"

Variation:
Self-Grouping
How did that feel? How was it different from the individual image?

Journal Reflection:
Pass out journals and pencils
Hope Feels Like...Hope is...

Individual Image
"Make a circle facing out again. Think about your individual image of hope and how it made you feel. Now, what still image would come before your hope image?"

"Was it difficult to figure out what comes before hope? Let's talk now about planning and working toward goals and how that might help us reach that hopeful feeling."

Goals Exercise

"Tomorrow we will discuss how goals are important in the process of hope. Let's get to work on some goal setting. First of all, what is a goal? What are some important things to remember about goal setting? Specific, attainable, etc. Is it realistic for me to want to become a professional basketball player next week? Why not? No, that doesn't give me enough time, I'm probably a little too old and out of shape. I could take smaller steps toward that goal if I really wanted to. What are some examples of goals?"

Silent Reflection
"Now we're going to just relax and think. Then we're going to write about goals we have for the rest of this program."

Start music, have participants find their own space, lie down, close eyes, and listen to the music

"Listen to the music and notice how it makes you feel. Relax the muscles in your scalp... your forehead... your face... your neck and shoulders... release any tension you have in your arms, hands, fingers, and legs. Now use the rest of the time to think about your goals for the rest of the school year and this summer."

What grades do you want to get in school?
What kind of jobs are you considering after school?
Do you want to get better at or learn more about a hobby, sports, music, dance, painting, or photography?
Do you want to change any relationships with friends or family?
Is there anything you want to change about yourself?

Fade music, have participants gradually sit up

Journal Reflection
This is a silent activity, so please save any questions for the end. We are going to write in our journals, but you may also sketch or draw pictures if that helps you describe your ideas. Begin by listing your goals – as many as you can - in your journal as I read the prompts again.

What grades do you want to get in school?
What kinds of jobs are you considering after school?
Do you want to get better at or learn more about a hobby or sports, music, dance, painting, or photography?
Do you want to change any relationships with friends or family?
Is there anything you want to change about yourself?

Wrap-up
"It was great to work with you all! Did we all follow our group agreement? Keep writing as many goals as you can think of before our next session."

The U-Turn Foundation: The Hope Sessions
Session Design 2
22 October 2016

Objectives:
To expand on image work and non-verbal theatre, to revisit and refine our goals

Preparation:
Speaker, Poster board (one sheet), markers

Essential Question:

What makes a strong goal?
How can we refine our goals and get motivated?

Introduction:
Check in
How is everyone today?
Goals added?
Review
What is hope?
Relationship between hope and goals
High hope individuals and number of goals, quality of goals

Stretching/Warm Up

Pass the snap
Everyone in a circle please
We are going to practice passing the snap (demonstrate). You pass the snap by snapping and the receiver makes a gesture of catching, and snaps to receive it.
Now send it and take it using your body in a bigger way.
Now it's a fragile, precious gift
Now a bomb!
Now you are having an intense argument with the snap
Now it's an exciting, joyous thing; play with it and spread the joy
Now find a way to bring it to a close

Trust/Gesture Work

Activity 1
Get into pairs and I would like one partner from each pair to think of a nursery rhyme.
Now go to the opposite end of the room as your partner and when I say go, everyone will tell their partner their story.
Now that everyone has finished, what were some of the difficulties of telling and understanding the story with your partner?
Now let's try again with a focus on adding gestures to your telling
What did you notice?
Now a final telling of your story using only gestures
What happened there?
Activity 2
Again with your partner, I would like to see the tableau, the still image that you can make for each pairing that I call out. Remember don't think about it or talk about it.
Romeo and Juliet
Cat and Mouse
Summer and Winter
Healthy and Unhealthy

Rich and Poor
Success and Failure
What did you notice? What are the power relationships and value judgments of the images?
These social relationships are distilled into one single image or gesture to call out common understandings or stereotypes
Storytelling
Take a minute to think of a time you accomplished a goal, a time when you achieved something.

With a partner, find your own space in the room. Now share your story with your partner. You have one minute. The partner listening must do just that, no replying, no commenting – no laughing or nodding even. Now switch so the first listener is now telling his story. Now you and your partner will create a one-minute non-verbal performance of one of these stories. You can use gesture, movement, dance, and facial expression – anything but words. Practice a few times through.

Share your one-minute scenes
    Reactions?
Rehearse the same scene to perform in 30 seconds
    Reactions?
Rehearse the same scene to perform in 15 seconds
What did you see? What ended up being the essence of your story, or the smallest unit of action?
Journal Reflection/Homework
Senses Driver (if time allows)
    I feel most hopeful when...
Close your eyes and think of a time when you felt hopeful

Scenarios in which we try to raise the stakes
        Why so important?
        Who can help you? Get in your way?
Reflection
Write a short story about a time you felt hopeful. Recall the sights, sounds, smells, tastes, sense of touch at the time.
Characteristics of Goals
What makes a strong goal?
Write down participants' ideas, and if not mentioned add:
Specific
Measurable
Attainable (through detailed steps)
Time-bound
Important

Reflection

Pick 1 goal from your list, any goal. Evaluate the goal you have chosen based on the following bullet points. Then, exchange feedback with a partner.

Why is this goal important to you?
What happens if you achieve this goal? (What is gained?)
What happens if you do not achieve this goal? (What is lost?)
How might you celebrate achieving this goal?
What might you feel like when you have achieved this goal?
What can help you toward your goal?
What might get in your way?

Share out some of our goals and their importance
Homework
Pick 2-3 additional goals from your list and refine them. Evaluate your goals and have others help you to make sure they are specific, attainable (in small steps), and time-specific.
Wrap-up
It was great to work with you all! Did we all follow our group agreement?

If time allows
Scenes from a hat
Power exercise

The U-Turn Foundation: The Hope Sessions
Session Design 3
29 October 2016

Objectives
To revisit and continue to refine our goals
To explore obstacles and flexibility

Preparation
Speaker, Journals, Poster Board, Candy

Essential Question
What is an obstacle? What does it require of us?

Introduction:
Remember last week we discussed the fact that high-hope individuals think of many goals. Similarly, high-hope individuals are also great at being flexible and thinking of multiple pathways toward their goal.
Check-in:
Were you able to narrow to 2-3 goals?
How detailed did you get?
Partner Review

Share your 2-3 goals

Challenge each other and offer feedback!
Is each goal:
Specific?
Measurable?
Attainable?
Measurable (how will I know when I've attained the goal?)?
Time-bound?

Warm-up/Bridging
Lasers
Minefield (blind variations)
Unpacking
What did these two games have in common?
What adjustments did you have to make?
How was this like going after a goal?
In working towards our goals we may need to use multiple pathways and be flexible and creative in doing so.

Journaling
In your journals, look at your 2-3 working goals, and write down as many obstacles as you can possibly think of.
How did that feel?
What do obstacles do to our thinking?
What do obstacles require us to do?

Improvisation
Let's practice some flexibility through improv!
First of all, what is improv?
Infinite possibilities/pathways
Must be flexible and creative
Must build with others, not tear down

First Rule: "Yes And" Story
Nonverbal Improvisation: Handshake Tapouts
Volunteers complete the image
Caption by asking what viewers see, thought bubbles

Improvisation: Freeze Tapouts

Journal Reflection
For each obstacle you have listed, think of as many pathways as you can around that obstacle.

Just as in our improvisations, when you encounter an obstacle, say to yourself, "Yes, and . . ." and plot another pathway. Remember as you hit an obstacle along a pathway, the answer is always "yes, and . . ." Consider each obstacle an opportunity to be creative and flexible to plot out another pathway.
Try it out for just one pathway and we can discuss. Then the rest will be your homework. In the next two weeks, try to take the first step or two toward one of your goals.

If time allows
Nuclear bomb chickens

The U-Turn Foundation: The Hope Sessions
Session Design 4
13 November 2016

Objectives
To revisit and continue to refine our goals
To explore identity and its relation to our goal processes

Preparation
Speaker, Journals, Poster Board,

Essential Question
What is my sense of self? How does this relate to my goals?

Introduction:
Our self-perceptions can influence our overall belief that we can accomplish our goals. The feelings we get from others' expectations of us can also affect how we view our ability to accomplish goals. Today we begin to explore our identities and how they might relate to our goals.
Check-in:
Has anyone added a new goal or accomplished a goal?
Did anyone take first steps toward goals yet?
Any obstacles encountered?
Did you come up with multiple pathways to your goal – pathways that branch out around multiple obstacles?

Partner Review
Share your potential obstacles and pathways. Hold your partner accountable!
Warm-up
"Walk your normal walk.
Now, make a character for yourself. You are at an expensive, high-class hotel for a dinner and a ball. Who goes to these balls? Feel free to introduce yourself to others"
Then add variations

Murder at the Hotel Agato

Participants circle up and close their eyes. Circle around them and tap one on the shoulder – this is the murderer. Agree upon a secret handshake that the murderer will use to kill others. If you receive the secret handshake, you must wait a few seconds before you die – otherwise too obvious. Participants can yell "freeze" to make an accusation. If they're wrong...they die!

Bridging
The Child's Dream
(Half of the group)Take a moment to think of when you were a child, what you wanted to be when you grew up. Could be a person, hero, mythical figure.

Move around the room using only gestures and facial expressions to show the main characteristics of the characters you are playing.
Find a partner and have a brief conversation with them – DO NOT GIVE OBVIOUS CLUES ABOUT YOUR CHARACTER, RATHER DEVELOP THE CHARACTER.
Find a second, different, partner and have a brief conversation.
Now guess each person's character.
What characteristics made you think this? What aspirations does this character have?
Take a few minutes to reflect in your journals.

The Opposite of Myself
Same rules apply here. Take a moment to think of one characteristic you would like to possess – must be one that you do not possess, completely different from you.

Find a partner and have a brief conversation with them – DO NOT GIVE OBVIOUS CLUES ABOUT YOUR CHARACTER, RATHER DEVELOP THE CHARACTER.
Find a second, different, partner and have a brief conversation.
Now guess each person's character.
What characteristics made you think this? What aspirations does this character have?
What does this tell you about yourself?
Take a few minutes to reflect in your journals.
Improvisation
Things guys say...
Take two pieces of paper and write something that boys commonly say to each other – something like "man up!" "grow a pair!" etc.

2-3 volunteers are given a scenario and character relationships and must improv a scene randomly pulling out a paper and reading it as dialogue.

How did you react to the lines that were read?
How did you build upon those ideas?

What is expected...
Take two pieces of paper and write down one sentence on each regarding something that is expected of you as a boy. Each sentence should start with "boys should..."

Sculpt these phrases one at a time.
How does each make you feel? Is the expectation helpful for you and your goals? If not, then sculpt it so it could be.
Journaling
Fill in the blanks below to create your "I am" poem.
I am...
I wonder...
I hear...
I see...
I want...
I pretend...
I am...
I feel...
I touch...
I worry...
I cry...
I am...
I understand...
I say...
I dream...
I try...
I hope...
I am...

Does your identity help you understand your goals in a different way? Does it give you an idea of why your goals are important to you?

The U-Turn Foundation: The Hope Sessions
Session Design 5
19 November 2016

Objectives

To explore notions of masculinity and how it might relate to our goals
To explore identity and its relation to our goal processes

Preparation
Speaker, Journals, Hat,

Essential Question
What is my sense of self? How does this relate to my goals?

Introduction:
Check-in:

Has anyone added a new goal or accomplished a goal?
Any obstacles encountered?
Did you come up with multiple pathways to your goal – pathways that branch out around multiple obstacles?
Journal Check-in
Read through your first draft of "I am" poem. Circle any negative comments. Now go back and replace each negative comment with a positive aspect of your identity. Why is it important to focus on the positive aspects of our identities?

Warm-up
Zing-Pow-Boing-Schlock

Bridging
Values Clarification: What is expected...
Take several pieces of paper and write down one phrase on each regarding something that you feel is expected of you as a boy. Each sentence should start with "boys should..."
I have marked three spaces as "agree," "disagree," and "unsure." When I read a value statement, you must choose in which of these three spaces you belong. You can move to a different space at any time.
This activity is all about listening, being nonjudgmental, and at times, agreeing to disagree. If we are lucky, there will be a wide range of value positions and we can learn about each other's perspectives.
Here is a practice round, respond to this statement: "Cake is always better than pie."
Now, I will go around and ask folks to share the reasoning behind their value position. You may not respond to anyone's reasoning, only to the original prompt that I read. Failing to do so may create animosity and negativity that is unproductive and non-conducive of the safe space we work to create – this WILL NOT BE TOLERATED.
No one has to speak, you can say "pass," or "it has already been said." You may move to another space if you feel compelled to during the responses.
Note to facilitator: the smallest group always has the last word.

Sometimes violence is the only option.
All boys are aggressive.
Sometimes, boys need to hide their feelings
Two more from papers

Sculpting
Sculpt the phrases one at a time.
How does each make you feel? Is the expectation helpful for you and your goals? If not, then sculpt it so it could be.

Select the "unhealthy (unhelpful)" and the "healthy" image. Now try to do a dynamization going from the former to the latter.

Improvisation

Things guys say...
Take two pieces of paper and write something that boys commonly say to each other – something like “man up!” “grow a pair!” etc.

2-3 volunteers are given a scenario and character relationships and must improv a scene randomly pulling out a paper and reading it as dialogue.

How did you react to the lines that were read?
How did you build upon those ideas?
Did any of those sayings seem either profound or ridiculous in a different context than we’re used to hearing it?

Reflection
“Masculinity is...”
Go around in a circle and each person says one word only to finish the statement: “masculinity is...” and then “masculinity could be...”

Journaling
1) Think about a positive role model in your life; someone who has given you advice about how to be a good boy or a good man. What advice did they give you? How might that relate to your goal-seeking process?

2) Two other aspects of our identities that we have not explored yet are race and ethnicity. How do race and ethnicity shape the way you see yourself?
Race: classification based on genetic traits (usually physical appearances)
Ethnicity: customs, traditions, language, religious practice, and cultural values

3) Does your identity help you understand your goals in a different way? Does it influence why your goals are important to you?

The U-Turn Foundation: The Hope Sessions
Session Design 6
20 November 2016

Objectives
To explore through characters the idea of labels and how that affects identity and ways of thinking toward goals
To explore identity and its relation to our goal processes

Preparation
Speaker, Journals, Posterboard

Essential Question
What is my sense of self? How does this relate to my goals?

Opening ritual:
Cover the space
Group into pairs
Group into threes...fours...even...odd
Eye color
Shoe color
Height
Similar interests

Warm-up
Zing-Pow-Boing-Schlock

Check-in:

How is everyone feeling today?
Today we wrap up "I am" poems, masculinity, identity and we begin to build characters to examine goals "a step removed"
"I am" poems – any troubles with those?

Essential Question
Identity factors: skills/talents, race/ethnicity, class, gender, sexuality, physical appearance/ability. These things affect how we experience the world around us.

Yesterday several people said it was the self-perceptions of these things. What about the perceptions others have of us – either labels or what we think they think? Does that affect our self-perception?
Improvisation
Things guys say...
Take two pieces of paper and write something that boys commonly say to each other – something like "man up!" "grow a pair!" etc.

2-3 volunteers are given a scenario and character relationships and must improv a scene randomly pulling out a paper and reading it as dialogue.

How did you react to the lines that were read?
How did you build upon those ideas?
Did any of those sayings seem either profound or ridiculous in a different context than we're used to hearing it?

Wrap-up Reflection
"Masculinity is..."
Go around in a circle and each person says one word only to finish the statement: "masculinity is..." and then "masculinity could be..."

Journaling

1) Think about a positive role model in your life; someone who has given you advice about how to be a good boy or a good man. What advice did they give you? How might that advice help you reach one or more of your goals?

2) Two other aspects of our identities that we have not explored yet are race and ethnicity.

Race: classification based on genetic traits (usually physical appearances)
Ethnicity: customs, traditions (holidays and celebrations), language, religious practice, family values and cultural values

Write down some notes about your own race and ethnicity. What strengths do you see in this?

The U-Turn Foundation: The Hope Sessions
Session Design 7
27 November 2016

Objectives
To begin exploring high hope and low hope thinking through characters

Preparation
Speaker, Journals, Poster board

Essential Question
How can I redirect negative thoughts toward goals into positive thoughts?
Why is are positive thoughts toward goals important?

Progression:
Check-in, warm-up, build characters, interact with the characters
Recall: character motivations, relationships that helped build strong scenes yesterday, reframing negative thinking
Next week: forum the shit out of these characters!!! Work resilience.

Check-in

Warm-up
Slow Motion Race

Improv: Superheroes

Character Work

Role on the wall

Example: a new boy at U-Turn
Inside and outside on the front of poster board (characteristics, thoughts/feelings, likes/dislikes, self-perceptions and outside opinions, relationships, labels)
GOTE on the back

Small Group Roles
Pass out diagram comparing high and low hope characteristics
One group creates a high-hope character, the other group a low-hope character

Improvisations...
We now have three characters. What does it look like when these characters interact?
Let's get a time, place, action (what are they doing?)
Repeat several times and explore with the following structures:
wall of voices
hot seating
inner monologues, subtext

In-session Journaling
1. Spend a few minutes recalling and writing all the thoughts you had this week relating to your goal(s).
2. Now go back over those each thought and mark a plus or minus by it – a plus if it was a positive thought and a minus if it was a negative thought. Think of why you may have thought those negative thoughts. Perhaps it was a mood you were in or something that happened that day?
3. Now take a few minutes to reframe those negative thoughts in a positive way. How can you turn a negative thought into a challenge for yourself?

The U-Turn Foundation: The Hope Sessions
Session Design 8
3 December 2016

Objectives
To explore power and resilience

Preparation
Speaker, Journals, Previous Role on the Wall Boards

Essential Question
What is power? Resilience?
What strategies and resources can we develop in order to be resilient?

Progression
Check-in, power staging, Columbian hypnosis, Card Status/Power Improv
Check-in
Warm-up/Focus

Columbian Hypnosis

Discussion: What is power? What does power feel like? What does powerlessness feel like? Are they related to hopes/goals in any way?

Bridging
Power Staging Objects

Discussion: What do you have the power to control? What can you not control? Can we control our perspectives or attitudes toward these powerless situations?
Status Cards (2, 3, 4, 5, 6, 7, 8, 9,10, J, Q, K)
1. Look at your own card and arrange yourselves accordingly.
2. Do not look at your card; hold it to your forehead. Think about how your number/character relate to those you notice around you. Interact with each other. Then arrange yourselves in a line from low to high.

Discussion: How did you recognize power? How did you show power?
Improvisation

Allegorical Voices
One character (first the high hope then the low hope) from role on the wall seated

1-2 people on each side: Negative thoughts/obstacles vs. Positive perspectives and resources

What does this person want? What thoughts does he have about that?

We've seen how this character thinks, now let's see what the character does.

We need an action for the character; work he is doing toward a goal; use additional actors with whom our character interacts.
We need a setting for the character.

Checklist: Was it...
Honest?
Believable?
Important?

Journaling/Reflection
We have explored how positions and perspectives affect power and powerlessness. Is it possible for us to challenge the ways we think about powerlessness or hopelessness?

Write about how you could possibly force yourself to see different perspectives on your negative goal-related thoughts. Who can help you?
Resilience

Images
Show the images and briefly discuss.

What do you see in these images? Do they resonate with you and your goal processes?
Why is resilience important in goal seeking?

Journal Reflection
Draw a sketch of something that represents "resilience" to you. It can be concrete like those I showed you or it can be abstract.
Next time
Review hope process and give handouts
Dynamize from hopeless to hopeful

The U-Turn Foundation: The Hope Sessions
Session Design 9
4 December 2016

Objectives
To review and wrap-up

Preparation
Speaker, Journals

Essential Question
What are your key takeaways from these sessions/groups?
What is hope?

Progression
Check-in
Review and discuss hope process with handouts
Assessments

Check-in
Hope Process
Review
Handout: hope theory process
This is the process we've been working this whole time. Who feels like they can take a shot at explaining this?

What are the characteristics of high hope people?
What are the characteristics of low hope people?

In terms of pursuing your goals during the course of these sessions talk about:

1. One thing that surprised you
2. One thing that challenged you
3. One thing that made you feel hopeful

APPENDIX D

JOURNAL PROMPTS

D JOURNAL PROMPTS

Prompt #1
Begin by listing your goals – as many as you can - in your journal. Use the following prompts as starting points, but you can add any other type of goal as well. Remember, the goal is to get your goals out of your head and into writing – as many goals as you can possibly thing of.

What grades do you want to get in school?
What kinds of jobs are you considering after school?
Do you want to get better at or learn more about a hobby or sports, music, dance, painting, or photography?
Do you want to change any relationships with friends or family?
Is there anything you want to change about yourself?

Prompt #2
Pick 2-3 goals and refine them. Evaluate your goals and have others help you to make sure they are specific, attainable, focused, and time-bound.

Why are these goals important to you?
What happens if you achieve this goal? (What is gained?)
What happens if you do not achieve this goal? (What is lost?)
How might you celebrate achieving these goals?
What do you feel like when you have achieved this goal?
What can help you toward your goal?
What might get in your way?

Prompt #3
In your journals, look at your 2-3 working goals, and write down as many obstacles as you can possibly think of.
How did that feel?
What do obstacles do to our thinking?
What do obstacles require us to do?

For each obstacle you have listed, think of as many pathways as you can around that obstacle. Just as in our improvisations, when you encounter an obstacle, say to yourself, "Yes, and . . ." and plot another pathway. Remember as you hit an obstacle along a pathway, the answer is always "yes, and . . ." Consider each obstacle an opportunity to be creative and flexible to plot out another pathway.

In the next two weeks, try to take the first step or two toward one of your goals.

Prompt #4
"I am" Poem
Fill in the blanks below to create your "I am" poem.

I am...
I wonder...
I hear...
I see...
I want...
I pretend...
I am...
I feel...
I touch...
I worry...
I cry...
I am...
I understand...
I say...
I dream...
I try...
I hope...
I am...

Does your identity help you understand your goals in a different way? Does it give you an idea of why your goals are important to you?

Your Childhood Dream
Take a moment to think of when you were a child, what you wanted to be when you grew up. Could be a person, hero, mythical figure.

What is this character like? What aspirations does this character have? Is this related to any current goals?

The Opposite of Myself
Take a moment to think of one characteristic you would like to possess – must be one that you do not possess, completely different from you.

What is this character like? What aspirations does this character have?
What does this tell you about yourself?

Prompt #5
Think about a positive role model in your life; someone who has given you advice about how to be a good boy or a good man.

What advice did they give you? How might that advice help you reach one or more of your goals?

2) Two other aspects of our identities that we have not explored yet are race and ethnicity.

Race and Ethnicity: physical appearance, customs, traditions (holidays and celebrations), language, religious practice, family values and cultural values

Write down some notes about your own race and ethnicity. What strengths do you see in this?

Prompt #6
Spend a few minutes recalling and writing all the thoughts you had this week relating to your goal(s).
Now go back over those each thought and mark a plus or minus by it – a plus if it was a positive thought and a minus if it was a negative thought. Think of why you may have thought those negative thoughts. Perhaps it was a mood you were in or something that happened that day?
Now take a few minutes to reframe those negative thoughts in a positive way. How can you turn a negative thought into a challenge for yourself?

Prompt #7
We have explored how positions and perspectives affect power and powerlessness. Is it possible for us to challenge the ways we think about powerlessness or hopelessness? Write about how you could possibly force yourself to see different perspectives on your negative goal-related thoughts. Who can help you?

Draw a sketch of something that represents "resilience" to you. It can be concrete like those I showed you or it can be abstract.