

Theater Class Helps Transform the Climate for Diversity in Engineering

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Abstract

Interactive theater — theater that combines live performance and audience participation – has been successfully used to improved the educational and professional climate in academe and industry. This paper describes an adaptation of this concept to improve the climate for diversity and difference; counteract recent degradations of campus climate due to anti-affirmative action legislation in the State of California; improve the quality of teaching; and build a more tolerant community among a diverse student body, staff and faculty. It identifies ways the program increased awareness and empathy, promoted positive new behaviors, and provided significant data, suggestions and support for change.

1.0 Introduction

Interactive Theater workshops combine live performance and audience participation to help people examine complex human issues^{3,7,10}. In the Interactive Theater Program (ITP) workshops implemented in the College of Engineering at UC Berkeley trained actors performed scenes that vividly illustrated problematic encounters between students and between students and faculty with diversity themes. At the end of each scene, the actors remained in character as the faculty audience, with the assistance of the facilitators, had the opportunity to ask them any questions about their behavior, feelings, and motivations.

At the end of this question and answer period, the actors step down and facilitators ask the audience members to imagine stepping into the shoes of each character and to discuss among themselves the causes, consequences and possible solutions to the problematic attitudes and behaviors represented in the scene. The process allows participants to experience empathy for all of the characters, think through what actually happened, identify problems, and consider solutions and strategies for prevention. Audience members experience a variety of emotions as they interact with the characters, ranging from sympathy or amusement to frustration and anger. “Interactive theater is a great way for people to confront sensitive issues in a non-threatening atmosphere. It touches them where they live. They see themselves and their responsibilities in the characters⁴” (Robert Young, Director of Diversity Initiatives, Eastman Kodak Company). Once the audience makes that connection to the issues presented, they begin a joint problem solving process. The goals of our Interactive Theater Program are to:

1. identify and promote new behaviors conducive to eliminating bias and increasing equity,
2. increase awareness about issues of gender and racial equity and other dimensions of diversity,
3. increase empathy for different points of view,
4. provide data on relevant issues and suggestions for creating an equitable learning environment,
5. promote on-going dialogue and support for program participants, and
6. build a model in engineering that can be transferred elsewhere on campus.

Our adaptation includes six components.

1. A cross-departmental Steering Committee was formed with faculty and staff from the College of Engineering, the Staff Affirmative Action Office and the Department of Dramatic Arts and Music. Their goal was to guide the development of the interactive theater workshops and assist in their implementation and transfer to other units on campus.
2. Research was conducted in the College of Engineering on the experience of diverse graduate and undergraduate students and faculty to provide the foundation for the interactive theater workshop content. Graduate student researchers from Engineering and the Social Sciences conducted interviews and surveys on the quality of the academic experience in the College of Engineering.

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3. A Dramatic Arts instructor completed the interviews and used the results to write scripts for four scenes (“A Little Extra Time,” “But I’m Here Now”, “Faces of the Future”, and “The Invisible Woman”). She served as the theatrical director and taught Dramatic Art 166, a class initiated in Spring 2000 to complete the project. The students and staff who enrolled in this course received acting instruction and participated in a social change process. The actors performed two scenes per workshop and interacted with the audience during the question and answer periods following each scene.
4. In accordance with the “grow-your-own-philosophy,” staff and faculty were recruited as workshop facilitators. Each facilitator team consisted of an engineering faculty member and a campus staff person, all of whom had previous facilitation experience. A facilitator’s guide was developed to assist in keeping the facilitators on task for each of the methods used in the workshop.
5. Four workshops were held for faculty in the College of Engineering in Spring 2000. These encounters addressed complex diversity issues present in the Berkeley College of Engineering. At the end of each scene, the actors remained in character as the faculty audience, with the assistance of the facilitators, had the opportunity to ask them any questions about their behavior, feelings, and motivations. The faculty participants experienced a variety of emotions, ranging from sympathy or amusement to frustration and anger, as they interacted with the characters. At the end of this session, the actors left and the facilitators initiated a reflection and problems solving session. The facilitators asked the audience members to imagine themselves stepping into the shoes of each character and to discuss among themselves the causes, consequences and possible solutions to the problematic attitudes and behaviors represented in the scene. The process allowed participants to experience empathy for all of the characters, think through what actually happened, identify problems, and consider solutions and strategies for prevention.
6. Provide the faculty with a summary of the results from the student questionnaires and from the faculty feedback on the workshops. Track and facilitate longer term improvements in the teaching and learning climate for diversity.

2.0 Student and Faculty Interviews Used for Scenario Development

Research conducted in the College of Engineering on the experience of diverse graduate and undergraduate students and faculty provided the foundation for the workshop content. A student

climate questionnaire (<http://www.ce.berkeley.edu/~ccytsao/itp.html>) was conducted in order to get a broad base understanding of student perceptions of diversity and difference. The demographics of the respondents were as follows: 53% of survey respondents were undergraduates and 35% were female; 39% of the respondents were Asian or Asian-American; 3% reported they had a disability; English was a second language for 24% of the students; 14% were international students and 6% were re-entry students. It was disturbing to find that 19% of the students reported difficulty in response to question #30: “My experience in the COE has been much more difficult than other students because of...” By far the most common attribution was “negative expectation” (66% of total with difficulties), whereas “stereotyping” (48% of total with difficulties) and “prejudice” (22% of total with difficulties) were also significant as factors. Women were more likely to report these difficulties than were men (25% versus 17%). 17% of the students said that they experienced inappropriate comments by engineering faculty in class. Female students were more likely to feel isolated in class than male students.

A significant portion of both female and male students wanted to see more women in the College of Engineering. 59% of the students wanted to see more female student colleagues (Fig. 1) and 48% wanted more female faculty.

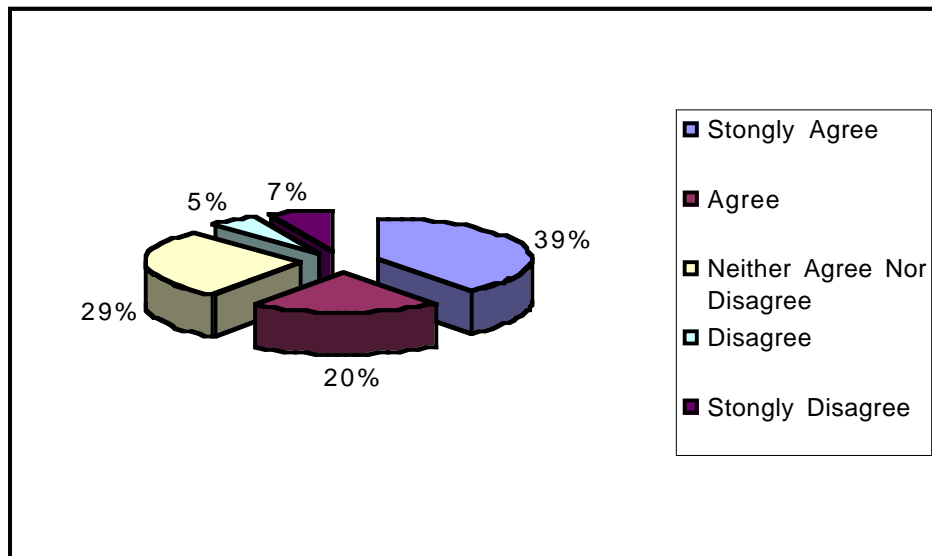


Fig. 1: Question #23, “I wish there were more female students”.

In addition, graduate student researchers from Engineering and the Social Sciences conducted approximately 100 hours of interviews and targeted surveys on the quality of the academic experience in the College. Lura Dolas, a Dramatic Arts faculty member, completed the

interviews and used the accumulated results to write scripts for four scenes, based on the Cornell model of Interactive Theater. Synopses of the four scenarios are provided below.

Scene 1, “A Little Extra Time”. In this scene, we meet David as he visits Professor Jamison during her office hours. He is there to ask for classroom accommodations for a learning disability for which he has been recently diagnosed. Professor Jamison appears to be busy and impatient but accommodates his request. As David prepares to leave, he overhears something condescending she says under her breath and he confronts her. She apologizes but proceeds to diminish the legitimacy of his disability, tell him he won’t be able to compete in the real world in engineering, and ignore his strong academic record. He leaves feeling he has inconvenienced her.

Scene 2, “The Invisible Woman”. In this scene, we meet Wendy, an African-American female re-entry undergraduate student who is new to the College of Engineering. The scene starts with Wendy and another younger student trying to catch Professor Jamison, who rushes off, leaving her office hours early. The students speak briefly, and Wendy is asked if she is a teaching assistant (TA). On her way to class, Wendy calls her husband and tells him she feels a little apprehensive about the young, tech-savvy students, frustrated with the way women are ignored, and frustrated that she can’t penetrate the ethnic “clumps” of students who study together. Later, as class begins, she meets Po, a young Asian-American student. They have a brief, awkward conversation. Po also asks if Wendy is the TA. As the class begins, Professor Q teaches without facing the class and interacts only with the male students who jump in to have their questions answered. Po and Wendy are the only women in the class. Both are isolated from the classroom conversation but each deals with the issue differently. Po uses one of her male classmates, John, to get her question asked to Professor Q, even though Po is the better student. Wendy is observing the interactions and is getting more upset. By the time the scene ends, Wendy is feeling bewildered and invisible.

Scene 3, “Faces of the Future”. In this scene, we meet three undergraduate engineering students who have decided to remove pictures of the Emeritus engineering faculty – all male – in a freshman seminar room in one of the engineering buildings in the middle of the night. Ted, a white male, Fred, an Asian male, and Mary, a white woman, are friends and are doing this as a surprise birthday present for their friend Padma, who is also an engineering student. In the course of their work, they get into a heated discussion over the symbolism of what they are doing, the environment for women and minorities in Engineering, and finally, the merits of affirmative action. At the close of the scene, Ted feels he can no longer be a part of this and leaves.

Scene 4. “But I’m Here Now”. Rosa is part of a study group with three other males in an engineering class. She has difficulty getting her ideas accepted by the group and the men make inappropriate sexual remarks. She conveys her concerns to her friend Anna who gives her some advice. Rosa finds herself increasingly alienated from the study group. In a meeting with the group and the professor where she expresses her viewpoints, she is challenged by the others in her group.

3.0 Implementation

In Spring 2000, four Interactive Theater workshops were offered to faculty in the UC Berkeley College of Engineering and one demonstration workshop was conducted for the general campus community. A sample format for a two hour workshop is provided in Appendix A. Each workshop included a combination of two of the four scenarios.

Working with a multi-departmental advisory committee, Lura Dolas, a Dramatic Arts faculty member, served as the theatrical director and taught Dramatic Art 166, an experimental class initiated in Spring 2000 to implement the workshops. The students and staff who enrolled in this course received acting instruction along with readings associated with social change processes.^{2,5,8,9} The actors performed two scenes per workshop and interacted with the audience during the question and answer periods following each scene. The Staff Affirmative Action and Diversity Office co-coordinated the administration of the program, especially guiding the diversity education aspects of the program. In accordance with the Berkeley ITP Model’s “grow-your-own-philosophy,” staff and faculty were recruited as workshop facilitators. Each facilitator team consisted of an engineering faculty member and a campus staff person, all of whom had previous facilitation experience. Appendix B is an example of a guide that the facilitators used to deliver and lead the workshops. The facilitator guide provides a thorough description of the objectives and methods of each portion of an ITP workshop.

3.1 Increasing awareness about issues of gender and racial equity and other dimensions of diversity

The four scenarios that comprised the program address issues of gender, race, age, and disability. In each scene, and in the question and answer period that follows, the audience witnesses the deeper impact of the inappropriate treatment that the student or faculty characters demonstrate. The audience becomes more aware of the impact of differential treatment on individuals, and they receive a glimpse into the life and academic experience of diverse students. The characters

show both the emotional impact of prejudice, and the practical impact that an unsupportive academic environment has on students' opportunities to succeed. The audience could not dismiss what they witnessed, since the research-based scenes vividly address issues of current concern in the College of Engineering.

The audience has the opportunity to widen their awareness through asking the characters probing, poignant and tough questions after each scene that would be too uncomfortable or difficult to ask in every day situations. Here are some examples of the questions faculty asked:

After the scene, "But I'm Here Now"

Of Professor James:

"Is the issue of sexual harassment on your mind as you deal with students?"

"How do you deal with tension between male and female students?"

Of Rosa, a Latina student:

"Would this situation feel any different to you if the professor were Latino?"

"Have you experienced the same difficulties before?"

After the scene, "Faces of the Future"

Of Mary and Fred:

"Do you have any positive vibes towards these old white guys in terms of their accomplishments, ignoring race and gender?"

"Do you want role models for your benefit, or for the white men to see that women can succeed?"

Of Ted:

"How do you know which students were admitted under affirmative action?"

"When you see a fellow student, he/she is a minority, do you see this student as not as good as someone else?"

Finally, program evaluations also indicated that the workshops were successful in increasing awareness. When asked to rate whether the workshop "increased my understanding of the experience of students of color (older/re-entry students, students with disabilities, and women students)" faculty rated the workshops on average as "very successful". See Appendix C for the complete evaluation.

3.2 Increasing empathy for different points of view

The Interactive Theater method is designed to be non-threatening to the participants. This approach shifts the focus from blaming and finger-pointing which creates distance and alienation, to empathetic understanding. This fosters deeper awareness and the desire to address underlying causes. When participating faculty were asked to rate how well they could empathize with the characters, the average response was 4.36 on a five point scale.

The Interactive Theater model has several inherent advantages for developing empathy for diverse experiences and perspectives. The three key points in building empathy are the scenes, the actors, and the facilitators. Each scene was written to portray realistic, complex situations. The scenes represent multiple points of view, and show the audience behind the scenes thoughts and motivations of the characters. Each character is a realistic human being with understandable reasons for being the way s/he is. Each character does some things well and could do some things better. Describing this balance of feelings and perspectives gives characters depth and helps the audience identify with her/him. Knowing the life experience, emotion and logic that shape a character can help the audience identify with a person that could on the surface seem disagreeable or irresponsible. Then, even if the observer disagrees with an action, s/he can still empathize with how the character got there.

The actors also play a key role in developing audience empathy. The student and staff actors had the unique opportunity of receiving training in acting, as well as in the techniques of creating social change. In their preparation for the question and answer period in particular, the actors learned to remain connected to the audience by presenting their characters in a balanced way.

At times, during the workshops, the faculty audience empathized so strongly with the characters, that they would try to influence the characters to act with more sensitivity towards each other. For example, after the scene “A Little Extra Time” in which the faculty character, Professor Jamison, was dismissive and skeptical of a student that came to ask her to comply with his learning disability accommodations, the audience asked Professor Jamison: “If your child was in a similar situation, how would you want them to be treated?” and “What would you say is the best way to deal with your skepticism?” The audience asked the student character, David: “Is there anything that could have been done to make it easier for you?” and “After this experience, how will you feel approaching other professors?”

3.3 Information and knowledge exchange

The Interactive Theater workshops provided participating faculty with a variety of information and resources. There were four main data points regarding relevant issues and suggestions for inclusive and effective teaching:

1. a packet of information given to each participant,
2. the information exchange that occurred between faculty members,
3. actors, facilitators, and
4. subject experts.

The first source was a packet of information that each person who attended a workshop received. This packet included information on all of the dimensions of diversity that the scenarios addressed, including gender, disability, race, and re-entry students.

The second valuable source of information came from suggestions from the faculty themselves. During the problem solving/discussion periods that followed each scene, faculty told stories that illuminated the problems at hand and shared ways in which they had successfully dealt with similar situations. For example: following Scene 4, which depicts a problematic group project interaction, one faculty member described how he had observed similar situations in his teaching experience and described one method he had used successfully to deal with gender discrimination among students: He ensures that every project team that includes female students has at least two women on the team. He noticed that the presence of more than one female student significantly decreased mistreatment by male students. Other audience generated suggestions included: developing incentives for successful teamwork, considering group dynamics as a more important focus of teaching, and instituting new ways of getting feedback from students to faculty. *Listening to their colleagues was perhaps the most valuable source of new ideas for the faculty present, since their peers are often times the most credible experts.* Faculty commented in the evaluations that “I found hearing other faculty experiences, approaches and options very useful.” They also found the discussion portions of the program too short and wanted to spend more time developing deeper solutions.

Third, both actors and facilitators suggested possible solutions. While the primary role of the actors was to present a realistic situation and elicit empathy from the audience, when asked, their characters also presented ways to address the problems depicted in the scenes. Since

facilitators were Berkeley engineering faculty and staff who work on diversity issues on campus, they too were a source of information and suggestions.

Finally, there were knowledgeable subject experts present to provide information during the discussions. Each of the scenes addressed persistent myths about women, people of color, people with disabilities, and re-entry students. For example, in the scene, “A Little Extra Time” described above, many in the audience shared the same misperceptions as the faculty person in the scene, namely, that learning disabilities are not legitimate, students are cheating the system, and learning disabilities are a growing fad among students. Dr. Connie Chiba, a representative from the Disabled Students Program, presented factual information about the rigorous diagnostic testing required to receive accommodations and the number of students on campus with learning disabilities. Faculty showed great interest in this concrete information and suggestions given by Dr. Chiba on accommodating students with disabilities. Faculty also expressed interest in follow-up programs dealing specifically with disability issues.

3.4 Promoting on-going dialogue and support for program participants

When asked to rate whether the program “gave me the opportunity to have some valuable dialogue with other colleagues about diversity issues in the College of Engineering” the average response from faculty participants was that the program had been “very successful.” Faculty had a rare opportunity to discuss issues of concern around effectively teaching and interacting with diverse students during the Interactive Theater workshops. The specific topics the faculty wanted to see addressed in follow-up programming included: supporting the self-esteem of underrepresented groups, dealing with stereotypes among students, more support for effective teaching, disability issues, and bringing the workshops to junior faculty and the retreat for department chairs.

During the discussions, faculty expressed frustration with the lack of guidance and support for developing teaching skills and in dealing with the interpersonal aspects of effective teaching. The workshops provided relief from this experience of isolation by allowing faculty to exchange ideas and to hear their colleagues discuss that they too shared similar experiences. Some women and minority faculty who attended had felt like the lone crusaders for equity in their fields, and may have felt alienated from the “norm” among their colleagues. These faculty experienced having allies in the facilitators and the actors who shouldered the burden of raising difficult questions. Also, they could experience their colleagues as allies, who were wrestling with important issues that may have been sidelined at other times. There were moments when

participants were visibly affected by finally being able to discuss issues that they had struggled with in their departments for years.

The program also provided support to faculty in providing them with information about resources on campus that they may draw upon and utilize in their teaching and mentoring of a diverse student body. While these campus resources have existed previously, the workshops created a direct link and relationship between faculty and offices such as the Title IX Office and the Center for Underrepresented Engineering Students.

3.5 Building a model in engineering that can be transferred elsewhere on campus

As part of the original goals of the program, the interactive theater model that was developed in the College of Engineering will be revised, replicated and expanded. To make replication possible, each phase of the program is being documented and evaluated for future development. A demonstration workshop was held for leaders in the wider campus community, which introduced the program, demonstrated the effectiveness of its methods and initiated collaboration with other campus units to begin the expansion of the Interactive Theater Program. A videotape of the demonstration workshops is available upon request from Prof. Agogino.

4.0 Conclusions

The Interactive Theater program met all of its proposed goals. Observations of the program and written evaluations from faculty demonstrate that the program increased awareness and empathy, promoted positive new behaviors, and provided significant data, suggestions and support. As part of the overall evaluation process, faculty and department chairs were asked to describe specific changes they made as a result of the workshops. One dramatic example of change has been to remove photographs of male faculty from a seminar room that had been dominated by over fifty such photographs. Female faculty and students had been trying to renovate the room for over a decade, with limited success and the “faces of the future” scenario was built around these complaints. The department is now moving the photographs to a website and a flat screen display that will provide a history of the department and highlight the achievements of the Emeritus faculty. The walls in the seminar room will have displays of student teams and their class projects, undergraduate research and cutting edge research. All will be designed to communicate the “faces of the future in engineering”. Other examples of changed behavior reported include: increased sensitivity to disability issues, more care with gender/ethnic issues in group projects, use of role-playing exercises in class, introduction of examples of women and minority

contributions to history of science and technology, and increased efforts to draw out discussions with female students. Next steps for Interactive Theater at UC Berkeley include providing on-going programs in the College of Engineering as well as replication of the program in other divisions of the university.

5.0 Acknowledgements

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Edith Ng is Director of Staff Affirmative Action and Diversity Programs at UC Berkeley. She has had over 25 years of experience working in higher education, including 13 years in the diversity field. She developed and institutionalized the first student and staff diversity programs at UC Berkeley. In 1994, Project DARE (Diversity Awareness through Resources and Education) was one of eight Bay Area programs which received an "Excellence through Diversity" award for its work; the award was sponsored by the Center for Human Development. Edith received her B.A. in Psychology and Sociology from UC Berkeley in 1975 and her M.S. in Counseling from San Francisco State University in 1982. She has also taught as a lecturer at UC Berkeley in Peace and Conflict Studies, focusing on multicultural conflict resolution.

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Appendix A

2-HOUR FORMAT FOR INTERACTIVE THEATER WORKSHOPS

3:30-4:00	(30 min.)	Room and materials set-up
4:10-4:15	(5 min.)	Introduction
		Present background and goals
4:15-4:25	(10 min.)	Scene 1
		Actors
4:25-4:40	(15 min.)	Q&A (Actors in character)
		Audience asks actors Actors and Facilitators questions
4:40-5:05	(25 min.)	Discussion & Problem Solving
		Facilitators ask questions of audience
		Subject Experts are available to respond to audience questions
5:05-5:15	(10 min.)	Scene 2
		Actors
5:15-5:30	(15 min.)	Q&A (Actors in character)
		Audience asks Actors and Facilitators questions
5:30-5:55	(25 min.)	Discussion & Problem Solving
		Facilitators ask questions of audience
		Subject Experts are available to respond to audience questions
5:55-6:00	(5 min.)	Closing
		Summary remarks/next steps
		Program evaluations
6:00-6:20	(20 min.)	Debrief program with Actors and Facilitators

Appendix B

INTERACTIVE THEATER PROGRAM SAMPLE FACILITATOR'S GUIDE

Scenes: #2 "The Invisible Woman" and #3 "Faces of the Future"

Objectives for Script #2:

- To unveil commonly held beliefs and assumptions regarding re-entry students and their implications for student success; to provide realistic information about re-entry students' experiences
- To explore the differential impact of a faculty member's attitude/behavior and teaching style on men and women students
- To discuss what responsibilities faculty and students have for the classroom climate; and to explore ways for faculty to create a more inclusive and effective learning environment
- To discuss how the sink-or-swim culture in Engineering and students' ways of coping with it (such as finding comfort and strategic advantage in forming ethnic/gender cliques) impacts students such as Wendy (who have race, gender, and age differences)

Objectives for Script #3:

- § To understand the implications and the impact of visual symbols on minorities and women (how culture conveys who matters, who belongs, and how that affects retention of diverse students, as one example)
- § To explore ways to create a more inclusive environment for women and minority students and faculty in College
- § To discuss ways to recognize both the history/legacy of engineering departments as well as the people and the work that are present now
- § To expose myths about affirmative action (such as: women and minority students are not qualified to be here; affirmative action makes white males "yesterday's meatloaf")

Subject Expert:

- § To provide faculty with some factual information about affirmative action in the post Proposition 209 era.

I. Welcome (2 min.)

- § Welcome faculty
- § Introduce facilitators

II. Introduce Program (3 min.) Facilitators

- § *Set context. Let faculty understand that this is a different kind of program.*

"In this workshop, we'll be examining problematic situations encountered in the teaching environment. We'll have an opportunity to examine these situations from multiple points of view, discuss their impact, and how to address them effectively. The scenarios you see here today are based on recent interviews of faculty and students in the College of Engineering."
- § *Explain what they'll be doing.*

“In a few moments, you’ll be watching a problematic situation. At the end of the scene, you’ll have an opportunity to talk to the characters. You may ask them any questions you like to better understand the situation. At the end of the Q&A, we’ll talk about what happened and explore ways to address the situation more effectively. We’ll also have a subject expert on hand to answer any questions. We’ll repeat the same process for the second scenario. Any questions before we begin?”
“The first scene is entitled ‘The Invisible Woman’.”

III. Scene #2 The Invisible Woman (10 min.) Actors

Characters

Professor Jamison:	professor of Engineering
Wendy:	new undergraduate re-entry student in Engineering
Po:	female undergraduate student in Engineering
David	male undergraduate student in Engineering
John	male undergraduate student in Engineering
Professor Q	professor of Engineering, teaching in this scene
Student 1 (need name)	male undergraduate student in Engineering
Student 2 (need name)	male undergraduate student in Engineering

(Try to use character’s names and refer to them as characters, not actors, to support the realism of the scene.)

Synopsis

In this scene, we meet Wendy, an African-American female re-entry undergraduate student who is new to the College of Engineering. The scene starts with Wendy and another younger student trying to catch Professor Jamison, who rushes off, leaving her office hours early. The students speak briefly, and Wendy is asked if she is a T.A. On her way to class, Wendy calls her husband and tells him she feels a little apprehensive about the young, tech-savvy students, frustrated with the way women are ignored, and frustrated that she can’t penetrate the ethnic “clumps” of students who study together. Later, as class begins, she meets Po, a young Asian American student. They have a brief, awkward conversation. Po also asks if Wendy is the T.A.. As the class begins, Professor Q teaches without facing the class and interacts only with the male students who jump in to have their questions answered. Po and Wendy are the only women in the class. Both are isolated from the classroom conversation but each deals with the issue differently. Po uses one of her male classmates, John, to get her questions and points across to Professor Q, even though Po is a better student. Wendy is observing the interactions and is getting more upset. By the time the scene ends, Wendy is feeling bewildered and invisible.

IV. Q&A between Characters and Audience (15 min.) Facilitators

§ *Provide instructions to the audience.*

“Now you’ll have an opportunity to ask the characters questions about what just happened.”

§ *Have characters introduce themselves again.*

“I’d like to ask the characters to introduce themselves again.”

§ *Solicit questions from the audience.*

See Facilitator tips below. When time is almost up you can say “Let’s have one more question.”

- § *When time is up, excuse the actors*
“Actors, you are now out of character. Thank you.”

Facilitator Tips during Q & A:

Keep in mind goals: Audience will **identify with all characters** – multiple perspectives, **get the facts** about the situation, **understand the impact** of the problem.

How facilitators can lead the discussion to realize those goals:

While the audience will have freedom to ask what they are curious about, facilitators will also gently guide the discussion *if it is needed*. If the audience questions *or the characters’ answers* do not meet the above goals facilitators can supplement with additional questions.

If questions from the audience or characters’ answers do not elicit empathy:

- § ask characters questions about their feelings, what caused them to act/think as they did – knowing the deeper life experience that shapes a character can help the audience identify with an otherwise disagreeable/ineffective character. (i.e. Wendy’s life experiences of exclusion can help make her anger understandable and valid; Prof. Q’s lack of experience/lack of available guidance for teaching female students may explain his behavior as less intentionally discriminatory)

If one character is coming across in a one-dimensional way (possibly – Prof. Q as inconsiderate villain, Wendy as down-trodden victim), to reveal that each character has both strengths and weaknesses:

- § ask questions about the other side – (Ex.: for Wendy: “What strategies do you use to succeed at Berkeley? What power do you have to affect this situation?”)

Balanced view would be more like:

- § Prof. Q is comfortable with the teaching style he is accustomed to and may not be aware of how his style affects students; he has not been encouraged to re-evaluate his style given changing student demographics – yet he is responsible for the impact of his behavior.
- § Wendy is upset and frustrated about the ways she and other women are excluded and disregarded - yet she understand why undergrads naturally clump together and that she may have to learn new strategies to succeed. in dealing with student group dynamics.

If there is no focus on the impact on the student and the institution if nothing is done to address this problem:

- § ask what the characters will do next, how the situation will affect them going forward (Wendy’s assessment of her chances, Dr. Q’s treatment of other diverse students). Motivate the audience to begin assessing things Prof. J can do better, anticipating further discussion in the next section.

If the interaction between the audience and the characters goes awry –

- § Support the actors in staying in character, diffuse prolonged arguments between characters, diffuse prolonged hostility between character/audience

If questions from the audience or characters’ answers focus only on one person’s experience:

- § ask other characters questions about their perspective/feelings/experience

(Also see possible questions from the audience – attached at the end of guide)

V. Discussion and Problem Solving (25 min.) Facilitators

Goals: (The first two goals are a supplement to the scene and the Q & A portions. *Discussing solutions and prevention strategies is new to this portion of the workshop.*) Audience will

- § continue to develop **empathy for all characters** – multiple perspectives,
- § build their **understanding of the impact** and **consequences** of the problem.
- § discuss possible **solutions**
- § discuss possible **prevention** strategies

- § *Introduce this section.*
 - “Now let’s talk about what happened.”
- § *Start with questions for the audience, from within each character’s perspective: (checking in for empathy)*
 1. Let’s step into the shoes of Wendy for a bit: how do you feel about what just took place?
 2. Let’s step into the shoes of Professor Q for a few moments: how are you feeling at this point?
- § *Questions for the audience, from their own perspectives: (examining impact and problem-solving)*
 1. What kinds of strategies do the students use (such as Po and John) to cope? (ethnic clumping, using a male to get to the professor) What affect do these strategies have? (exclude Wendy, Po remains invisible)
 2. Suppose Wendy came to you for help, and shared with you this situation. As a faculty advisor, what would you say to her?
 3. How do you think Professor Q’s teaching style affects his students, especially students like Wendy and Po?
 4. Let’s examine Professor Q’s behavior as an instructor. What did he do well and what would you have liked to see him do differently?
 5. We’ve observed this situation and heard the perspectives of Wendy, Po, John and Professor Q. Is this a familiar scene to you on this campus?
 6. What can individual faculty members do to ensure that the classroom climate is welcome to both women and men, what can the departments?

VI. Scene #3 Faces of the Future (10 min.) Actors

Characters

Ted: White male undergraduate student in Engineering

Mary: White female undergraduate student in Engineering

Fred: Asian male undergraduate student in Engineering

(Try to use character’s names and refer to them as characters, not actors, to support the realism of the scene.)

Synopsis

In this scene, we meet three undergraduate students in Engineering who have decided to remove the pictures of Engineering faculty off the wall of a freshman seminar room in one of the Engineering buildings in the middle of the night. Ted, a white male, Fred, an Asian male and Mary, a white woman are friends and are doing this as a surprise birthday present for their friend Padma. She is also a student in Engineering. In the course of their work, they get into a heated discussion over the symbolism of what they are doing, the environment for women and minorities in Engineering, and finally, the merits of affirmative action. At the close of the scene, Ted feels he can no longer be a part of this and leaves.

VII. Q&A between Characters and Audience (15 min.) Facilitators

§ *Provide instructions to the audience.*

“Now you’ll have an opportunity to ask the characters questions about what just happened.”

§ *Have characters introduce themselves again.*

“I’d like to ask the characters to introduce themselves again.”

§ *Solicit questions from the audience.*

See Facilitator tips below. When time is almost up you can say “Let’s have one more question.”

§ *When time is up, excuse the actors*

“Actors, you are now out of character. Thank you.”

Facilitator Tips during Q & A:

Keep in mind goals: Audience will **identify with all characters** – multiple perspectives, **get the facts** about the situation, **understand the impact** of the problem.

How facilitators can lead the discussion to realize those goals:

While the audience will have freedom to ask what they are curious about, facilitators will also gently guide the discussion *if it is needed*. If the audience questions *or the characters’ answers* do not meet the above goals facilitators can supplement with additional questions.

If questions from the audience or characters’ answers do not elicit empathy:

§ ask characters questions about their feelings, what caused them to act/think as they did – knowing the deeper life experience that shapes a character can help the audience identify with an otherwise disagreeable/ineffective character. In this scene, in which the actors portray very polarized attitudes, developing empathy for the other side may be especially important. (i.e. Ted may have experienced “white male bashing” and feel defensive about race issues because of hearing things like “you’re part of what we’re taking down” from Fred)

If one character is coming across in a one-dimensional way (possibly – Ted as racist, Mary and Fred as disrespectful of history), to reveal that each character has both strengths and weaknesses:

§ ask questions about the other side – (Ex.: for Ted: “Could you understand why Padma feels uncomfortable looking at a wall of only older white men?”)

Balanced view would be more like:

§ Ted is biased against women and minorities whom he sees as unqualified and he is angry about the taboo nature of discussions about race, yet he probably could relate to other’s frustrations about being excluded since he seems to experience “celebrate diversity” efforts/rhetoric as “let’s put down white men”.

- § Mary and Fred (and Padma) are tired of the exclusionary nature of the older academic culture, yet they too could be more inclusive – maybe adding a more diverse representation of photos, instead of sending the message to the older generation that they’re not welcome anymore.

If there is no focus on the impact on the student and the institution if nothing is done to address this problem:

- § ask what the characters will do next, how the situation will affect them going forward (Mary’s feeling of how welcome she would be in the engineering field, the hardening of Ted’s attitudes towards women and people of color). This is part of motivating the audience to begin assessing things that could be done better, anticipating further discussion in the next section.

If the interaction between the audience and the characters goes awry –

- § Support the actors in staying in character, diffuse prolonged arguments between characters, diffuse prolonged hostility between character/audience

If questions from the audience or characters’ answers focus only on one person’s experience:

- § ask other characters questions about their perspective/feelings/experience

(Also see possible questions from the audience – attached at the end of guide)

VIII. Discussion and Problem Solving (25 min.) Bill/Carmen/Carla

Goals: (The first two goals are a supplement to the scene and the Q & A portions. *Discussing solutions and prevention strategies is new to this portion of the workshop.*) Audience will

- § continue to develop **empathy for all characters** – multiple perspectives,
 - § build their **understanding of the impact** and **consequences** of the problem.
 - § discuss possible **solutions**
 - § discuss possible **prevention** strategies
- § *Introduce this section.*
- “Now let’s talk about what happened.”
- § *Start with questions for the audience, from within each character’s perspective: (checking in for empathy)*
1. Let’s step into the shoes of Ted for a bit: how do you feel about what just took place?
 2. Let’s step into the shoes of Mary for a few moments: how are you feeling at this point?
 3. Let’s step into the shoes of Fred for a few moments: how are you feeling at this point?
- § *Questions for the audience, from their own perspectives: (examining impact and problem-solving)*
1. What do you think of the pictures on the wall? What impact do you think they and other visual symbols have on women and minority students and faculty?
 2. When students don’t feel like they belong here, how does that affect retention and students’ future career goals?

3. As we start our problem-solving, let's look at the layers of this situation. What are some of the layers?
4. In this scene most of the characters' actions and attitudes demonstrated a kind of either/or thinking. What are some ways that we can recognize both the history/legacy of our departments as well as the people and the work being done here now?
5. What can your department do to have a more inclusive environment?

§ *Weave in subject expert only as needed (for this scene).*

Depending on the audience, if questions come up about affirmative action, the subject expert (Carla) can be called upon to clarify what remains after Prop 209 and provide other information. "Our subject expert, Carla Trujillo, is here to answer that question.."

IX. Wrap-up (5 min.) Facilitators

§ *Summarize main discussion points/learning for group.*

§ *Refer them to packet of materials.*

§ *Invite actors back to introduce themselves.*

"Now I want to take this opportunity to thank the actors. These are the real people behind the characters. Actors, please come to the front and introduce yourselves. I especially want to thank our theatrical director, Lura Dolas for her work as well as our staff,

*Thank them for coming and ask them to **complete evaluations.** I*

If they feel this workshop was useful, ask them to encourage their colleagues to attend future (upcoming) workshops.

§ *Do raffle.*

Appendix C: Interactive Theater Workshops, Summary of Evaluations

<i>Please respond to the following statements by circling the appropriate number on the right. Some statements may apply to workshops on other dates. Mark "Not Applicable" as needed.</i>	<i>NUMBER RESPONDENTS</i>									
									<i>AVERAGE</i>	
								Not Applicable		
							Not at all Successful			
						Not Very Successful				
					Somewhat Successful					
				Very Successful						
			Extremely Successful							
1. This workshop increased my understanding of the experience of women students in the classroom/at the university.	5	4	3	2	1	NA	3.73	52		
2. This workshop increased my understanding of the experience of students of color in the classroom/at the university.	5	4	3	2	1	NA	3.27	48		
3. This workshop increased my understanding of the experience of older/re-entry students in the classroom/at the university.	5	4	3	2	1	NA	4.00	12		
4. This workshop increased my understanding of the experience of students with disabilities in the classroom/at the university.	5	4	3	2	1	NA	4.27	41		
5. I could empathize with some of the characters' concerns and perspectives.	5	4	3	2	1	NA	4.36	55		
6. This workshop gave me the opportunity to reflect on how to foster an effective and inclusive learning environment.	5	4	3	2	1	NA	4.13	53		
7. This workshop gave me the opportunity to have some valuable dialogue with other colleagues about diversity issues in the College.	5	4	3	2	1	NA	4.06	52		
8. The interactive theater method is an effective learning technique.	5	4	3	2	1	NA	4.38	55		
9. The scenarios were effective in initiating discussion on the topics.	5	4	3	2	1	NA	4.52	29		

10. The segment of the program that I found most useful was: (space to respond was larger on the actual evaluation)

11. Follow-up questions or topics I would like to see addressed are:

12. I would recommend this workshop to a colleague. YES 91% (50) NO 5% (3) No Answer 4% (2)