

1: Defining Communication Theories

model; and a drama management module, influencing the Figure 2: Subset of the plot points used in the story of Anchorhead, defined in (Nelson et al. a).

Share on Facebook In the s, leadership theorists perceived numerous variables, such as the work environment, organizational value system and situational complexities, as influencing the emergence of leadership. The interactional approach theory in leadership takes these variables into account, asserting that leadership arises due to the interaction between individuals and situations. In small businesses, leadership can be highly personalized because the chief executive may interact with employees on a daily basis. Assumptions The interactional theory of leadership is based on two assumptions. On the one hand, human beings are complex: People can have several motives for taking actions, and these motives can change over time. Their productivity and performance are also affected by innate abilities, the types of tasks and experience. On the other hand, the workplace environment or system is open, promoting the exchange of information, matter and energy. Given these assumptions, an effective leader must assess the situation, formulate relevant strategies and draw from a large skill set. Dynamic Exchange In contrast to classic theory of leadership, in which a leader issues a one-way directive to a follower, the interactional theory views the relationship between a leader and follower as a two-way dynamic process. In turn, the situation is determined by group size, density and norms. In startups and entrepreneurial firms, leaders who value, reward and are sensitive to individual initiatives and merit tend to be more successful. Two Types The two types of leaders recognized in the interactional approach are relationship-oriented and task-oriented. Leaders who focus on relationships tend to maintain a certain amount of social interaction with group members. They strive to cultivate trust and respect within the group, and they value communication. Task-oriented leaders emphasize the plans and actions required to meet goals. Effective leaders in small businesses tend to transit fluidly between different leadership styles and even may assume an autocratic role in emergency situations in which a command requires quick compliance from employees. Russian novelist Leo Tolstoy believed leaders only rose to power due to the zeitgeist of the times. Small businesses must survive in a globalized world with accelerating technological progress, so leaders must be able to deal with uncertainty. They grow more reliant on employee interaction and input to respond well to constantly changing situations.

2: Karpman drama triangle - Wikipedia

A growing research community is working towards employing drama management components in interactive story-based games. These components gently guide the story towards a narrative arc that improves the player's experience.

In this extract from *Activities for the Primary Classroom*, Carol Read tells us how to incorporate story-based lessons and drama activities into the English-language classroom. Storytelling and drama share a number of features which make it natural to integrate them during lessons. Through stories and drama, children develop understanding of themselves and the world around them. The distance afforded by characters and events which are not real also helps children to explore significant issues which are relevant to their daily lives, in a way that is safe and enjoyable. They also appeal to children with different intelligences and learning styles and provide a framework for fostering social skills and attitudes, such as active listening, collaborating, turn taking and respect for others, in a positive way. Learning through stories Most children start school familiar with stories and narrative conventions in their own language and quickly transfer this familiarity into a willingness to listen to and participate in stories in English. Stories provide a natural, relevant and enjoyable context for exposure to language and an opportunity to familiarize children with the sounds, rhythm and intonation of English. The discovery and construction of meaning is supported through things such as visuals, mime, gesture, voice and characterization, and children also develop learning strategies and thinking skills, such as predicting, hypothesizing, guessing and inferring meaning. Stories help young children to develop concentration skills and also aspects of emotional intelligence, such as empathy and relating to other people. Stories also provide a springboard for a wide range of activities which develop language, thinking skills, positive attitudes and citizenship, as well as appreciation of other cultures, or understanding of content from other areas of the curriculum. There are various possible approaches to using stories in class. These range from occasional use of stories to supplement a topic or structure-based course book, to using a story-based course book, and possibly supplementing this with additional stories as well, to basing the whole language programme and syllabus on a selection of stories which the children study over a period of time, e. Choosing stories Stories can be selected from a range of sources, including graded readers, story websites on the internet or picture books originally written for children whose first language is English. Whatever the source, the most important thing is that the story you choose is suitable for the children it is intended for. The language level of the story also needs to be appropriate and to fit in at least partially with your syllabus. Other features, such as whether the discourse pattern of the story is repetitive, cumulative or includes a rhythmic refrain and therefore promotes participation, aids memory and practises a particular language pattern will also influence your choice. Over time, it is important to vary the kinds of stories you use, including, for example, traditional stories or, with older children, spoof or modern versions of these, fables or stories with a moral, myths, legends, funny stories, rhyming stories, stories with flaps or pop-ups, biographical stories, stories which help children understand their own feelings, stories from other cultures and stories which are linked to content from other areas of the curriculum. Telling stories Before telling a story to children for the first time, it is usually advisable to practise how you are going to do this, including for example, mime or actions you plan to use to convey meaning, the way you are going to use your voice, e. When you tell the story, you need to make sure that everyone can see and hear you and, if you are using a picture book, hold this up and show each illustration slowly round the group. With younger children it is usually best if they can sit on the floor in a semi-circle near you and you may also like to introduce the story with a rhyme to settle the children before you begin see 6. As you tell the story, it is a good idea to maintain frequent eye-contact with the children, in order to help them stay focused and attentive. You also need to give them time to think, look, comment, ask or respond to questions and, if appropriate, encourage them to join in with you as you tell the story. At the end, it is important to invite a personal response, e. Planning story-based lessons As with other listening and reading

activities, it can be helpful to plan story-based lessons following the three stages of before, while and after. If you decide to use a story in an extended way over several lessons, then this is likely to be a cyclical process which starts by creating interest, motivation and attention in the story and predicting what it is about, followed by an initial telling of the story, related activities and follow-up. The cycle can then be extended through a combination of retellings of the story in a variety of ways, interspersed with a series of appropriately selected activities that lead children from an initial, global understanding of the story to using more and more of the language it contains. In some cases, the storytelling cycle may lead to children producing their own versions of the story or dramatizing some aspect of it in a role play. With older children, as part of their understanding of storytelling, it is also important to develop their awareness of how stories are constructed and to give them opportunities to create stories themselves. At a basic level, through listening and responding to storytelling and doing short, introductory drama activities, children use mime, sounds, gestures and imitation to show their understanding and to make connections between language and corporal expression. This helps young children associate actions, words and meanings and memorize key language in a natural and enjoyable way. As children become familiar with the story, more extended drama activities provide opportunities for recycling the language it contains through retelling or acting out, either by the children themselves or by the children using puppets. In these activities, the use of drama provides a focus and support for children to use some language from the story in an independent way and also contributes to building up their confidence and self-esteem. At a more sophisticated level, the use of drama techniques such as hot seating, role play or thought tunnel provides opportunities for children to go beyond the story and explore the issues, problems or moral dilemmas that it contains. This not only provides opportunities for children to use language they know beyond the story script within a clearly defined framework but also encourages them to develop critical and creative thinking skills and to work with others in a collaborative way. In addition to classroom drama, it may sometimes be suitable to use a story the children have specially enjoyed as the basis of a class play. The preparation of a class production for an audience of parents and others is different from other classroom drama activities in this section, which put the emphasis on using drama as part of a process of personalized learning. In addition to general points about classroom management, it is vital to show yourself willing to participate in classroom drama and to model the kinds of responses you expect from the children. Although it is important to give children encouraging feedback after doing a drama activity, it is best not to look at them too directly during the activity, as this may unwittingly convey an impression that you are judging them. This can be off-putting to some children, who will be drawn in naturally as long as they do not feel under pressure. If you regularly use story-related drama activities with your classes, over time you may be surprised at the increasingly confident and mature way in which children respond. Reflection time As you use the storytelling and drama activities in this section with your classes, you may like to think about the following questions and use your responses to evaluate how things went and plan possible improvements for next time: If so, how was this sustained? Did the children participate actively? What factors encouraged or discouraged this? How did the children respond to activities which invited a creative or imaginative response? Did this affect the way they used language? How did the children respond to activities involving mime and movement? What were the reasons for this, do you think? Did the children collaborate and work well together? What factors influenced this? Did the children enjoy the story and related activities? What effect did this have on their motivation, confidence and self-esteem? Rate this resource 3.

3: Azure Digital Twins | Microsoft Azure

The papers are organized in topical sections on future perspectives on interactive digital storytelling, interactive storytelling applications, virtual characters and agents, user experience and dramatic immersion, architectures for story generation, models for drama management and interacting with stories, as well as authoring and creation of.

Specialized training in interpersonal process groups Psychoeducational Groups Psychoeducational groups are designed to educate clients about substance abuse, and related behaviors and consequences. Frequently, an experienced group leader will facilitate discussions of the material Galanter et al. While psychoeducational groups may inform clients about psychological issues, they do not aim at intrapsychic change, though such individual changes in thinking and feeling often do occur. The major purpose of psychoeducational groups is expansion of awareness about the behavioral, medical, and psychological consequences of substance abuse. Psychoeducational groups are provided to help clients incorporate information that will help them establish and maintain abstinence and guide them to more productive choices in their lives. Additionally, they are useful in helping families understand substance abuse, its treatment, and resources available for the recovery process of family members. Some of the contexts in which psychoeducational groups may be most useful are Helping clients in the precontemplative or contemplative level of change to reframe the impact of drug use on their lives, develop an internal need to seek help, and discover avenues for change. Helping clients in early recovery learn more about their disorders, recognize roadblocks to recovery, and deepen understanding of the path they will follow toward recovery. Helping families understand the behavior of a person with substance use disorder in a way that allows them to support the individual in recovery and learn about their own needs for change. Helping clients learn about other resources that can be helpful in recovery, such as meditation, relaxation training, anger management, spiritual development, and nutrition. Psychoeducational groups generally teach clients that they need to learn to identify, avoid, and eventually master the specific internal states and external circumstances associated with substance abuse. Psychoeducational groups are considered a useful and necessary, but not sufficient, component of most treatment programs. For instance, psychoeducation might move clients in a precontemplative or perhaps contemplative stage to commit to treatment, including other forms of group therapy. For clients who enter treatment through a psychoeducational group, programs should have clear guidelines about when members of the group are ready for other types of group treatment. Often, a psychoeducational group integrates skills development into its program. Psychoeducational groups should work actively to engage participants in the group discussion and prompt them to relate what they are learning to their own substance abuse. To ignore group process issues will reduce the effectiveness of the psychoeducational component. Psychoeducational groups are highly structured and often follow a manual or a preplanned curriculum. Group sessions generally are limited to set times, but need not be strictly limited. The instructor usually takes a very active role when leading the discussion. Even though psychoeducational groups have a format different from that of many of the other types of groups, they nevertheless should meet in a quiet and private place and take into account the same structural issues for instance, seating arrangements that matter in other groups. As with any type of group, accommodations may need to be made for certain populations. Clients with cognitive disabilities, for example, may need special considerations. Leadership skills and styles. Leaders in psychoeducational groups primarily assume the roles of educator and facilitator. Still, they need to have the same core characteristics as other group therapy leaders: Leaders also should possess knowledge and skills in three primary areas. First, they should understand basic group process—how people interact within a group. Second, leaders should understand interpersonal relationship dynamics, including how people relate to one another in group settings, how one individual can influence the behavior of others in group and some basic understanding of how to handle problematic behaviors in group such as being withdrawn. Finally, psychoeducational group leaders need to have basic teaching skills. Such skills include organizing the content to be taught, planning for participant involvement in the learning process, and

delivering information in a culturally relevant and meaningful way. To help clients get the most out of psychoeducational sessions, leaders need basic counseling skills such as active listening, clarifying, supporting, reflecting, attending and a few advanced ones such as confronting and terminating Brown It also helps to have leadership skills, such as helping the group get started in a session, managing though not necessarily eliminating conflict between group members, encouraging withdrawn group members to be more active, and making sure that all group members have a chance to participate. As the group unfolds, it is important that group leaders are nondogmatic in their dealings with group members. Finally, the group leader should have a firm grasp of material being communicated in the psychoeducational group. The group leader will need to understand group member roles and how to manage problem clients. Leaders will use a variety of resources to impart knowledge to the group, so each session also requires preparation and familiarization with the content to be delivered. Group leaders should have ongoing training and formal supervision. Supervision benefits all group leaders of all levels of skill and training, as it helps to assure them that people in positions of authority are interested in their development and in their work. If direct supervision is not possible as may be the case in remote, rural areas , then Internet discussions or regular telephone contact should be used. Techniques to conduct psychoeducational groups are concerned with 1 how information is presented, and 2 how to assist clients to incorporate learning so that it leads to productive behavior, improved thinking, and emotional change. Adults in the midst of crises in their lives are much more likely to learn through interaction and active exploration than they are through passive listening. As a result, it is the responsibility of the group leader to design learning experiences that actively engage the participants in the learning process. Four elements of active learning can help. First, the leader should foster an environment that supports active participation in the group and discourages passive note taking. Accordingly, leader lecturing should be limited in duration and extent. The leader should concentrate instead on facilitating group discussion, especially among clients who are withdrawn and have little to say. They need support and understanding of the content before expressing their views. Techniques such as role playing, group problemsolving exercises, and structured experiences all foster active learning. Second, the leader should encourage group participants to take responsibility for their learning rather than passing on that responsibility to the group leader. Excellent material on adapting instruction to learning styles is available through the Association for Supervision and Curriculum Development Web site, <http://www.assc.org/>: Most people, at one time or another, have had unpleasant experiences in traditional, formal classroom environments. Therefore it is critically important for the group leader to be sensitive to the anxiety that can be aroused if the client is placed in an environment that replicates a disturbing scene from the past. Overall, leaders should create an environment where participants who are having difficulty with the psychoeducational group process can express their concerns and receive support. Fourth, people with alcoholism and other addictive disorders are known to have subtle, neuropsychological impairments in the early stage of abstinence. Verbal skills learned long ago that is, crystallized intelligence are not affected, but fluid intelligence, needed to learn some kinds of new information, is impaired. As a result, clients may seem more able to learn than they actually are. Therapists who are teaching new skills should be mindful of this difficulty. Skills Development Groups Most skills development groups operate from a cognitive-behavioral orientation, although counselors and therapists from a variety of orientations apply skills development techniques in their practice. Many skills development groups incorporate psychoeducational elements into the group process, though skills development may remain the primary goal of the group. Coping skills training groups the most common type of skills development group attempt to cultivate the skills people need to achieve and maintain abstinence. Skills development groups typically emerge from a cognitive-behavioral theoretical approach that assumes that people with substance use disorders lack needed life skills. Clients who rely on substances of abuse as a method of coping with the world may never have learned important skills that others have, or they may have lost these abilities as the result of their substance abuse. Thus, the capacity to build new skills or relearn old ones is essential for recovery. Since many of the skills that people with substance abuse problems need to develop are interpersonal in nature,

group therapy becomes a natural treatment of choice for skills development. Members can practice with each other, see how different people use the same skills, and feel the positive reinforcement of a peer group rather than that of a single professional when they use skills effectively. Because of the degree of individual variation in client needs, the particular skills taught to a client should depend on an assessment that takes into account individual characteristics, abilities, and background. The suitability of a client for a skills development group will depend on the unique needs of the individual along with the skills being taught. Most clients can benefit from developing or enhancing certain general skills, such as controlling powerful emotions or improving refusal skills when around people using alcohol or illicit drugs. Skills might also be highly specific to certain clients, such as relaxation training. Skills development groups usually run for a limited number of sessions. The size of the group needs to be limited, with an ideal range of 8 to 10 participants perhaps more, if a cofacilitator is present. The group has to be small enough for members to practice the skills being taught. While skills development groups often incorporate elements of psychoeducation and support, the primary goal is on building or strengthening behavioral or cognitive resources to cope better in the environment. Psychoeducational groups tend to focus on developing an information base on which decisions can be made and action taken. Support groups, to be discussed later in this chapter, focus on providing the internal and environmental supports to sustain change. All are appropriate in substance abuse treatment. While a specific group may incorporate elements of two or more of these models, it is important to maintain focus on the overall goal of the group and link methodology to that goal. In skills development groups, as in psychoeducation, leaders need basic group therapy knowledge and skills, such as understanding the ways that groups grow and evolve, knowledge of the patterns that show how people relate to one another in group, skills in fostering interaction among members, managing conflict that inevitably arises among members in a group environment, and helping clients take ownership for the group. In addition, group leaders should know and be able to demonstrate the set of skills that the participants are trying to develop. Leaders also will need significant experience in modeling behavior and helping others learn discrete elements of behavior. Other general skills, such as sensitivity to what is going on in the room and cultural sensitivity to differences in the ways people approach issues like anger or assertiveness, also will be important. Depending on the skill being taught, there may be certain educational or certification requirements. For example, a nurse might be needed to teach specific health maintenance skills, or a trained facilitator may be needed to run certain meditation or relaxation groups. The specific techniques used in a skills development group will vary greatly depending on the skills being taught. The process of learning and incorporating new skills, however, may be difficult, especially if the previous approach has been used for a long time. For instance, individuals who have been passive and nonassertive throughout life may have to struggle mightily to learn to stand up for themselves. As a consequence, it is crucial for leaders of skills development groups to be sensitive to the struggles of group participants, hold positive expectations for change, and not demean or shame individuals who seem overwhelmed by the task. Furthermore, many behavioral changes that seem straightforward on the surface have powerful effects at deeper levels of psychological functioning. For instance, assertiveness may touch feelings of shame and unworthiness. As a result, a client may learn a new behavior, but be unable to incorporate it into a repertoire of positive action. Counselors should not automatically assume, therefore, that a newly learned skill inevitably will translate into action. Feedback from participants on their progress since the last group is a good way to assess both learning and the incorporation of skills. An often unstated and underrecognized difficulty in leading skills groups is that a leader teaching the same material week after week can become bored with the content. In due course, the boredom will creep into the teaching. To retain energy and teaching effectiveness, leaders can switch topics, or one leader can teach different topics over time. When feasible, it also may help to provide feedback to leaders by making video or audio recordings of their presentations. Other specific techniques for skills development groups depend on the nature of the group, topic, and approach of the group leader. Before undertaking leadership of a skills development group, it is wise for the leader to have previously participated in the specific kind of skills development group to be led.

4: Teaching Social Interaction Skills to Teen Girls with ASD - Social Skill Builder

One of future directions we plan to pursue. the approaches to drama management, Search Based Drama Management (SBDM) (Weyhrauch), represents stories Drama Management in Interactive Stories as a set of plot points and an evaluation function that models Bates () first proposed the idea of treating drama man- the interestingness of a.

Origin[edit] The drama triangle is a social model that was conceived by Stephen Karpman, a student studying under Eric Berne , the father of transactional analysis. Karpman placed these three roles on an inverted triangle and referred to them as being the three aspects, or faces of drama. Karpman, who had interests in acting and was a member of the Screen Actors Guild , chose the term "drama triangle" rather than the term "conflict triangle" as the Victim in his model is not intended to represent an actual victim, but rather someone feeling or acting like a victim. It keeps the Victim dependent and gives the Victim permission to fail. The rewards derived from this rescue role are that the focus is taken off of the rescuer. Initially, a drama triangle arises when a person takes on the role of a victim or persecutor. This person then feels the need to enlist other players into the conflict. As often happens, a rescuer is encouraged to enter the situation. For example, the victim might turn on the rescuer, the rescuer then switches to persecuting. As such, each participant is acting upon their own selfish needs, rather than acting in a genuinely responsible or altruistic manner. In the terms of the drama triangle, the rescuer is someone who has a mixed or covert motive and is actually benefiting egoically in some way from being "the one who rescues". The rescuer has a surface motive of resolving the problem and appears to make great efforts to solve it, but also has a hidden motive to not succeed, or to succeed in a way that they benefit. For example, they may get a self-esteem boost or receive respected rescue status, or derive enjoyment by having someone depend on them and trust them " and act in a way that ostensibly seems to be trying to help, but at a deeper level plays upon the victim in order to continue getting a payoff. In some cases, the relationship between the victim and the rescuer can be one of codependency. The rescuer keeps the victim dependent on them by encouraging their victimhood. The victim gets their needs met by having the rescuer take care of them. In general, participants tend to have a primary or habitual role victim, rescuer, persecutor when they enter into drama triangles. Participants first learn their habitual role in their family of origin. Even though participants each have a role with which they most identify, once on the triangle, participants rotate through all the positions, going completely around the triangle. The antithesis of a drama triangle lies in discovering how to deprive the actors of their payoff. After World War II, therapists observed that while many battle-torn veteran patients readjusted well after returning to their families, some patients did not; some even regressed when they returned to their home environment. Researchers felt that they needed an explanation for this and began to explore the dynamics of family life " and thus began the family therapy movement. Intrinsic factors were addressed and extrinsic reactions were considered as emanating from forces within the person. In the s, Eric Berne, M. This approach was profoundly different than that of Freud. While Freud relied on asking patients about themselves, Berne felt that a therapist could learn by observing what was communicated words, body language, facial expressions in a transaction. So instead of directly asking the patient questions, Berne would frequently observe the patient in a group setting, noting all of the transactions that occurred between the patient and other individuals. The theory of triangulation was originally published in by Murray Bowen, M. The resulting triangle is more comfortable as it can hold much more tension because the tension is being shifted around three people instead of two. Bowen considered differentiation and triangles the crux of his theory, Bowen Family Systems Theory. Bowen intentionally used the word triangle rather than triad. In Bowen Family Systems Theory, the triangle is an essential part of the relationship. Couples left to their own resources oscillate between closeness and distance. Two people having this imbalance often have difficulty resolving it by themselves. To stabilize the relationship, the couple often seek the aid of a third party to help re-establish closeness. A triangle is the smallest possible relationship system that can restore balance in a time of stress. The third person assumes an

outside position. In periods of stress, the outside position is the most comfortable and desired position. The inside position is plagued by anxiety, along with its emotional closeness. Bowen noted that not all triangles are constructive – some are destructive. In , Nathan Ackerman, MD conceptualized a destructive triangle. Ackerman also recognize the pattern of attack, defense, and counterattack, as shifting roles. In , Stephen Karpman, M. Karpman was a recent graduate of Duke University School of Medicine and was doing post post-graduate studies under Eric Berne at the time. Transactional analysis Eric Berne, a Canadian-born psychiatrist, created the theory of transactional analysis, in the middle of the 20th century, as a way of explaining human behavior. In this context, the Karpman Drama Triangle is a "game". Games are often characterized by a switch in roles of players towards the end. The number of players may vary. Games in this sense are devices used often unconsciously by people to create a circumstance where they can justifiably feel certain resulting feelings such as anger or superiority or justifiably take or avoid taking certain actions where their own inner wishes differ from societal expectations. They are always a substitute for a more genuine and full adult emotion and response which would be more appropriate. Three quantitative variables are often useful to consider for games: Games so played are known as easy and hard games, respectively", [11] the latter being played in a tense and aggressive way. Based on the degree of acceptability and potential harm, games are classified into three categories, representing first degree games, second degree games, and third degree games: Karpman is reported to have doodled thirty or more diagram types before settling on the triangle. Karpman credits the movie Valley of the Dolls as being a testbed for refining the model into what Berne coined as the Karpman Drama Triangle. These include space switches private-public, open-closed, near-far which precede, cause, or follow role switches, and script velocity number of role switches in a given unit of time. Persecutors are more likely to be in leadership positions and a prosecutor culture goes hand in hand with cutthroat competition, fear , blaming, manipulation, high turnover and an increased risk of lawsuits. There are also victim cultures which can lead to low morale and low engagement as well as an avoidance of conflict , and rescuer cultures which can be characterized as having a high dependence on the leader, low initiative and low innovation. Choy recommends that anyone feeling like a victim think more in terms of being vulnerable and caring, that anyone cast as a persecutor adopt an assertive posture, and anyone recruited to be a rescuer should react by being "caring". Assertive – a persecutor should be encouraged to ask for what they want, be assertive, but not be punishing. Caring – a rescuer should be encouraged to show concern and be caring, but not over-reach and problem solve for others. The Power of TED, first published in , recommends that the "victim" adopt the alternative role of creator, view the persecutor as a challenger, and enlist a coach instead of a rescuer. They should focus on resolving "dynamic tension" the difference between current reality and the envisioned goal or outcome by taking incremental steps toward the outcomes he or she is trying to achieve. Challenger – a victim is encouraged to see a persecutor as a person or situation that forces the creator to clarify his or her needs, and focus on their learning and growth. Coach – a rescuer should be encouraged to ask questions that are intended to help the individual to make informed choices. The key difference between a rescuer and a coach is that the coach sees the creator as capable of making choices and of solving his or her own problems. A coach asks questions that enable the creator to see the possibilities for positive action, and to focus on what he or she does want instead of what he or she does not want.

5: Interactional Approach Theory in Leadership | Your Business

Improvisation and Performance as Models for Interacting with Stories perform in a way that instinctively expresses narrative desire, or attempting to infer.

February 01, Categories: One effective way to do this is by asking open-ended questions—those with no single right or wrong answer. Instead of predictable answers, open-ended questions elicit fresh and sometimes even startling insights and ideas, opening minds and enabling teachers and students to build knowledge together. Open-Ended Questions in Action Ms. To spark their curiosity about the story, she asks a series of open-ended questions shown here in italics that draw out their thoughts, knowledge, and feelings. What interesting words do you see? I have a model castle. What clues does this word give you as to what the story might be about? Usually castles have kings and knights. Nunn brings them back to her original question. Fifteen minutes later, the group has discussed context clues, compound words, historical jobs, fairy tales versus historical fiction, gender roles, and more. The students have been prompted to think, share their knowledge, analyze information, and connect ideas. Their interest in the story has grown, and their teacher has learned a great deal about what they know. Much of this richness derived from Ms. The power of open-ended questions comes from the way these questions tap into that natural cycle, inviting children to pursue their own curiosity about how the world works. Open-ended questions show children that their teachers trust them to have good ideas, think for themselves, and contribute in valuable ways. The resulting sense of autonomy, belonging, and competence leads to engagement and deep investment in classroom activities. Tips for Crafting Open-Ended Questions Learning any new language habit takes reflection, time, and much practice. The Power of Our Words: Teacher Language That Helps Children Learn offers comprehensive guidelines on how to frame open-ended questions and make them a regular part of your classroom vocabulary. Children can tell when their teachers are genuinely interested in their ideas. Fortunately, no student really gave such an answer. But the way to prevent such a response would have been first to clarify to myself the boundaries of what I wanted the children to think about, and then articulate these boundaries to the children. Use words that encourage cooperation, not competition. Sometimes an open-ended question leads to competition to see who can give the best answer. Although well-managed competition has a place in certain school arenas, teachers usually use open-ended questions when the goal is for students to collaborate, to learn from and with each other, not to compete. To keep discussions from turning into competitions, phrase your questions carefully. These natural-seeming ways of talking assume some answers will be better than others, which encourages competition. A simple rephrasing helps. I once had a student who loved magenta. Everything she colored, painted, or modeled in clay prominently featured magenta. Why do you say that? Her explanation gave me real insight into her thinking. Many then stop thinking and become less engaged. Or they respond by guessing wildly at the answer the teacher wants. Except for the child who guesses correctly, the children—and their teacher—will likely feel discouraged after such an interaction. Not much will have been learned, or taught. Leading the Way to True Learning Open-ended questions power academic and social learning. An adapted excerpt from the book, The Power of Our Words: Use words, tone, and pacing to build a classroom where students feel safe, respected, appreciated, and excited about learning. Paula Denton started teaching in and became a Responsive Classroom workshop presenter and consultant in

6: Storytelling an important part of change management

Storytelling and drama share a number of features which make it natural to integrate them during lessons. Both build on children's innate capacity for fantasy and imaginative play, and even very young children can differentiate between the conventions of a story or drama and real life.

Transforming company culture through storytelling. Storytelling can be a useful tool for leaders trying to cope with rapid change. To many managers focus too much on management and too little on leadership. That is mainly because managers are taught to use management tools, of which many exist. Leadership, on the other hand, is hard to teach, springing as it does from many personal qualities. And, compared to the great quantity of management tools, few leadership tools are available to the manager. One of the few – and one of the most effective – is storytelling. The leaders must be able use stories to motivate their employees to achieve more than they thought possible. It was in May last year and controller Peter Smith was reviewing the numbers from the production in product supply. All the numbers were progressing in the right direction. The costs of the lids for the buckets in which we have the product were increasing and had done so for the last couple of years and the costs were now more than 5 mio. Peter was in doubt about what to do. First he thought of just letting it go – he had so many things to do and the production guys probably knew what they were doing. But on the other hand it was in line with the new finance strategy to create value in everything so Peter went to the production, put an overall on and did spend one day in the production. People were first a little sceptical that he was sneaking around but soon they accepted that he was there to try to improve the business. Bob Hanson said to him that washing was not possible and anyway it was not that much money compared to the other costs. A couple of months later Peter sees that the costs for the lids are escalating and he calls Bob again and Bob gives him the same reply – now with a little irritated tone of voice. Peter decides that he want to do his last attempt to reduce the costs on the lids. He calls a friend he knows in the production and asks to collect all the cups lids throw away for one week. By the end of the week Peter collects two full sacks of lids and brings them to management meeting and put them all on the table and says: DKK to 1 mio. What exactly makes an effective story Good leaders use stories like this on almost a daily basis. As a leader, you cannot eliminate fear, abolish uncertainty or avoid the prospect of change for your company. But you can leverage these emotional navigational stakes to your greatest advantage by telling a purposeful story. Stories can be a powerful tool for managing organizational culture So what exactly makes an effective story? A story is a vehicle that puts facts into an emotional context. Facts and figures are memorable to computers, not to people. Stories let people decide for themselves – one of the great secrets of true influence. Storytelling an important part of change management – [http:](http://) If you enjoyed this article, please take 5 seconds to share it on your social network.

7: Storytelling and drama | Onestopenglish

Stories create stability in the face of chaos - giving people tools & space to imagine new possibilities. Drive is the right business word and yet we know as you state its really a pull strategy.

Defining Communication Theories Cognitive Dissonance Theory Cognitive Dissonance Theory argues that the experience of dissonance or incompatible beliefs and actions is aversive and people are highly motivated to avoid it. In their efforts to avoid feelings of dissonance, people will avoid hearing views that oppose their own, change their beliefs to match their actions, and seek reassurance after making a difficult decision. Communication Accommodation Theory This theoretical perspective examines the underlying motivations and consequences of what happens when two speakers shift their communication styles. Communication Accommodation theorists argue that during communication, people will try to accommodate or adjust their style of speaking to others. This is done in two ways: Groups with strong ethnic or racial pride often use divergence to highlight group identity. Convergence occurs when there is a strong need for social approval, frequently from powerless individuals. Coordinated Management of Meaning Theorists in Coordinated Management of Meaning believe that in conversation, people co-create meaning by attaining some coherence and coordination. Coherence occurs when stories are told, and coordination exists when stories are lived. CMM focuses on the relationship between an individual and his or her society. Through a hierarchical structure, individuals come to organize the meaning of literally hundreds of messages received throughout a day. Cultivation Analysis This theory argues that television and other media plays an extremely important role in how people view their world. According to Cultivation Analysis, in modern Culture most people get much of their information in a mediated fashion rather than through direct experience. This is especially the case with regard to violence, according to the theory. Cultivation Analysis posits that heavy television viewing cultivates a sense of the world that is more violent and scarier than is actually warranted. Cultural Approach to Organizations The Cultural Approach contends that people are like animals who are suspended in webs that they created. Organizational stories, rituals, and rites of passage are examples of what constitutes the culture of an organization. Cultural Studies Theorists in cultural studies maintain that the media represents ideologies of the dominant class in a society. Because media are controlled by corporations, the information presented to the public is necessarily influenced and framed with profit in mind. Cultural Studies theorists, therefore, are concerned with media influenced and framed with profit in mind. Cultural Studies theorists, therefore, are concerned with media influence and how power plays a role in the interpretation of culture. Dramatism This theoretical position compares life to a drama. As in dramatic action, life requires an actor, a scene, an act, some means for the action to take place, and a purpose. Further, Dramatism argues that purging guilt is the ultimate motive, and rhetors can be successful when they provide their audiences with a means for purging their guilt and a sense of identification with the rhetor. Expectancy Violations Theory Expectancy Violation Theory examines how nonverbal messages are structured. The theory advances that when communicative norms are violated, the violation may be perceived either favorably or unfavorably, depending on the perception that the receiver has of the violator. Face-Negotiation Theory Face-Negotiation Theory is concerned with how people in individualistic and collectivistic cultures negotiate face in conflict situations. The theory is based on face management, which describes how people from different cultures manage conflict negotiation in order to maintain face. Self-face and other-face concerns explain the conflict negotiation between people from various cultures. Groupthink The groupthink phenomenon occurs when highly cohesive groups fail to consider alternatives that may effectively resolve group dilemmas. Groupthink theorists contend that group members frequently think similarly and are reluctant to share unpopular or dissimilar ideas with others. When this occurs, groups prematurely make decisions, some of which can have lasting consequences. Muted Group Theory Muted Group Theory maintains that language serves men better than women and perhaps European Americans better than African Americans or other groups. This is the case because the

variety of experiences of European American men are named clearly in language, whereas the experiences of other groups such as women are not. Due to this problem with language, women appear less articulate than men in public settings. As women have similar experiences, this situation should change.

The Narrative Paradigm This theory argues that humans are storytelling animals. The Narrative Paradigm proposes a narrative logic to replace the traditional logic of argument. Narrative logic, or the logic of good reasons, suggests that people judge the credibility of speakers by whether their stories hang together clearly coherence and whether their stories ring true fidelity. The Narrative Paradigm allows for a democratic judgment of speakers because no one has to be trained in oratory and persuasion to make judgments based on coherence and fidelity.

Organizational Information Theory This Theory argues that the main activity of organizations is the process of making sense of equivocal information. Organizational members accomplish this sense-making process through enactment, selection, and retention of information. Organizations are successful to the extent that they are able to reduce equivocality through these means.

Relational Dialectics Theory Relational Dialectics suggests that relational life is always in process. People in relationships continually feel the pull-push of conflicting desires. Basically, people wish to have both autonomy and connection, openness and protective-ness, and novelty and predictability. As people communicate in relationships, they attempt to reconcile these conflicting desires, but they never eliminate their needs for both of the opposing pairs.

The Rhetoric Rhetorical theory is based on the available means of persuasion. That is, a speaker who is interested in persuading his or her audience should consider three rhetorical proofs: Audiences are key to effective persuasion as well. Rhetorical syllogism, requiring audiences to supply missing pieces of a speech, are also used in persuasion. Theorists in Social Exchange posit that self-interest is not necessarily a bad thing and that it can actually enhance relationships. The Social Exchange approach views interpersonal exchange posit that self-interest is not necessarily a bad thing and that it can actually enhance relationships. The Social Exchange approach views interpersonal exchanges as analogous to economic exchanges where people are satisfied when they receive a fair return on their expenditures.

Social Penetration Theory This theory maintains that interpersonal relationships evolve in some gradual and predictable fashion. Penetration theorists believe that self-disclosure is the primary way that superficial relationships progress to intimate relationships. Although self-disclosure can lead to more intimate relationships, it can also leave one or more persons vulnerable.

Spiral of Silence Theory Theorists associated with Spiral of Silence Theory argue that due to their enormous power, the mass media have a lasting effect on public opinion. The theory maintains that mass media work simultaneously with Majority public opinion to silence minority beliefs on cultural issues. A fear of isolation prompts those with minority views to examine the beliefs of others. Individuals who fear being socially isolated are prone to conform to what they perceive to be a majority view.

Standpoint Theory This theory posits that people are situated in specific social standpoints-they occupy different places in the social hierarchy. Because of this, individuals view the social situation from particular vantage points. By necessity, each vantage point provides only a partial understanding of the social whole. Yet, those who occupy the lower rungs of the hierarchy tend to understand the social whole. Yet, those who occupy the lower rungs of the hierarchy tend to understand the social situation more fully than those at the top. These structures, in turn, create social systems in an organization. Structuration theorists posit that groups and organizations achieve a life of their own because of the way their members utilize their structures. Power structures guide the decision making taking place in groups and organizations.

Symbolic Interaction Theory This theory suggests that people are motivated to act based on the meanings they assign to people, things, and events. Further, meaning is created in the language that people use both with others and in private thought. Language allows people to develop a sense of self and to interact with others in community.

Uncertainty Reduction Theory Uncertainty Reduction Theory suggests that when strangers meet, their primary focus is on reducing their levels of uncertainty in the situation. Their levels of uncertainty are located in both behavioral and cognitive realms. That is, they may be unsure of how to behave or how the other person will behave, and they may also be unsure what they think of the other and what the other person thinks of them. People are highly motivated to

MODELS FOR DRAMA MANAGEMENT AND INTERACTING WITH STORIES

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use communication to reduce their uncertainty according to this theory. Uses and Gratifications Theory Uses and Gratifications theorists explain why people choose and use certain media forms. The theory emphasizes a limited effect position; that is, the media have a limited effect on their audiences because audiences are able to exercise control over their media. Uses and Gratifications Theory attempts to answer the following: What do people do with the media? Any use is subject to the Terms of Use and Privacy Policy. McGraw-Hill Higher Education is one of the many fine businesses of.

8: BBC - GCSE Bitesize: Exam questions

The interactional approach theory in leadership takes these variables into account, asserting that leadership arises due to the interaction between individuals and situations. In small businesses, leadership can be highly personalized because the chief executive may interact with employees on a daily basis.

Next Exam questions In your exam you will need to show you can give advice to actors, directors [director: The person who supervises the drama and instructs actors] and designers which should be able to work on stage. Look at this typical exam question about acting. The example deals with a character from the play *Death of a Salesman* but you can adapt the information to fit the play you are studying. In your answer, you should refer to character motivation, performance ideas on voice, movement and gesture and interaction with other characters. Break your answer into sections to help you cover all the areas. She is also shocked and bewildered that no-one has come to his funeral. Throughout their married life Willy has led her to believe he is very popular and successful and today she realises the truth. There is also a sense of disbelief that he is dead and her final speech shows that, in her mind, he is very much alive. In her final speech there is a questioning tone as she tries to come to terms with what Willy has done. The volume at the beginning of the speech could be quiet and controlled but, as the speech continues and Linda breaks down, her voice could become louder. Her voice would also be broken up by the sobbing. Because the play is set in America the actress must use an American accent. At the beginning of the scene the actor would be very still and her focal point should be the grave. Her hands could be clenched together to show her desperation. When the others are leaving, I think the actress would turn her head slightly to acknowledge Charlie, perhaps putting her hand on his to reassure him and to acknowledge his concern. Although the play states she sits, she could kneel at the grave. She could smooth the grave tenderly to show her love and care for Willy but, as she begins sobbing, her body would convulse to show she can no longer hold in the grief. She should leave the stage heavily supported by Biff as this would emphasise that she is near breaking point with grief. Because Linda is locked in her own world there is very little interaction with other characters in this scene. Her key interaction is with the grave which symbolises Willy. I would position the other actors behind Linda to emphasise her isolation. Once again it is in her final speech that most of the interaction takes place because, even though Willy is dead, she interacts and talks to him as she always did. The final interaction is with her son Biff. Perhaps the fact that she leans on him offers her some hope for the future. It covers all the information required in the question. It gives a detailed analysis of the character in relation to the specified scene. It makes excellent reference to the scene. It shows a good knowledge of the play. It is well structured. An actor could clearly follow the instructions. An examiner would find this easy to mark. Watch the following video clip. Think about how the actors in the scene use voice, movement and interaction to communicate meaning to an audience.

9: Open-Ended Questions | Responsive Classroom

Our approach to drama management consists of three modules (shown in Figure 2), namely: a game engine, responsible for actually running the game and interacting with the.

In order to achieve this objective, previous ap- tion Nelson et al. Thus, a player model constructed based on real hu- an author specified aesthetic value of a story, ignoring man players interacting with the game is needed. Fur- In this paper, we present an approach to drama manage- thermore, previous approaches have used a simulated player model to assess their approach, ignoring real hu- ment that explores the link between an author defined eval- man players interacting with the story based game. To accomplish this, we propose the following: We story arcs that the player is going to enjoy during his in- also present a drama manager that uses a search process based on the expectimax algorithm and combines the teraction with the game. There is a growing interest in The rest of the paper is organized as follows. We first developing Drama Manager DM components that gently present a brief introduction to drama management in inter- guide the player towards a story ending that exhibits a narra- active stories. Then we present an overview of our proposed tive arc. The goal of these components is to allow the player architecture. Next, we report a particular implementation of to have significant impact on what happens during the inter- this architecture in the Anchorhead game and present ini- action, rather than following along with a pre-written script tial empirical evidence of the system. The paper closes with or being in control at only a few decision points. One of future directions we plan to pursue. The approach termed The Drama Manager DM utilizes a set of drama manager Search Based Drama Management SBDM was based on actions to gently guide the player towards a story that would the fact that the drama manager chooses its best available maximize the interestingness of the story. DM actions are action with expectation-calculating nodes and the player is typically things that can prevent access to certain parts of typically assumed to act according to some probabilistic the world or start a conversation on a specific topic to pro- model. Peter Weyhrauch in his dissertation work vide the player with a hint to certain aspects of the story. Basic scheme of the three modules that compose a Figure 2: Subset of the plot points used in the story of An- game in the proposed approach. However the DM employed was not connected to a development of the game and making it more appealing to concrete story world and the techniques were tested using the player represented as the player model. The remainder simulated players rather than real human players. The ap- of this section presents each module in more detail. In an- Game Engine other approach, Nelson et. The central premise of their technique is to pro- game state to the user, including information regarding the vide the author with the ability to specify what constitutes kind of actions the player can perform via an audiovisual a good story and use a reinforcement learning approach to interface , and c maintaining the current game state. This approach sponding to the game state: Whereas previous approaches employed points Weyhrauch A plot point is an event that only an author based evaluation function for story interest- is relevant to the game story e. The happen unless another set of plot points have happened Mimesis architecture Young et al. Figure 2 shows a particular example of a plot planning based approach for real-time virtual worlds. In this point dependency graph. The story state is simply a list approach, the story plans are tagged with causal structure that indicates which of the plot points in this graph have and the system handles player actions that might threaten been visited. Initially, the story state is empty; indicating the causal links through either replanning the story or disal- that no plot points in the story graph have been visited. This feedback contains player opinions on the ble for actually running the game and interacting with the game, including the parts they enjoyed and those that were player; a player modeling module, responsible for analyz- not interesting from their perspective. The goal is to capture ing the actions of the current player and developing a player the interestingness rating for the story elements encountered model; and a drama management module, influencing the by the player during the game episode. Causers can be hints Street or direct causers, i. Again, deniers can be hints or direct deniers the above example about Figure 3: Map of locations in Anchorhead. Sec- vious interactions with different players.

The feedback from the Expectimax-based Drama Manager presents a particular implementation of the DMM which uses an expectation-maximization planning algorithm to decide DM actions. We present this particular instantiation that closely resembles those of certain players who have pre-architecture in the next section. We have developed a text based interface for in- We can distinguish two kinds of player models: Text based descriptions of the current preference model and the player action model. These enjoy, and the second is trying to model the actions that the commands are essentially phrases that encode the players player is likely to perform in a given situation. In the experiment, it has been previously used as a Drama Manager Module test bed for testing different drama management approaches Nelson et al. For this paper we have focused on a subpart of the player preference model built by the PMM, the current story, identified by Nelson et. The subpart is based on the second day of the original game. These actions represent the things that the drama manager can carry out to influence the game state representation is composed of three parts: For Anchorhead, the physical state holds the current location of the player 1 as he is the only active element during the interaction. Figure 3 shows the map of locations in Anchorhead. The story Overall Score: The history consists of the list of actions performed by the player till the current time instant, interleaved with the actions that the drama manager has performed. A subset of these case case pp1 0. Each plot point is as- pp2 0. In the Anchorhead game, for instance, the plot point open safe can only happen if both discover safe and Figure 4: The representation for player actions consists of prerequisites and effects that respectively encode the situations under which the action is applicable and the changes in the game stored in the case base. In order to facilitate calculating the state once the action takes place. In order to retrieve cases that are applicable when the action is executed. In order to understand the representation, let's consider an example: We have used a similarity function that compares the histogram of the different kinds of actions in the corresponding traces. Specifically, we ask each player to fill out a short form. The player effect on the player location, however, when the action is presented with a sequence of the plot points visited in his executed, the plot point open safe is marked as visited. From the list, the player is asked to select his preference of the plot points based on a 5 point scale classification: The player also provides a confidence value Case Based Player Preference Modeling on a 5 point scale. Notice that in our Anchorhead test system, the player model is a player preference model, and we The case-based player modeling module shown in Figure are only modeling the interest of a particular player for each 4 is used to predict the interestingness of sequences of plot point. From each player feedback form, the system can point for the current player at every instance of the game. As part of its internal representation, it stores records of previous player interactions in the form of cases. The starting node of the search tree is the current DM Actions state state state state game state see Figure 5. In the odd plies of the tree, each DM action branch consists of a DM action including a branch for doing no action. In the even plies of the tree, each branch Game State state state consists of a player action. In our evaluation, we have kept a fixed depth of 5 plies so that the time required by the next DM action DMM to search is not appreciable by the player. For each leaf, l_j , of the tree, we compute an interestingness value Figure 5: The interestingness values are propagated up in the tree The output of the PMM is a player model that consists by selecting the maximum interestingness in the plies with of the predicted interestingness of each plot point for the DM actions and the average interestingness in the plies with current player and also a confidence on this player model, as player actions. Averaging is a good approximation as we do shown in Figure 4. Moreover, if a hint DM action has been executed, then the subtree Expectimax-based Drama Manager below it assumes that the hinted actions by that DM action has double the probability of being executed another approximation due to lack of a player action selection model, state of the game and uses the player model to create a more and thus that is taken into account when averaging interesting

experience for the player. It uses the interest- ingness values in the player action plys. In the end, each of ingness values encoded in the player model to increase the the DM actions in the first ply has an interestingness value probability of visiting certain plot points. In addition, the obtained by propagating up the interestingness as described DMM has a list of general author defined aesthetic rules that above , and the DMM executes the DM action with max- it tries to maximize. We have used the story flow, thought imum interestingness. If the maximum interestingness is flow and manipulation rules defined in Weyhrauch given to the branch with no DM action, then no DM ac- for our evaluation. DMM selects the action that leads the story in a direction As explained earlier, a DM action can be either a causer or that would be more interesting for the player. To illustrate the kind of DM actions available in An- chorhead, consider the following example: The DM with its set of hint game, the bum, to tell the player that there is a key hidden in actions suggests the player to carry out a certain set of player the basement. It is important for the player to find this key actions. We observed that players tend to choose the action hidden in the basement to advance in one of the subplots. As the game is actors appear more active. During the game, some of actions that the DM performs cause it to operate on behalf of the Finally, in our Anchorhead implementation, we have only game characters. For example, if the player goes to the park used a player preference model. We plan to expand our one of the locations in the map and has the amulet, one case based player modeling module to generate player ac- of the actions of the DM would cause a game character, the tion models that can predict the actions a particular player bum, to ask the player to give him the amulet. In the orig- is likely to make in given situations. Such models will inal Anchorhead game, as the game characters are passive help drama manager to have additional knowledge about the and wait for the player to interact with them, the bum would player and can be used to prune the search tree and enhance wait for the player to offer him the amulet. The initial runs seems to suggest that the drama manager As part of our future efforts, we plan to move from tries to follow the author defined aesthetic rules. For in- the text-based game Anchorhead to a real time 3D system, stance, trying to provide a hint before a direct causer, as where the complexity of drama manager is increased con- there is an author defined rule that penalizes the causers and siderably. The real time nature of the domain and the com- deniers. This is because they are limiting to the liberty of the binatoric explosion of the possible player and DM actions player and should only be used when there is no other way in such a domain would necessitate more advanced plan- to make the player follow the desired path. Furthermore, we plan to study the development large player base to test the hypothesis raised during our ini- of richer story models, by using a hierarchical plot point rep- tial observations. It will allow hierarchical planning techniques to be applied, thus allowing the drama manager to see further Conclusion and Future Work in its search space and plan a better story for the given user. In this paper, we have proposed an architecture to deal with the drama management problem in interactive stories. In Acknowledgements particular, our approach combined case-based player mod- The authors would like to thank Mark J.

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