



Research Article

IJSEHR 2023; 7(2): 39-45
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www.sportscienceresearch.com
Received: 24-08-2023
Accepted: 04-11-2023
DOI: 10.31254/sportmed.7203

Positive Psychosocial Experiences of a Physical Theater Class Among College Students

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Abstract

Based on the 2023 Census Bureau's Household Pulse Survey, 50% of young adults (18-24 years old) experience anxiety and depression, compared to about 32% of all adults. The rising mental health problems among young adults may link to lingering covid-19 pandemic issues, such as social isolation and lockdowns, excessive screen use, decreased academic progress and opportunities, economic instability, poor lifestyle choices like decreased physical activity, disease, disability, and the death epidemic in the USA. Given the importance of physical activity, it is imperative to identify meaningful and enjoyable physical activity programs among young adults. Based on the philosophical underpinnings of phronesis (practical wisdom/moral reasoning), the purpose of this interdisciplinary, phronetic, qualitative, and temporal study was to examine the psychosocial experiences of a semester-long physical theater class among eight college students (4 males and 4 females). The class met twice per week, 1.5 hours/time and its content included physically demanding, playful, embodied, individual and group-based exercises, such as dance and aerial dance, calisthenics, stage combat with swords, activities to improve body posture and awareness, and bodily expression. Students created etudes and performed formally during midterm and finals weeks and informally before their classmates and class instructors. Individual, semi-structured interviews were conducted twice (in the beginning of the semester and towards the end of the class) to qualitatively collect the study's data. Interview questions were about prior experience with physical theater, exercise levels, mental health and physical health, individual and social aspects in performativity, life priorities, and class goals. Based on hermeneutics/phronetic phenomenology, two themes emerged from the qualitative data analysis. In the first theme, *psychological experiences*, study participants mentioned that their mental health improved (e.g., decreased depression, anxiety, and body tension). Two students occasionally felt frustrated about their performance, especially the one without any previous physical theater experience. Based on the second theme, *positive social experiences*, study participants discussed how they effectively worked together (e.g., coordinate actions and share stories and emotions) to learn from each other and enjoy the experience. Only during the first set of the interviews (beginning of the semester), did some participants express occasional feelings of self-consciousness and nervousness when performing before others. However, they shared ways to overcome those feelings, such as being open to freely express themselves like others in the profession, separating themselves from their character, exercising the actor's reset, and blocking everything out (e.g., audience). Practitioners in Kinesiology and performing arts (e.g., dance and physical theater) should emphasize physically demanding, safe, bodily, creative, playful, and group-based exercises among college students. Corporeal and creative expression within a supportive community-based movement program can increase mental health, positive social relations, and thus well-being

Keywords: Phronesis, Physical theater, Mental health, Social interactions, College students.

INTRODUCTION

Although the covid-19 pandemic is over, young adults continue to experience serious mental health issues, which are worse than those experienced by adults overall and older adults. Based on the 2023 Census Bureau's Household Pulse Survey, 50% of young adults (18-24 years old) undergo anxiety and depression, compared to about 32% of all adults.¹ These statistics may link to lingering covid-19 pandemic issues, such as social isolation and lockdowns, excessive screen use, decreased academic progress and opportunities, economic instability, poor lifestyle choices (e.g., lack of physical activity and unhealthy diet), disease, disability, and the death epidemic in the USA.^[1-15] Beyond the post-pandemic covid-19 lingering negative effects for college students, this population experiences additional societal pressures to succeed academically and become financially independent, worsening their mental health issues.^[8,16-18]

Even though exercise participation has numerous physical and mental health benefits, including improved function of the immune system and thus decreased severity and progression of covid-19 symptoms,^[19,20] many college students are inactive. The greatest decline of physical activity at college occurs mainly

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among freshmen and young females.^[21,22] Therefore, it is imperative to identify enjoyable and meaningful physical activity programs for this population.^[8,17,18] In this study, physical activity was holistically defined to include physically demanding exercise and movement elements within performing arts (physical theater), such as dance and aerial dance, calisthenics, and stage combat (e.g., performing breakfalls and martial arts movements/“fighting” with stage combat swords).^[17,18,23-30]

Drawing on Aristotle’s philosophical underpinnings of phronesis in his *Nicomachean Ethics*,^[31] the knowledge of phronesis can be achieved during people’s upbringing and ever-changing lifetime experiences that constitute praxis. Time and context-dependent life experiences (praxis) can strengthen people’s understanding of autonomy and free will in decision making; thus, they can make wise decisions regarding leading the good life like making healthy lifestyle choices.^[16,32-38] In the process of phronesis, people form value systems based on their history and cultural upbringing, society, and political systems.^[16,18,24,26,35-38] People can value healthy lifestyles like being physically active if they are raised within a physical culture.^[23-25,36,39] Such valued goals as physical activity and healthy diet are part of one’s normative system – a child who helps her/his parents with the preparation of healthy, homemade meals will tend to continue this behavior in adulthood and pass it on to the next generation.^[23,24,32,40,41] In this covid-19 post-pandemic era, young adults may try to find their old ways again by reconnecting with family and friends and wisely managing their time and finances to lead healthy lifestyles. Finding ways to overcome lingering issues of the covid-19 pandemic is indeed challenging.^[8] Identifying exciting and meaningful movement programs for this population may assist with managing and/or overcoming some of the current societal and mental health challenges of young adults.^[17,18,26,27]

There have been several studies showcasing that participation in performing arts like dancing and aerial dancing are rendered meaningful and enjoyable activities for a lifetime among young adults.^[17,18,26,27] These activities are mainly corporeal, in that they rely on bodily expression to communicate with others (e.g., audience) by sharing a story and expressing emotion.^[18,26,28,42] Bodily techniques within performing arts may include dance, calisthenics, body posture and stance, stage combat (e.g., fighting with stage combat swords and performing breakfalls), mime, gestures, and masks.^[17,18,26-28,42,43] These physically demanding artistic activities are playful and phronetic in nature because they are done for their own sake, the sheer joy of the experience; thus, they can be meaningful and enjoyable for life.^[17,18,26-28,44,45]

To our knowledge, there is only one other phronetic and temporal study showcasing some of the positive mental health effects of physical theater among college students.^[17] The current study expands upon the previous one by exclusively emphasizing mental health and social aspects within an advanced physical theater class. Therefore, the purpose of this interdisciplinary, phronetic study was to examine the psychosocial experiences of a physical theater class among college students. Based on phronetic/hermeneutic phenomenology, the emphasis is on the participants’ description of their class experiences, which can facilitate the development and implementation of enjoyable and meaningful physical activity programs for health and well-being within Kinesiology and performing arts.^[17]

METHODS

Design and Procedures

This was a phronetic, qualitative, and temporal study among eight undergraduate students, who enrolled in one semester-long upper-level physical theater class at a major Southeastern university in the USA. The class was for credit, and it is part of the university’s physical theater program. It was taught twice/week, 1.5 hours each day by the Head of the Physical Theater program and an MS student, who has been serving as a Teaching Assistant in advanced physical theater and aerial silks

classes (e.g., performing aerial dance by using two pieces of fabric). The class content was based on the holistic view of physical activity, including physically demanding, playful, embodied, individual and group-based exercises, such as dance and aerial dance, calisthenics, stage combat with swords, activities to improve body posture and awareness, and bodily expression.^[17,18,23-29] The emphasis of the class content was on skill development and performativity elements by using bodily expressions and such equipment as aerial silks, stage swords, tables, stools, and chairs. Students created etudes and performed formally during midterm and finals weeks and informally before their classmates and class instructors. The students were supported and encouraged to corporeally explore different movement variations and learn from each other in a collaborative way.

The study’s qualitative data were collected via semi-structured interviews by the first study author, who was not a class instructor. Two sets of interviews took place: a) in the beginning of the physical theater class after participants attended a few class sessions to familiarize themselves with the subject and b) in the end of the class right prior to their final performance. The length of the two sets of interviews varied: beginning of class: 15 minutes – 32 minutes; end of class: 17 minutes – 27 minutes. This study was approved by the Institutional Review Board of the authors’ university, and, after explaining the study’s purpose, expectations, and answering questions, interested participants signed the study’s consent form. The study participants were volunteers and could withdraw from the study at any time without penalties. The first author assured the students that their data would not be linked to their names and confidentiality was guaranteed. The content of the individual-based interview questions included prior experience with physical theater, exercise levels, mental health and physical health, individual and social aspects in performativity, life priorities, and class goals. See Table 1 for the content of the interview guide. Data on age, gender, ethnicity, and education (e.g., major and/or minor) were also collected. The nature of the interviews – during both interview times – was informal and dialogical to build trust and engage in in-depth discussions about the subject matter. All interviews were conducted in-person and audio-taped. The first author drafted the initial interview guide and discussed it with the study co-authors for clarity and consistency with the study objectives. The final questions were then pilot tested with two participants, whose results were included in the study.

Data Analysis

Audiotapes of the interviews were transcribed verbatim and double-checked for transcription accuracy. Participants’ actual names were replaced by pseudonyms to secure anonymity and confidentiality when reporting the study results. The interviewer, who was the first study author, entered the transcripts, post hoc reflections, and debriefing notes in the latest version of NVivo. The study’s qualitative data were analyzed using the methodology of hermeneutics/phronetic phenomenology research, which encompasses several steps.^[33,34,46,47] The first author read the transcripts and notes multiple times to systematically code the data. Based on the coded data, the author developed themes and categories by examining each individual story and the whole data set in a recursive process. The final themes and categories were decided after discussing the results and coded data with the other study authors and reaching consensus. Representative extracts were then selected based on the coded data, the entire data set, study purpose, and the literature.

Based on hermeneutic phenomenology, an in-depth examination of a phenomenon is warranted. Therefore, in this study all authors were heavily involved with the studied subject via for example class participation and observation, frequent, democratic, and informal discussions with each other and the participants, reflections on personal experiences, and use of recursive analytical procedures to attempt to best capture the participants’ experiences and stories. Importantly, this

research is interpretive in nature by recognizing that different readers can give different meanings in the participants' shared stories; thus, it is dynamic and open to change.^[47]

RESULTS

Participant Characteristics

The study population included eight undergraduate students ($M_{\text{age}} = 20.13 \pm 1.55$ years old; females = 4; males = 4; Whites/European Americans = 6; African American = 2), of varied backgrounds in physical theater. Five students had taken one other physical theater class in college (e.g., Movement I) prior to this study's class while a couple of students did not have any experience with physical theater. Nearly all participants were physically active (5 = regularly active; 3 = somewhat active). Types of exercises included weight training and aerobics at gyms, soccer, tennis, and dance (e.g., ballet and jazz) (see Table 2 for participants' exercise participation). All students majored in performing arts, such as theater performance, physical theater, and music and dance.

Emerging Themes

Based on the data analysis of both sets of interviews, two themes emerged with several categories. In the first theme, *psychological experiences*, study participants mentioned that their mental health improved (e.g., decreased depression and anxiety) due to the physical theater class. They were also able to relieve body tension during their daily activities. Two students occasionally felt frustrated about their performance, especially the one without any previous physical theater experience. Based on the second theme, *positive social experiences*, study participants discussed how they can effectively work together and learn from each other. They had to work hard, coordinate actions, enjoy the experience, and make sure their message got across the audience. Only during the first set of the interviews (beginning of the semester), did some participants express occasional feelings of self-consciousness and nervousness when performing before others. However, they shared ways to overcome those feelings, such as being open to freely expressing themselves like others in the profession, separating themselves from their character, exercising the actor's reset, and blocking everything out (e.g., audience).

Theme 1: Psychological experiences – from beginning to end of class

Improved mental health – from beginning to end of class

Most students indicated that the physical theater class improved their mental health. In the beginning of the class, Adym, who has depression, experienced tremendous positive mental health effects of the class.

"With theatre in general, I've always found that when you leave your own body for a second and just like do something, that you have that out-of-body experience. Every time I forget that I'm myself for a bit, which really helps with mental problems that I might be having at the time. Like with all the plays that I've done, I don't want to say I'm a character actor, but I definitely do put on a character because I think it's nice to just not be me for hour and a half, two hours."

Keeya's class expectation at the beginning was to become "more interesting and be able to be less shy, speak to more people, and have more expression" in her daily life. Based on his previous physical theater class experience in "Movement 1", Oren's initial class expectation was to relieve the body tension and anxiety he has been experiencing for years. This relief helps him also in his daily functions, though, at times, his tension "still creeps back in, in real life." Katrina also holds a lot of body tension, and, during the first set of interviews, she described how "Movement I" helped her relieve this tension and relax her body during her daily activities.

"Like after Movement I, I thought a lot more about how I'd help myself when I was walking... we did a lot about releasing tension... I'll use those techniques at work now just letting the grip out of my hands and realizing that I'm holding tension in my shoulders or how I'm walking at work when I'm tense. So, I think it helps me to relax. It's helped me to be mindful of how I hold myself in tense situations... I noticed after taking his class that at work I'll hold my fists, like when I'm walking around and I'm anxious or stressed or we're really busy, and I think it's helped me to release my hands and relax and take better care of myself at work physically."

In the end of the class (second set of interviews), Amir said that physical theater helped him with being "more confident and have more fun." He "feels good, active, without a lazy mindset." Oren tends to "smile more", and this has been noticeable by family and friends. Physically, too, he experiences "less pains like back aches." Anselmo's mental health has also improved following "Movement II."

"... moving in general just puts me in a better mood... It's just being able to move around and physicalize everything, it's better than just sitting in a class and like having to hear a lecture."

In the end of the class, Keela mentioned that she is "more confident with movement and more comfortable with trying new things... to maintain that health." Katie is generally stressed because she maintains a very busy schedule. Thankfully, the physical theater class (Movement II) helped her relieve some of that stress.

"I tend to get stressed a lot but that's cause like I literally can't not be busy. It's like I make sure I shove as much stuff into my schedule as possible... all the classes (including the physical theater class) I do take are like very enjoyable for me... it's also like my hobby, it's what I do for fun. So, it's like a (stress) relieving standpoint."

Frustration, anxiety, fear – end of class

Two students at the end of the class expressed frustration because they struggled with certain class activities. At times, Katrina "will leave the class frustrated" because she "does not perform as well as she wants to." Keeya, who has ADHD and did not have any previous experience with physical theater, would at times be "anxious because... I didn't know how to convey the story and tell the emotions that we were trying to convey because I'd never done it before." During one class activity she was also "scared."

"Today we did like where we had to stand really high up tall and then just dump down, with like bending our knees without bending our knees. That was very scary just like heights. Kinda trusting that, you know, you're not gonna fall."

Theme 2: Positive social experiences – from beginning to end of class ***Self-conscious and ways to overcome nervousness – only beginning of class***

Katrina struggled with expressing herself via movement during "The Hunt", whereby they had to chase a butterfly by executing different movements (e.g., walking, running, squatting, bending) and corporeally sharing emotions (e.g., excitement, loss, sadness). She was nervous when she was executing the different Hunt movements and she felt that she could not be neutral to the audience; it felt as if the audience was watching her movements and not her character. She is more confident with standing and reciting monologues, but when she uses corporeal ways to communicate, she does not feel comfortable, though she feels "more connected to the audience." Although Katie can be self-conscious and nervous when she is performing a piece in front of others – even though they can be professionals like other students, actors, and professors in theater – she said that her confidence can increase by being "open" to this situation and thinking that everybody has to go through the "same experience."

“... like in a theatre class, it’s easier to go about it knowing that everybody else has to do it with you type of thing... Like when we get into neutral mask, you’re not the only one that has to put on that mask and do that performance. Everybody in the class is having the same experience. I feel like you have to be open to honestly anything, because being outside of a performance space, a lot of this could be very embarrassing... it’ll make you very anxious, but then you have to realize that you’re in a performance space, and like everyone around you, whether it be backstage crew, professors, anything like that, they’ve seen it all before. So, what could be embarrassing to you in that moment is their everyday life and it’s what is going to become your everyday life, so you have to be more open to being able to do that.”

She was also able to overcome her nervousness the minute she could separate herself from the character and realize that the audience were watching her character and not herself – something that improved with practice: “Whenever I was given a character, I could separate myself from that and then I’m not the anxious subconscious person on stage. I am that character.”

Keeya said that the “whole experience is less intimidating” if socially the classmates “get to know each other better.” Keela is using the actor’s reset to overcome her nervousness when performing before others.

“I think at times it can be stressful. And that’s why the actor’s reset is a key for not only releasing all that tension and anxiety and worry, but also to be in check with your body and just be like, ‘It’s all right. You’re gonna go out and this is what you’re gonna do. You already know how to do it. Just go out there and, you know, show what you’ve learned to everyone.’”

Adym said that when he performs, he “blocks everything out”: “the entire world becomes dark and it’s just what I’m doing in that moment.” In this way, Oren also manages to overcome his pre-performance anxiety and be a great actor.

“Honestly, before I perform it’s like it feels like tension, like anxiety. But once I start performing it’s way easier to block everything out and just perform because I believe like for an artist, I think I’m like very good. So, when I start performing, I don’t feel any tension cause it’s like this is what I want to do. This is what I’ve been doing. I know what I’m doing. I’m getting towards these things, I’m learning it, so I just have to perform... everything’s gone... my entire philosophy is before you perform you can’t think about everything... once you start you have no choice but to finish. So, you might as well just close everything off.”

Effectively working together in an enjoyable way – from beginning to end of class

In the beginning of the class, a few students mentioned that group-based performances are not easy, but with “hard work” they can be effectively executed and give an enjoyable sense of community. Katrina said that for her group-based Shakespearean monologues she “had to work harder than her solo performances.”

“It was harder than doing the solo performances, just because we all really had to be on the same page and because we didn’t have a lot of time to prepare. It was kind of just making sure that we got all the bullet points on the paper.”

Adym also mentioned that group-based performances require a lot of work, but there is also a sense of community, which is important.

“I just did a show called *The Goat* through the (University’s) Theatre and it was a very polarizing play. It was very controversial. So, it was really good to have a sense of community within that play, but also the characters in that were really, really difficult so we had to do a lot of

work to really define those characters based on the characters that were around us.”

At the end of the class, Katie said that sometimes working with others “messes her up”, especially if she does “not get the cue line.” She hates improvising, so if she does not receive her cue line and needs to improvise, “it throws off her entire game.” She has not had prior stage combat experience and she mentioned that in this class they will have to work well together and coordinate actions to make “stage combat believable.”

At the beginning of the class, Amir mentioned that although he prefers to “work on a character” by himself, “working with others is also fun and relaxing.” He confirmed this statement also at the end of the class when he was performing stage combat.

“... it’s fun to perform with others... you kind of need others for the combat... I have fun. We were learning how to slap each other without touching each other... I just think it’s a fun activity... I think I just have fun doing what I’m doing... I like working with people, too. We help each other out, and I get some good laughs from it sometimes... we still work (hard), but when everybody’s doing their part it’s easier.”

Keela at the end of the class mentioned that she can benefit from working alone but also with others.

“I think we can learn a lot from each other, but I also do like doing solo work just because I find out different things when I work by myself. But it’s the same thing when you work with others. You find out different things, you maybe take their advice on something.”

In the second set of interviews, Anselmo also enjoyed working with others “depending on relationships and the type of character.”

“I enjoy working with others. I think it can be fun, especially if there’s characters that have relationships or like friendships or anything like that. It’s a lot easier to develop your character if you’re bouncing off the other character that shares most of the stage with you. And so, it kind of just depends on which character I’m playing. Sometimes I prefer to be alone if my character is sort of either less important or alone most of the time. I feel like it’s more beneficial to get into that mindset. But if they are someone who interacts with a lot of people, it’s very helpful to be comfortable enough with your fellow actors that you can have that energy.”

Oren at the end of the class said that it is important “what he is doing to come across the audience.” When they were going through the five stages of depression, people were expressing their emotions differently and he felt that his message “came across.”

“... you are supposed to set an emotion in this stage, but like everyone was different because you get to pick the emotions that you use in this stage... some people might end up pretty like depression, as maybe as something where you try to laugh but you can’t. Some people might end up with depression as being afraid, or grieving, or stuff like that. So, no one knew each other’s emotional choices in each stage. So, you just have to go straight into that... we had an MFA student that didn’t know anything coming to watch. So, I feel like the response was... like what I was being, got across, well like knowing exactly what I was being.”

DISCUSSION

The purpose of this interdisciplinary, phonetic study was to examine the psychosocial experiences of a physical theater class among college students. The results will be discussed for each theme, including study strengths, limitations, concluding comments and implications.

Theme 1: Psychological experiences

Based on theme 1, study participants expressed improved mental health following their physical theater class. For example, physical theater had a positive impact on their depression and anxiety as well as their body tension. Participants were able to relax their bodies and freely express themselves. In previous studies, including one study on physical theater, it was shown that physically demanding, playful, and expressive movements in performing arts like dancing and aerial dancing can improve mental health by decreasing stress and depression.^{17,18,26,48,49} A unique finding in this study is the link between release of body tension and improved mental health not only within physical theater but also in daily functions. This supports the holistic view of body function and movement, in that physical movement and emotions are interdependent and influence well-being.^[17,18,23-27]

Theme 2: Positive social experiences

Based on the first set of interviews (beginning of class) in the second theme, some study participants experienced occasional performance anxiety because they were concerned about how others (e.g., classmates and audience) viewed their performances and bodily expressions. Performance anxiety has also been reported elsewhere.¹⁷ Uniquely in this study, these participants – especially the more experienced ones – identified ways to overcome that anxiety by using different strategies, such as exercising the actor’s reset, adapting to their highly performative environment (i.e., sharing similar experiences), and managing to block out distractions (e.g., audience). This concern was not reported in the second set of interviews, showing that performance anxiety decreases with practice/experience.^{27,28} Importantly, these stress reducing mechanisms in physical theater may be useful in one’s daily functions.

Another unique finding of theme 2 was the meaningfulness of group-based performances and importance for the participants to effectively work together. Although several students mentioned that they enjoyed and even preferred practicing alone, they found meaning and value in working together; they learned how to coordinate their actions, respect one another, share emotions, and put together beautiful performances. In fact, in certain cases, group-based performances were necessary for the proper execution of the theatrical piece. In future studies, it would

Table 1: Interview Guide

Beginning of class questions
1. What is your major at (university)?
2. Are you familiar with physical theater (PT)? Have you taken any other PT classes? Have you ever tried PT or seen it? Explain.
3. Do you currently exercise? If yes, in which activities do you participate – how frequently and how intensely?
4. What are your perceptions about your physical health?
5. What are your perceptions about your mental health?
6. Do you have any health problems? Explain.
7. What are your life priorities now?
8. What are some major challenges in achieving your daily goals? How do you deal with those challenges?
9. What are your expectations in this class? What are you trying to achieve in the class?
End of class questions
1. Did your exercise levels change due to the PT class and how?
2. Has your physical health changed due to the PT class and how?
3. Has your mental health changed due to the PT class and how?
4. Have you noticed any changes in any health problems? Explain.
5. How was your experience working with others vs. alone?
6. Does the existence of an audience (e.g., large vs. small) influence your performance and how?
7. Have you met your class expectations and how?
8. What would be some program-class changes that you would recommend?
9. Did the class help you achieve or re-think some of your life goals and how?

be interesting to examine how emphasis on group-based performances can affect mental health, physical health, and the concept of the body. Will people objectify less or more their bodies? Will they feel more comfortable with their bodies? Will they manage to transfer group-based stress-reducing skills to other life functions?

Limitations and future directions

Although a common criticism of qualitative studies is the inability to generalize the findings to large populations, this argument is debatable and there is support that certain generalizations can take place even with a very small sample size.³³ The results can certainly be applicable to similar populations like physically active college students with stress and depressive symptoms. In future studies, researchers should try to implement similar physical theater programs for different samples like clinical populations, adolescents, and older adults.

CONCLUSION AND IMPLICATIONS

To our knowledge, this was the first phronetic-qualitative and temporal study on the effects of a physical theater class on mental health and social aspects among physically active college students. Based on the rich results of the in-depth analysis, participants enjoyed their physical theater class and experienced improvements in mental health (e.g., decreased depression and anxiety). Although in the beginning of the class some participants experienced performance anxiety, they identified ways to overcome it. Importantly, this anxiety faded away with practice and experience (e.g., from the beginning to the end of the class). Study participants also found meaning and value in effectively working together and sharing emotions and performances. Given the growing mental health issues among young adults, movement educators can offer ways to improve the quality of life and well-being of college students. Practitioners in Kinesiology and performing arts (e.g., dance and physical theater) should emphasize physically demanding, safe, bodily, creative, playful, and group-based exercises for this population. Corporeal and creative expression within a supportive community-based movement program can increase mental health, positive social relations, and thus well-being.

Table 2: Exercise Participation: Active and Somewhat Active *

Active	Type**	Frequency	Duration
Adym	Gym (cardio and weight training)	3 days/week	30 min – 1 hour/day
Amir	Gym (cardio and weight training)	6 days/week	1-2 hours/day
Anselmo	Gym (cardio and weight training), dance class, running, walking	2-3 days/week	1 hour/day
Katie	Ballet class	3 days/week	2 hours/day
Keela	Gym (cardio and weight training)	5 days/week	45 min – 1 hour/day
Somewhat Active			
Keeya	Dance classes	2 days/week	1 hour/day
Katrina	Tennis	1-2 days/week	2 hours/day
Oren	Soccer, walking briskly	1-2 days/month Transportation	45 min – 1 hour/day

Active: regularly at least 3 days/week with effort/rigor; **Somewhat Active:** < 3 days/week with effort/rigor – overall, exercise participation stayed the same during the semester-long physical theater (PT) class.

** All students participated in the PT class twice/week, 1.5 hours/day.

Acknowledgment

This research study was funded by the LSU Provost’s Fund for Innovation in Research – Arts/Humanities Project Support Fund.

Disclosure

The author reports no conflicts of interest in this work.

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