

AN ANALYSIS OF THE EFFECTIVENESS OF CREATIVE DRAMATICS
AS A SUPPLEMENTARY TEACHING METHOD
WITHIN A FIFTH GRADE CLASSROOM

by

LIZBETH SLINKMAN JACKSON

B.S., Kansas State University, 1978

A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

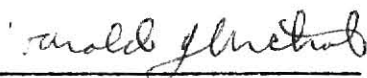
MASTER OF ARTS

Department of Speech

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1982

Approved by:


Major Professor

SPEC
COLL
LD
2668
.T4
1982
J32
C.2

A11202 298260

ii

ACKNOWLEDGMENTS

An expression of sincere thanks and appreciation is extended to my major professor, Dr. Harold Nichols, for his guidance and encouragement and to the members of my committee: Dr. Majorie Adams, and Dr. Norma Bunton.

A thank you is also given to Kathy Cox and her fifth grade class for their part in the experiment.

Warm appreciation is also extended to my mother and family who gave me continual support. And finally, to my husband, Carl, who spent many hours typing, encouraging, and reassuring, a loving thank you.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	ii
TABLE OF CONTENTS	iii
LIST OF TABLES	iv
CHAPTER	
I. INTRODUCTION, RELATED LITERATURE, AND HYPOTHESIS	1
II. STUDY PROCEDURE	17
III. STUDY RESULTS, SUMMARY, AND SUGGESTIONS FOR FURTHER RESEARCH	30
BIBLIOGRAPHY OF WORKS CONSULTED	39
APPENDIXES	45
A. PERMISSION LETTER	46
B. EXAMPLE PRE AND POST TEST	49
C. CREATIVE DRAMATIC LESSON PLAN	52
D. SUGGESTED ABOLITIONISTS AND SLAVES	56
E. SUGGESTED CONGRESSMEN AND CITIZENS	58
F. SUGGESTED BORDERSTATE CITIZENS	60

LIST OF TABLES

	Page
TABLE	
I. ANALYSIS OF PRE, POST, AND IMPROVEMENT SCORES OF THE CONTROL GROUP	31
II. ANALYSIS OF PRE, POST, AND IMPROVEMENT SCORES OF THE EXPERIMENTAL GROUP	32

CHAPTER I.

INTRODUCTION, RELATED LITERATURE, AND HYPOTHESIS

Froebel (1885:4) believed that "to be wise is the highest aim of man, is the most exalted achievement of human self-determination." It is through research into how this aim is best fulfilled that adaptation and perhaps improvements in the learning process occur. This research has taken many forms, such as analyzing how children learn, what aspects of the mind facilitate learning, and what teaching techniques prove to be the most beneficial to facilitating that learning process. In researching how infants learn Piaget (1952), for example, showed that it is through movement and particularly hands-on experiences that children first learn about and then increase their awareness and knowledge of themselves and their surroundings. Skinner (1947) indicated that people almost constantly echo (imitate) the speech of others which results in learning, while Mowrer's experiments (1950) proved children learn through imitation. Fischer (1977:178) established through the research of cognitive psychologists "that children need to be active in the learning process because children do not learn by merely reading about things, but from doing them and talking about them." This research establishes the need for an active learning environment, a conclusion which has led many classrooms to create learning centers, invite guest speakers, show films, and involve the students in special projects; yet the majority of the daily learning process still involves the traditional method of rote memory.

Further research has shown that it is necessary to utilize all aspects of the mind to facilitate learning. Bowen (1892:49) established

that the more the activity is that of the whole mind (including the elements of retention, feeling and imagination), the better the result since it is "self-produced, self-maintained and self-directed." Schmadell (1960) and Parnes and Harding (1962) showed creative thinking ability contributes to achievement. Getzels and Jackson (1962) proved that high divergent (creative) abilities were as indicative of high scholastic performance as was high IQ. These experiments are a mere sample of the vast amount of research into the learning process. The listed studies draw the conclusion that learning is only complete through the use of the whole mind. The whole mind involves both the learning of facts and the use of creativity.

When the whole mind is not exercised, Froebel suggested, man himself decays (Bowen, 1892). Kagan's concern (1970:x) was that "we do not devote enough energy to teaching the child that he can think. It is certainly easier to teach facts than to train thinking..." To overcome this error in education, Piaget saw the teacher as a guide for the student, not to tell him right or wrong, but to stimulate him to self-teach (Lavetteli, 1973:48). Poole (1979:50) suggested the teacher's job to be one of stimulator, setter of elements, suggestor of areas to explore. She saw the teacher as an active educator, one who recognized creative growth and capitalized on it by adding new possibilities and new uses to the newly acquired skills. Durland (1961:7) stated that "all creative teaching is merely bringing the child to the threshold of his own mind." By bringing the child to his threshold, the teacher has given the child the opportunity to discover for himself, to use his whole mind. The teacher has established the "creative class [as] a thinking class" (Durland, 1961:143).

It is apparent that the child learns best when he is an active element of a creative atmosphere. Guilford (1968) reinforced the need for this atmosphere when his research proved creative teaching to be as important as traditional teaching in the learning process. This research has enabled such educators as Winifred Ward and Dorothy Heathcote to enter the learning environment to utilize their teaching method which joins creativity to activity. The creativity introduced by Heathcote and Ward is in the form of drama, an activity usually thought to be merely extra-curricular entertainment; but as Heathcote defines it, "Drama is not rocks and fairies and people leaping about in leotards. Drama is a real man in a mess" (Schuman, 1978:xi). With Heathcote's definition, drama can suddenly become more than an exercise in fantasy; it can become a means of exploring concepts and ideas, of creating a hands-on experience to reinforce and perhaps clarify knowledge.

Though the use of creative dramatics as a supplement to education actually began in the late 1800's when it was introduced to enhance the traditional teaching method of rote memorization, it has not been widely adopted since that time. The most common use of creative dramatics has been in the area of English with the acting out of plays or stories. However, elements of creative dramatics have been used to enhance other subject areas. For example, the Science Playhouse, a development of the Museum of Science and Industry in Chicago, presented scientific concepts in the form of drama (Thro, 1973). Of course, the use of drama has also been adopted by educational television programs such as Sesame Street, Zoom, The Electric Company, and even a local program, Butterberry Hill.

In several instances creative dramatics has not been limited to one or two subject areas. A private elementary school in Idaho, for example, developed a school-wide program labeled CRE-ACT (Creative Activity) which extensively used creative dramatics as part of its goal to "prepare the student to employ and apply his acquired knowledge spontaneously in the manner that will best meet the demands and needs of a rapidly evolving society" (Prokes, 1979:35). In Evanston, Illinois, not just one school, but an entire school system incorporated creative dramatics into their educational program (Siks and Dunnington, 1961:137).

Creative dramatics has proven to be a developer in learning, especially in language (Siks, 1977) where it is termed a direct link to writing and speaking (Fischer, 1977). Yet even though creative dramatics has proved to be an effective method of teaching (Conner, 1973), it still lacks wide acceptance as a valuable element of the learning process. If men are to achieve their highest aim of wisdom, methods must be introduced to enhance the learning process. Creative dramatics is a method of enhancement.

According to Shaw (1968) and Rich (1978), little research has been done on this method of enhancement, especially in establishing the effectiveness of creative dramatics on cognitive behaviors, though there has been an indication that it has a value, especially in the areas of retention, comprehension and motivation.

The retention of information is vital to the learning process, since only through retention can understanding and increased knowledge occur. Torrance (1978) indicates that improving one's memory requires the processes and abilities of creative thinking, and Sutton-Smith

(1973) states that the quality of one's memory is dependent upon how meaningful the learning process was to the learner. In fact, it has been shown (Singer and Singer, 1976) that it is the most imaginative child who can recall information with the most accuracy. Durland (1961) suggests that with creative dramatics to stimulate the imagination and make the material to be learned more appealing to the mind, retention of the material will naturally be greater.

Not only retention but also comprehension is greatest when the material to be learned has affected both the verbal (left) and the spatial (right) hemispheres of the brain. Shuman (1978) has indicated that drama, involving both action and words, has this capability. It is through action and words that a drama is created "in which a child relives familiar experiences and explores new ones. In so doing he 'tries on life' and begins to understand..." (Spolin, 1956:141). It is "through doing, thinking, and feeling [that assimilation] endeavors to develop the child's self...so that [information] may become knowledge" (Bowen, 1892:131).

Creative dramatics not only allows the child to express himself, but it also increases his motivation to learn which, in turn, could increase his retention and comprehension of factual knowledge. Poole (1979), for example, found that drama, being an extension of a child's spontaneous play, stimulates the child to explore and discover new facts and ideas. Lavetteli (1973:14) established that "finding out something new for one's self was rewarding" and stimulates further discovery. In tests of academic performance, Wallach and Kogan (1965) found that children with a high creative desire had more interest in academic work than those with a low creative desire. Creative dramatics can be

established, then, as a motivator for learning since it enables children to learn in a method which they find natural, rewarding, and interesting.

It is possible, however, that if creativity is not used or encouraged as an element of learning a child could become insecure in decision-making (Torrance, 1962). "A child needs the opportunity to express or he will stagnate" (Complo, 1974:9), an occurrence which might lead from insecurity to behavior problems, a lack of interest in learning, or even psychosis (Torrance, 1962). Further research in creativity, specifically in the area of creative dramatics, should be conducted to avoid stifling a young mind. Creative dramatics could be a useful tool to all educators, not necessarily just those within the formal educational system. But, most importantly, creative dramatics could be beneficial to the individual needs of all learners.

The research of creative dramatics has typically been in three areas (Shaw, 1968): one, research of history; two, research of definitions of creative dramatics by experts in the field; and three, examinations of definitions and procedures as stated by textbook authors. Shaw (1968) suggests that further study in this field should attempt to define or test the affective and cognitive learnings which creative dramatics attempts to accrue to the participating children. Yet research in this area of creative dramatics is limited regardless of studies indicating the correlation between achievement and creativity (Friery, 1975; Hill and Martinis, 1973; and Ingersoll and Kase, 1970).

Since research of the strict use of creative dramatics is limited, it seemed valuable to study literature which employed the testing of convergent (highly structured and controlled) as opposed to divergent

(creative) teaching methods. This literature was selected particularly for its employment of techniques related to creative dramatics. In all the research the same question was asked, will a divergent teaching method have an effect on the retention or comprehension of the students, and if so, will it be significantly greater than the effect of the standard, convergent teaching method?

In a test of three third grade classes, Al-Dahiry (1980) found a divergent method to have a significantly greater effect on the student's reading comprehension. Each of the selected classes were randomly divided into three groups: silent readers, oral readers, and listeners. The groups were tested twice a day (morning and afternoon) two times a week for a series of four weeks. The results of the study showed that students who employed elements of creative dramatics, oral reading and listening, to have a significantly greater comprehension of the material than the students who read silently.

In another test of third grade students, Belk (1979) however, found no significant difference between the convergent and the divergent learners. Belk randomly divided 79 third graders into two groups, group one experienced convergent learning methods while group two experienced divergent methods. After a pre-test to establish each group's present knowledge of phonic rules, the groups began eighteen weeks of study, specifically twenty-five minutes per day, four days per week. Group one studied phonics in a highly structured, traditional manner while group two studied in "any way possible." The divergent study methods included the creative dramatic activities of puppets, plays, and oral readings, as well as making bulletin boards, partaking in spelling bees and completing crossword puzzles. After the eighteen weeks of study, Belk

established, with a comparison of the pre to post test scores, no significant difference in the study methods.

The importance of her result is not that there was no greater increase of knowledge by the divergent learners but that a method of study where the children were active, stretching their creative capabilities as well as their intellectual ones, was just as effective as traditional rote learning.

Dodson (1979), using non-music majors enrolled in the Fundamentals of Music course, tested both the comprehension of and the improved self-confidence in basic music concepts. Dodson's study used divergent learning methods by having the students assume the roles of the composer, performer and analytical listener to create original music. The convergent method taught the basic musical skills and concepts through having the students perform and analyze pre-selected folk and traditional music. Though Dodson found no significant difference in comprehension between the groups, there was a significantly greater gain in self-confidence in the divergent group over the convergent group.

Similarly, a study by Bottinelli (1980) showed a significant gain in affective retention favoring the divergent group. In this study, the experimental group of high school students were instructed to role play in environments where they must make decisions concerning their and the world's survival, and then experience the results of those decisions. It was believed that the students would have a more positive and a better understanding of the application of scientific and social concepts to reality by enacting those concepts through what Bottinelli termed simulation games. Because there was greater retention after forty-five days in the experimental group, there is evidence that by

allowing the students to "live" in the shoes of others, it enables them to better comprehend concepts and enables them to more easily retain those concepts for application to reality.

These studies reinforce the need for divergent learning methods in all areas of education; though it is indicated, through the inconsistency in test results, that further research is required. These studies also indicate through their use of creative dramatic elements, that creative dramatics could be an effective teaching method. This indication has enabled literature concerning the theory of creative dramatics to lay the foundation for further research.

The books of Ward and Heathcote, for example, outline effective methods of incorporating creative dramatics into a learning process. Their extensive work within this area has inspired additional exploration, not only in how to present creative dramatics to a class (Shuman, 1978), but also in how beneficial creative dramatics can be to a class.

Through the compiling of literature describing the use of creative dramatics to increase proficiency in reading, Ross and Roe (1977) ascertained that children are motivated to listen, speak, and write when their work is to be used in the form of dramatics. An increased vocabulary and listening comprehension as well as increased reading proficiency are the culminative results of their study.

Both Siks (1977) and Shaw (1968) conclude that creative dramatics is a part of the learning process. Siks illustrates that drama is a developer of the four major periods of a child's intellect as stated by Piaget: sensor-motor, preoperational, concrete operational, and formal operational. Shaw shows the connection of creative dramatics to Bloom's

Taxonomy: knowledge, comprehension, application, analysis synthesis, and evaluation, through her research of selected writings in the field of creative dramatics.

In a further study comparing work in creative dramatics, Bentov (1974) concluded the emphasis of Peter Slade, Brian Way and Viola Spolin to be individual growth in the children, particularly personal and social awareness. Her study described the relationship of creative dramatics to education as "a learning process, based on improvisational work in drama and art, [which] encourages subjective awareness, spontaneous expression of feeling, and imaginative interaction with people and the environment..." (Bentov, 1974:12). It also sets a condition for learning and creating rather than training, by increasing the objectivity and subjectivity of the students (Bentov, 1974:12).

Through her research, Bentov compiled a set of objectives for creative dramatics which enhance the learning process (Bentov, 1974:126, 127):

1. To create a relaxed and stimulating environment
2. To make the subject content personally meaningful
3. To promote the understanding and cooperation of others
4. To create an awareness of feelings
5. To give aesthetic shape to ideas, memories, fantasies, desires, etc.
6. To relate the newly acquired aesthetic shape to everyday
7. To explore the relationships of aesthetic art forms
8. To gain knowledge of and relate to all kinds of cultures and subcultures.

Bentov's conclusions are supported by Morton (1977) and Donlon (1977), who similarly outline objectives and, like Bentov, list example

(though untested) lesson plans for the use of creative dramatics in the classroom.

Siegel (1977) also suggests using creative dramatics to encourage individual growth. She saw the major problem of today's society to be a confrontation with too much information. When an individual is confronted with such a mass of information, Siegel believes he usually does one of two things; he either withdraws from society creating behavior problems or he conforms to the attitude of the majority. Both results cause harm to the individual and can only be adequately avoided by urging the individual to reach his own conclusions. Siegel suggests that creative dramatics can be a means to alleviate the harms by permitting self-expression and developing imagination. She emphasizes the use of creative dramatics in not only primary but also secondary school levels particularly during the puberty growth periods of Junior High where the children need to express themselves and develop self-confidence and decision making and linguistic skills.

This form of natural expression is a primary element of Kozoil's (1973) hypothesis that creative dramatics is necessary to supplement classroom learning. Kozoil illustrates his hypothesis through the description of a hypothetical exercise where creative dramatics is used to enhance the understanding of A Midsummer Night's Dream. Before the play was read, the students would role-play a modern situation where a father would not allow his daughter to see her boyfriend. By enabling the students to create a situation such as this, they are required to draw on their own emotions and experiences and are forced to make their own decisions which, in the reality of the drama, they must live with. Kozoil believes these feelings and decisions, once aroused, can be

easily transferred by the student to the play itself and aid in the comprehension of the plot. Kozoil stressed the need for such activities to enhance the intellectual and emotional growth of the students, a suggestion supported and expounded upon in the books by Bolton (1979), Smith (1979), and Tyas (1971). These authors, like Kozoil, all encourage the use of creative dramatics to enhance the subject matter. Since these books are based on personal experience or the experience of others, rather than formal research, they strongly indicate a need for research in creative dramatics.

A need for further research was also suggested through the examination of two informal studies. These studies, both in the area of English, show utilization of drama to enhance writing, research, and analysis. In both cases the English lesson stems from a lesson in history, the two lessons being combined through dramatic means. And in both cases, creative dramatics appears to have an effect on the student's learning. The research of the two studies must be considered informal due to the absence of a control group upon which a comparison could be made.

Hinman and Dolan (1975), indicate an increased motivation in their students to investigate history, make comparisons and opinions of past actions, and transfer their historical knowledge to the present. This combined teaching effort in English and history began from an effort to end the student comments of "History is boring!" Hinman (1975:50) believes her classes prove "that history can't be dead to those who have a chance to live through it."

Hinman describes their teaching efforts as extremely successful. In their classes, for example, the study of early American history is

juxtaposed with the reading of science fiction. The students are thus exposed to problems of communication, further emphasized by encouraging them to partake in "what if" role playing: what if you lived in 1975 but could travel back in time to 1875, how would you explain modern life? Other units use historical plays to instigate research in history culminating in the production of their own historical play. From this experience, students recognize the difficulties of the defendants of the Salem witch trials or of Martin Luther King. These exercises teach history in a manner where more than just facts are learned. These students who are required to make decisions in their role playing, benefit from the experience by realizing "that knowledge from the past can help them make better decisions for the future" (Hinman, 1975:48, 49).

In a similar study, Bordan (1970) saw a significant gain in reading comprehension as well as an increased interest in school itself by under-achievers with the use of creative dramatics to enhance their English-history lesson.

Formal research in creative dramatics which concerns the comprehension and retention of students is sparse. The research studied primarily indicates creative dramatics to be an enhancer of the areas to be learned.

The experiment by Rice (1971) showed there to be significant gains in basic learning skills by students experiencing creative dramatics. Rice organized her study to provide the optimal opportunity for the children to learn at their own pace. The emphasis was to allow the child to make his own choices as he deviates from the structured environment, progressing through intrinsic motivation. The environment

was designed to provide learning through self-knowledge and language development through self-expression and verbal interaction rather than rote memorization. The experiment organized exercises which progressed from perceptual motor activities in problem-solving situations to expressive movement in creative dramatics and role playing.

Wright's work (1972) indicated a significant improvement in a child's ability to work with and understand others after he had experienced creative dramatics. This study divided three, sixth grade classes into four groups: group one experienced creative dramatics where the students played characters; group two concentrated on dramatic form, having the students play themselves; group three used oral interpretation; and group four was the control group having no special training. Groups one through three experienced fifteen forty-five minute sessions.

Wright found the results to not only indicate the greatest improvement in socialization through role taking, but, interestingly, the boys showed more improvement than the girls. Wright emphasized the need for children to grow in their understanding of others, her study proving that this understanding can be gained through creative dramatics.

Allen (1968) tested the reading ability improvements of a fifth grade class. His study divided the class randomly into three groups: activities in remedial reading, activities in creative dramatics, and a combination of activities with both reading and drama. The remedial readers were involved in the standard school reading program. The combination group used both the standard and the creative approaches. The creative dramatic activities varied but were always based on one

stimulus such as a story, film, or painting. The activity was organized with an introduction, discussion, forty to fifty minute activity, and an evaluation based on the stimulus.

The conclusion, after eight weeks of experimenting, showed no significant difference between the groups. This research indicates that creative dramatics can be as effective as traditional methods of learning.

Henderson and Schanker (1978) in a similar test with second graders, however, saw a significant difference between test groups favoring the creative dramatics group. This study not only indicated a gain in the student's required work, but also showed the students to have a greater interest in continuing their reading work outside of the classroom.

Zinmaster (1962) developed a study to heighten the reality of history, increase the children's social growth, and develop the student's creative abilities. Her emphasis was to present the social studies material of her third grade class in a manner which would reveal some of the conflict, emotions, and judgment behind historical decisions and actions. The creative dramatic activities, sometimes pre-planned and sometimes spontaneous, involved the entire class about once a month throughout the school year.

By using the Stanford Achievement, Stanford Binet, and California Mental Maturity tests, Zinmaster arranged her class in low to high ability groups which established a basis for their final grade. Prior to the use of creative dramatics, the students were trained in dramatic activities until they appeared proficient in drama. Zinmaster believed

the classes' improvement in history, socialization and drama was a result of their monthly activities.

It is evident from the research cited in this chapter that creativity is a necessary element of the learning process. The creativity used by a child could be in many forms, though creative dramatics appears to be beneficial to the child's retention, comprehension and motivation because it presents material through an activity which seems natural and interesting to the child. Though research in creative dramatics is sparse, it does indicate that creative dramatics has the potential to be as effective or perhaps more effective than traditional teaching methods. Zinmaster's study, in particular, showed creative dramatics to enhance traditional education throughout the school year possibly increasing the students' awareness of history, socialization and dramatic talents. Because her study lacked a control group, it is not firmly established whether creative dramatics does have an effect on the students' learning.

It is through research such as Zinmaster's that the hypothesis for this study was developed. The value of creative dramatics is apparent but its effect on the cognitive development and, specifically, the retention and comprehension of students is not clear. Therefore, this hypothesis states that creative dramatics is as effective as traditional supplementary teaching methods on the retention and comprehension of a fifth grade class involved in a Civil War social studies class.

CHAPTER II.

STUDY PROCEDURE

An experiment to explore the hypothesis was developed to compare the supplementary teaching methods concerning a Civil War unit in a fifth grade class. The Civil War unit was chosen for its controversial and emotional issues, providing a natural basis upon which students untrained in creative dramatics could develop. Because students of this age group have a good attention span, an understanding of abstract thoughts, and a rather broad background in common knowledge, as well as being fairly uninhibited, it was desirable to the researcher to work with a fifth grade class.

The research was organized into four sections. It was necessary to first establish the subjects, experimental area, and time limit. Then a pretest was given followed by the experimental activities. Finally, a posttest was administered from which a comparison of group scores could be made.

The study was conducted through the permission of the superintendent of Unified School District number 383 in Manhattan, Kansas, a fairly large, Midwestern school district. A fifth grade teacher, contacted by the superintendent, volunteered the use of her class for the experiment. This class consisted of thirty students ranging from the learning disabled to the gifted. Several students were experiencing difficulty in the class which apparently resulted from a language barrier as a result of being foreign born. It was the hope of the classroom teacher that this experiment would be beneficial to these students in particular.

The experiment was explained to the students by the teacher. A letter defining the experiment and requesting permission to involve each student in the experiment was then sent to the students' parents by the researcher (see Appendix A). These letters were all returned to the teacher with the agreement to allow the students to participate.

Once it was established that each student was willing to participate, the classroom teacher randomly divided the class into two groups of fifteen students each. Group A remained with the classroom teacher to be involved in traditional educational activities, while Group B became involved in creative dramatic activities with the researcher in an available room. This room met the requirements specified by Pierini (1971) and Complo (1974) who agree that the best conditions for creative dramatics include a large room, movable furniture, and a quiet atmosphere.

The research lasted through the two week Civil War unit studied by the class during their social studies lesson. It was agreed by both the teacher and the experimenter to work only three days per week for the two week period. The three days, Tuesday, Wednesday, and Thursday, were selected on the recommendation of the classroom teacher who believed these days to be "peak" learning days. Monday and Friday, this teacher stated, were days when the students had difficulty fully concentrating on school. Again, to take advantage of the students' most efficient learning time during the day, mid-morning was chosen to administer the experiment.

The experiment began with the presentation of a pretest to the entire class. The test chosen was a standard unit test developed and distributed by the students' social studies text book (see Appendix B).

This test established the students' acquired knowledge of the Civil War. Following this test, the entire class was presented with a twenty to thirty minute lecture covering the basic information within their text. These lectures were given by the classroom teacher at varying times every day throughout the unit.

Both the traditional and the creative dramatic supplementary activities were presented during the same thirty minutes. Siks (1977) established that a time period less than thirty minutes presented material which could focus on only one element of the subject matter per week. In this case, the activity would be difficult to develop, and the students' progress would be slow. A period longer than thirty minutes provided time which would be spent primarily on movement rather than on speech, and must be divided into three smaller time periods to be effective. A thirty minute time period could, however, allow the teacher to focus on a different element of the subject each day utilizing both movement and speech and enable the students to progress at a faster pace within the subject area.

Supplemental teaching methods are used to enhance the subject material and include any activity beyond the classroom lecture of the unit being studied. In this case, the classroom teacher directed Group A in non-dramatic activities, usually involving desk work or observation by the students. These activities involved both group and individual work; yet, they were controlled in a highly structured atmosphere by the teacher. The traditional supplemental activities included: discussion groups, review drill of the material, map locations, written assignments, films, filmstrips, vocabulary definitions, and oral and silent reading to find information.

The creative dramatic activities of the experimental group, to coordinate with the teacher's lectures, were organized following the chronological outline presented by chapter 12 of the text (see Appendix C). It was assumed by the researcher that the students' retention and comprehension would be affected when the students had the opportunity to become, through drama, a member of history. Consequently, the six dramatic activities were designed to enable the students to make decisions concerning the welfare of the States and citizens of the 1860's. These activities involved a twenty to thirty minute creative drama, where the students were given the opportunity to reenact a part of history, frequently portraying a familiar historical figure.

Before beginning three activities (on the second, fourth, and sixth days), a 3 x 5 notecard was distributed to each student. Each notecard contained a suggested character's relationship to the 1800's. Some characters were fictional while others were based on historical facts selected from the students' text. Since it was important to associate many factual names to the drama, liberties in actual birth and death dates were taken. The researcher presented these cards to overcome four restrictions of the activity: the activity was limited to thirty minutes, the students were not trained in creative dramatics, the students held varying degrees of creativity, and it was necessary to portray certain historical figures to adequately correspond with the classroom lectures. These cards worked well throughout the experiment since they provided the student with a character which reduced the activities' preparation time, a time which involved both the choosing and the developing of a role. The researcher, too, was given a role, usually a character which gave her freedom to move among the students to

comment and question their activity, such as a slave, an abolitionist, or a soldier. The cards were also beneficial to the less creative students, who had difficulty in selecting and building roles, by giving these students basic character information. Since each child received a card, no child felt left-out because he couldn't create a role or inhibited by being singled out for special help. In all but two cases the roles were randomly assigned. In two cases, however, an active figure such as Harriet Tubman was given to a quiet student to encourage her to become more active in the drama. This tactic was successful in encouraging only one girl to participate; the other girl remained withdrawn.

After an initial hesitation in many of the students to participate the first day, the majority of the students, throughout the remaining creative dramatic activities, portrayed believable characters. They were appropriately frightened during the slave escape and hostile as slave bounty hunters. They even developed a dialect representing slaves struggling with their new English language.

The six activities consisted of four themes which were designed to explore the emotions and conflicts of the period. To adequately understand this period, the children must be allowed to objectively view each side for its emotions and conflicts. By viewing each side, an understanding of its true nature can be gained and a comprehension and retention of the facts will naturally result. As has been suggested in previous research of creative dramatics (specifically Kozoil, 1973), the dramatization of a situation arouses personal emotions in the actors which can be transferred to educational material increasing an understanding of that material. Hence, the objective of these

activities was to explore both the pro and con sides of slavery by enacting the specific needs and resulting decisions of the whites, blacks, congressmen, and following the war, the citizens. These dramas were guided to remind the students, when needed, that the activity was serious and not merely a game.

The researcher actually held two roles, one of leader and the second of guide. As the leader, the researcher verbally reprimanded behavior which was detrimental to the group, such as laughing or teasing others. Such behavior indicated that the student was not truly involved in the drama, and he was then reminded to believe in what he was creating. As a guide, the researcher allowed the students to make decisions on where and how the drama was to take place. The researcher's job was not to control but to support the decisions of the group, to show them where the decisions might be deficient, and to encourage group effort to conclude the decision. Though the theme for each day's activity was decided by the researcher to adequately cover as much of the unit as possible, the outcome of that activity was the students' choice.

Either following or prior to each activity, a short (five to ten minute) discussion was held to establish exactly what feelings and ideas had been developed in the drama or to establish background information for the drama. This form of discussion, as Dorothy Heathcote believes (Wagner, 1976:69), is a vital element of creative dramatics.

The activity of the first day was designed to fulfill two purposes: one, to acquaint the students with creative dramatics and two, to establish a basis for the development of the Civil War. This activity began after briefly explaining creative dramatics to Group B. This

explanation involved defining creative dramatics as an opportunity for the students to become a part of history by acting as and making decisions of people in the 1860's. It was necessary to further explain to the group that they could move and talk freely in the drama, that they were not restricted to a desk or to raising their hands, but that they must believe in what they were doing. At this time, the researcher's role in the drama was also defined. The students understood that the researcher could alter or stop the drama at any time, but that she too would be a character in history.

Once the group acknowledged their understanding of creative dramatics, the researcher suggested the group discover for themselves why there was a controversy which led to the Civil War. The students felt the best method to understand this controversy was to become citizens of the South. They explained the roles necessary. It was first ascertained that a family was needed consisting of the plantation owner, his wife, and their daughter. While three volunteers for these roles began to designate the home and fields of the plantation with desks and chairs, other roles were suggested and filled. These roles included: cotton and corn pickers, planters, cooks, maids, and cow milkers. The most gregarious students quickly found a role while the less out-going student was led into the activity by the researcher, who, as a slave in the drama, found work which needed to be done on the plantation and asked the students to work with her to complete it.

It did not take long to get a modified 1860 Southern plantation functioning in the classroom. The "masters", at times, became exaggerated in their roles, asking the slaves to perform outlandish tasks as sweeping the entire house in ten seconds or plowing the corn

field a second time. At these times, the researcher had to leave her role as a slave and ask the "masters" how they really thought their characters should act. The students accepted the researcher as both a slave and a leader which allowed the drama to successfully complete itself, the "masters" resisting exaggeration, with the end of the working day. At this time, the group held a ten minute discussion on what it was like to be in the South at this point in history. They explained that the plantation owners needed slaves as a work force but that it was not pleasant or profitable to be a slave. Several of the students suggested that they would have liked to escape from their owner.

The second day, a continuation of the slaves' viewpoint, began with the researcher distributing 3 x 5 notecards to each student with the instruction that they were not to show the card to anyone. By requiring secrecy, the researcher observed that the students increased their interest and energy in the drama. Each card contained information defining one historical or fictional character involved with freeing the slaves (see Appendix D).

The researcher organized the students according to their cards into two groups, the slaves and the abolitionists. The group of slaves was asked why they had congregated. Once they had decided that they were together in a large hut on the plantation to organize an escape, the abolitionists made plans to stealthily enter the hut to help the slaves escape. No member of the group was above suspicion of being a spy for the "master", so there was a great deal of questioning by the group to ascertain identities which resulted in the discovery of much factual information concerning the slaves' condition. After over five minutes

of this secret discussion, one student suddenly left the area returning as a "master" investigating the hut. As several students joined this character, becoming "masters", the remaining group members scurried to find hiding places. This episode continued until the "masters" were satisfied that nothing was amiss. This near discovery caused a new panic in the slaves and increased urgency by the abolitionists for a quick escape through the Underground Railroad. While there was further prompting by the abolitionists to escape, one student quickly constructed a tunnel from desks. The day ended as the abolitionists led the way through this tunnel, a forest, and into a quickly simulated swamp. Periodically, while the escape was being made, students would become slave hunters or hounds to add to the excitement of the escape.

Because the drama became very involved, occurring with little encouragement from the researcher, the activity was allowed to continue to the close of the thirty minute period. The researcher was, however, asked several questions during the progress of the drama concerning historical facts: What role did Kansas play in the war? Did all Northerners help the slaves? What happened to the slaves when they were caught escaping? These questions, as well as the creation of many factual incidents within the drama, suggest that the students were relating their lecture material to the creative dramatic activity.

The third day began as the second had ended, in the swamp escaping to freedom. The students retained the roles they had held during the second activity to allow the drama to begin immediately. The students who had designated themselves as guides through the Railroad led the group through more simulated fields and homes. It was in the homes that several students initiated further action in the drama. One student,

for example, took on the part of a slave who helped others escape. The group was not only able to hide behind secret panels in his home, but he also supplied the slaves with imaginary provisions which they would need for their continued search for freedom.

It was apparent from the action instigated by the students that they had studied further into what the Underground Railroad was. In fact, three students brought their textbooks to the researcher prior to the activity to bring to her attention where the unit had discussed the Railroad system. The drama was interrupted once by the researcher to clarify a definition held by the majority of the class. The students had confused their facts concerning the role the Quakers played in the abolitionist movement. The students believed Quaker to be synonymous with abolitionist and were corrected to understand that the Quakers were some of the first abolitionists but not the only ones.

After this activity ended, a discussion was held to encompass both the second and third creative dramas. It was ascertained by the researcher that the students remembered their roles in the drama and particularly what position these figures held in history. This information was obtained by the researcher who encouraged the students to recreate the action of the two days, explaining as they described the individuals they played and the emotions they felt.

The fourth activity began with a discussion to establish background information for the drama. This activity, as well as the following fifth activity, was designed to allow the students to be decision-makers of the divided nation. The students were separated into three groups: Union Congressmen, Confederate Congressmen and citizens with both a pro and con interest in slavery (see Appendix E). The students chose to

form a triangle with desks, each leg of the triangle held one group, with a student portraying President Lincoln at the apex of the triangle.

The students were required, as the decision-makers during these two days, to establish grounds for and against secession from the Union. At first it was difficult for the students to think beyond the superficial level of the slaves' living and working conditions and establish more evidence to stop or enact the secession. The researcher found it necessary to guide the students into a congressional discussion by asking the students questions about their needs and desires as citizens of the nation.

By the second day of this drama, however, the students did partake in some heated discussions pro and con slavery. The students portraying Henry Clay and Daniel Webster were very energetic in their attempt to keep peace within the nation. This fifth activity ended with the Southern Congressmen vehemently seceding from the Union.

Though several students avidly wanted to re-enact the war itself, the researcher suggested that the final drama explore the attitudes of the nation following the war. Notecards were again distributed to the students suggesting that the participants be nurses and soldiers returning from the war and citizens, as wives and parents, affected by the war (see Appendix F). With these characters as a base, the class chose to create a church where the whole town was gathered to ascertain how they could best work together to overcome the emotional and physical devastation of the war. As the citizens spoke, they re-acquainted themselves and related how the war had affected them. Several students went beyond the suggestions on the card, becoming paraplegic, dependent

on their neighbor for help. Others developed intricate stories of the battlefield or prisoner-of-war camps. Two very creative students joined stories, one being a nurse and the other her patient from an army hospital. Some urging was needed by the researcher to get everyone involved. Several of the students simply could not create a character, even with the card, prompting by their peers, and suggestions from the researcher.

Because this activity was itself a discussion, a final discussion was minimal. At this time, however, the researcher asked general questions concerning how individuals and families were affected by the war. The students replied frankly from what they had observed during the activities. It was apparent after this final discussion, that the students believed the war was necessary, but after its conclusion, everyone should work together to rebuild the nation.

The post-test, or final element of the experiment, was given to the entire class by the classroom teacher, on the Friday ending the two week unit. This test was the same as the pretest to allow the researcher to establish a comparison between the improvement scores of the control and experimental group.

The study, to summarize, was organized into four parts. Determining the basic research needs of subjects, locations, time limits, and distributing a pretest, fulfilled the necessary experimental elements prior to the use of the supplemental activities. These activities were performed by one class of fifth grade students divided into two groups of fifteen students each. The control group was involved in traditional supplementary activities while the experimental

group performed creative dramatic activities. A post test ended the two week unit, establishing a comparison between group test scores.

CHAPTER III.

STUDY RESULTS, SUMMARY, AND SUGGESTIONS FOR FURTHER RESEARCH

The results of this study were analyzed in four areas: a comparison of pretest scores, a comparison of posttest scores, a comparison of pre to post test scores for each group to note an improvement in comprehension and retention, and a comparison of improvement scores to test the hypothesis.

As has been previously described, the subjects executed three operations during the two week unit. The first of these operations involved the completion of a pretest to establish the subjects' previous knowledge of the Civil War. The mean of Control Group (A) was 9.2 and the variance was 3.9 (see Table I). The Experimental Group (B) mean was 8.3 and the variance, 4.9 (see Table II). In performing a t-test ($t = 1.14$) on the pretest scores, the researcher found there to be no significant difference between groups A and B at the 0.05 level. Thus, it is indicated that the groups began the experiment at the same level of proficiency in the unit subject.

Following this pretest, the students were engaged in activities to supplement the lecture material concerning the slavery issues of the war. At the conclusion of these activities, the subjects completed a posttest to determine the retention and comprehension of the material presented during this two week period. From the posttest scores of Group A, the mean was 12.27 and the variance, 2.51 (see Table I). From Group B scores the mean was 11.4 and the variance 4.5 (see Table II). An analysis of these test scores ($t = 1.24$) further established no

TABLE I.
ANALYSIS OF PRE, POST, AND IMPROVEMENT
SCORES OF THE CONTROL GROUP

Child Number	Pretest Score	Post-test Score	Improvement
1	10	13	3
2	9	14	5
3	10	13	3
4	10	12	2
5	9	14	5
6	11	14	3
7	10	13	3
8	8	11	3
9	12	13	1
10	6	12	6
11	10	14	4
12	11	12	1
13	10	11	1
14	4	9	5
15	8	9	1
Mean	9.2	12.27	3.06
Variance	3.9	2.51	2.63

TABLE II.
ANALYSIS OF PRE, POST, AND IMPROVEMENT
SCORES OF THE EXPERIMENTAL GROUP

Child Number	Pretest Score	Post-test Score	Improvement
1	9	14	5
2	11	13	2
3	7	10	3
4	11	10	-1
5	11	14	3
6	11	13	2
7	9	12	3
8	5	8	3
9	7	12	5
10	10	13	3
11	7	8	1
12	6	10	4
13	9	13	4
14	6	13	7
15	6	8	2
Mean	8.3	11.4	3.06
Variance	4.9	4.5	3.30

significant difference between the groups' knowledge after the conclusion of the experiment.

Following these test results which showed no significant difference between the groups either prior to or after the experiment, a further test was performed to ascertain if there was a possible improvement in post over pre test scores which would indicate a gain in knowledge. A t-test was performed on Group A ($t = 4.5$) which compared its pre to post test scores, and also on Group B ($t = 3.78$) to compare pre to post test scores. The results of these two t-tests establish that there was a significant improvement in both groups' posttest score from their pretest score at the 0.05 level. This third analysis is encouraging in the respect that each group had improved their scores, showing an increased comprehension of the subject.

The final evaluation compared the improvement scores of Group A to Group B to test the hypothesis. As can be seen in Tables I and II, the variance of Groups A and B were 2.63 and 3.30 respectively. The means however were the same, both equalling 3.06. The t-test ($t = 0$) established that there was no significant difference in improvement scores between the two groups at the 0.05 level.

An analysis of all four t-tests indicates that the null hypothesis was not rejected. The third test determined that the students of each group did increase their comprehension and retention of knowledge concerning the Civil War. This test result, in comparison with the lack of significant differences between the two groups' improvement scores confirms that creative dramatics was apparently as effective as traditional supplementary teaching methods.

These results may have been influenced by an experimental limitation in that the research explored only one unit of history. However, as the study was intended to provide basic information concerning the use of creative dramatics as a supplemental teaching method and was designed to explore one aspect of its use in the classroom, this limitation seemed defensible.

It is also necessary to point out that the pre and post test scores reflect only 14 of the 18 possible questions of the standard unit test. The researcher and classroom teacher agreed that the experiment would cover only the aspects which concerned the slavery issues of the Civil War. Therefore, questions one and three of the true and false test section and question one of the multiple choice section were omitted from the experiment's results. It was decided that since the conflict of the war involved many varied needs and emotions it would not be feasible to include questions which concerned actions prior to or other than the slavery issue of the mid 1800's as part of the supplemental material. By including these questions within the test results, the scores would reflect a comprehension and retention of lecture material rather than material supplemented by the creative dramatic or traditional activity. Due to mechanical difficulties in the printing of the test which caused true and false question nine not to be clearly reproduced, that question was omitted entirely from the scoring of the exam.

It is apparent from previous research that creative dramatics does have a significant effect on the improvement of language abilities (Rice, 1971; Henderson and Shanker, 1978). Studies have also shown creative dramatics to have a significant effect in teaching

self-expression (Siegel, 1977) and socialization (Wright, 1972). These study results seemed inherent to the nature of creative dramatics since creative dramatics requires the abilities of language, movement, and interaction. However, beyond this evidence it has only been indicated through nonstatistical research that creative dramatics has an effect on other subject area lesson plans.

The primary focus of such nonstatistical research has been directed towards an increased understanding of history (Zinmaster, 1962); though the studies of Hinman and Dolan (1975) and Bordan (1970) combine history and English with creative dramatics, and Kozoil (1973) utilizes creative dramatics to enhance a comprehension of characters and plots in English literature. The absence of a control group classifies these studies as nonstatistical though they all support the null hypothesis that creative dramatics is as effective as traditional teaching methods with regard to a student's comprehension and retention. These studies differ in nature from the previous research of Rice, Henderson and Shanker, Siegel, and Wright, in that rather than teaching a skill, these studies use creative dramatics to aid in comprehension.

The experiment presented in this thesis reinforces these nonstatistical studies. Similarly designed to use creative dramatics to enhance comprehension rather than using it to teach a skill, this experiment also provides statistics which enable a comparison to be drawn between a teaching method considered to be effective (traditional) and a method which is suggested to be effective (creative dramatics). By performing t-tests on pre and post test scores, this experiment was able to reinforce what the informal research suggests, history can be enhanced by creative dramatics. The results of a comparison between

traditional and creative dramatic group scores illustrate a correlation with the previous studies' null hypothesis.

As established by Gregg (1975:36), creativity itself is an enhancer of intelligence because it enables the "children to think in symbols about things that aren't actually present, and to recognize the casual relations between events." This form of recognition has been established to enable the students to increase their comprehension and retention of the facts presented within the classroom (Henderson and Shanker, 1978). By allowing children to learn in a creative method, they are capable of establishing abstract ideas through first exploring concrete situations. Creative dramatics has been designated by Taba (1964) to be a creative method which does enable the student to associate the intangible and the unknown with the tangible and the known for comprehension.

There is frequently a question of educational value when children appear to be involved in fantasy play. Torrance (1962:5), has determined however, that the "highly creative students [do] learn just as much as the intelligent ones even though they appear to be playing around..." Furthermore, a creative dramatic activity with an objective, whether it is to increase socialization, motor or language skills, or to increase the comprehension and retention of subject matter, has removed itself from the definition of play and becomes an educational experience.

The objective of the six experimental activities described in this study, for example, was to establish an understanding of both the positive and the negative facts concerning the slavery issue which culminated in the Civil War. This objective was divided into four

areas: the presumed need for slavery in the South; the condition and emotions of slaves; the struggle between the Congressmen; and the consequences of the war. These four areas enabled the students through drama to explore, experience and, as determined by the test scores, understand the facts of the war.

The study results, establishing creative dramatics to be as effective as traditional educational supplementary material, provide a base from which teachers could secure substantial evidence for the use of creative dramatics in the classroom. Torrance (1962:4), states that "many things can be learned creatively more economically than they can by authority." What can be more economical than a child's natural abilities? As Winifred Ward explained, "Drama comes in the door of the school with every child" (Siks, 1977:3).

Because the experimental subjects indicated a great deal of excitement during the study, an avid interest in the activities, and a great disappointment at the conclusion of the research (both emotions were noted by the classroom teacher as well as the experimenter), further research in creative dramatics should include a study of its effect on educational motivation.

It is also apparent from this study's results, that creative dramatics may have an effect on short term retention. It would be beneficial to classroom teachers for further study to ascertain whether creative dramatics has an effect on long term retention.

Since there is a large, foreign speaking population which attends school within our country, typically on the coasts, university settings, and areas surrounding military bases, the effectiveness of creative

dramatics on the comprehension of English taught concepts should be explored.

Finally, research into the use of creative dramatics within an educational atmosphere has primarily involved the areas of English and history. Further study should explore the effect of creative dramatics on other, typically nondramatic subjects as science, math, or foreign languages.

BIBLIOGRAPHY OF WORKS CONSULTED

BIBLIOGRAPHY OF WORKS CONSULTED

- Al-Dahiry, Saleem Abdul Abbas Yasin. "Comparison of Oral Reading, Silent Reading and Listening Comprehension of Third Grade Students Assessed by Gates-MacGinitive Reading Test." Ph.D. thesis, Kansas State University, 1980.
- Allen, Elizabeth Godwin. "An Investigation of Change in Reading Achievement, Self-concept, and Creativity of Disadvantaged Elementary School Children Experiencing Three Methods of Training." Ph.D. dissertation, University of Southern Mississippi, 1968.
- Barrow, Harold M., and Rosemary McGee. A Practical Approach to Measurement in Physical Education. Philadelphia: Lea and Febiger, 1964.
- Beale, Andrew V., and Alan M. McLeod, "Facilitating Class Discussion: Another Way," The Clearing House, 51, No. 2 (October, 1977), 67-70.
- Belk, Jo Ann H. "Variations in Methods of Teaching in Relation to Creativity." Ph.D. dissertation, Mississippi State University, 1979.
- Bentov, Marilyn. "Creative Drama in Education: Rationale, Curriculum Application, and Teacher Training." Ph.D. thesis, Harvard University, Cambridge, Massachusetts, 1974.
- Bolton, Gavin M. Towards a Theory of Drama in Education. London: Longman Group Limited, 1979.
- Bordan, Sylvia Diane. Plays as Teaching Tools in the Elementary School. West Nyack, New York: Parker Publishing Co., Inc., 1970.
- Bottinelli, Charles A. "The Efficacy of Population/Resources/Environmental Simulation Games and Traditional Teaching Strategies: Short- and Long-Term Cognitive and Affective Retention." Ph.D. dissertation, University of Colorado, 1980.
- Bowen, H. Courthope. Froebel and Education through Self-Activity. New York: Charles Scribner's Sons, 1892.
- Bugelski, B. R. Principles of Learning and Memory. New York: Praeger Publishers, 1979.
- Byrne, Barbara, "Opening the Special Classroom Door," Design for Arts in Education, 82, No. 4 (1981), 9-15.
- Cass, Joan E. Helping Children Grow through Play. New York: Schocken Books, 1973.

- Complo, Sister Jannita Marie, I.H.M. Drama Kinetics in the Classroom. Boston: Plays, Inc., 1974.
- Dodson, Thomas. "A Comparison and Evaluation of the Effects of a Creative Comprehension Approach and a Performance Approach on Acquisition of Music Fundamentals by General College Students." Ph.D. dissertation, University of Southern California, 1979.
- Donlan, Dan, "Drama and the Three Stages in Teaching of Literature," English Journal, 66, No. 2 (1977), 74-76.
- Durland, Frances Caldwell. Creative Dramatics for Children, a Practical Manual for Teachers and Leaders. Ohio: Antioch Press, 1961.
- Fischer, Carol J., and C. Ann Terry. Children's Language and the Language Arts. New York: McGraw-Hill Co., 1977.
- Fletcher, Allan L. How to Train and Improve Your Memory. Garden City, New York: Halcyon House, 1948.
- Froebel, Friedrich. The Education of Man. 1885; rpt. New York: Augustus M. Kelley - Pub., 1970.
- Getzels, Jacob W., and Phillip W. Jackson. Creativity and Intelligence. New York: John Wiley and Sons, Inc., 1962.
- Goss, Sandra Schwerghart, and Gary M. Ingersoll. "Management of Disruptive and Off-task Behaviors: Selected Resources." Washington, D.C. (one Dupont Circle, N.W., Washington, D.C., 20036): ERIC Clearinghouse on Teacher Education, 1981.
- Gregg, Gary, "Fantasy Training for Fun and Benefit," Psychology Today, February, 1975, p. 36.
- Gregg, Lee W. Cognition in Learning and Memory. New York: John Wiley and Sons, Inc., 1972.
- Guilford, Joy Paul. Intelligence, Creativity, and their Educational Implications. San Diego, California: R. R. Knapp, 1968.
- Henderson, Linda C., and James L. Shanker, "The Use of Interpretive Dramatics versus Basal Reader Workbooks for Developing Comprehension Skills," Reading World, 17, No. 3 (1978) 239-243.
- Hensel, Nancy H. Evaluating Children's Development in Creativity and Creative Drama. San Francisco: R and E Research Assoc., 1977.
- Hinman, Sheryl Lee, "Dramatizing American History," English Journal, 64, No. 6 (Sept., 1975), 48-50.
- Ingersoll, Richard L., and Judith B. Kase. Effects of Creative Dramatics on Learning and Retention of Classroom Material. Final Report. Arlington, Va.: ERIC Document Reproduction Service, E.D. 060 000, 1970.

- Kagan, Jerome, ed. Creativity and Learning. Boston: Beacon Press, 1970.
- Kepler, Hazel. The Child and His Play a Planning Guide for Parents and Teachers. New York: Funk and Wagnells Co., 1952.
- Kozoil, Stephen M., Jr., "Dramatization and Educational Objectives," English Journal, 62, No. 8 (Nov., 1973), 1167-1170.
- Landy, Robert Way. "Dramatic Education, An Interdisciplinary Approach to Learning." Ph.D. dissertation, University of California, Santa Barbara, 1975.
- Lavatelli, Celia Stendler. Piaget's Theory Applied to an Early Childhood Curriculum. Boston: A Center for Media Development Inc., Book, American Science and Engineering, Inc., 1973.
- Lytton, Hugh. Creativity and Education. New York: Schocken Books, 1972.
- McCaslin, Nellie. Creative Drama in the Classroom. 3rd ed. New York: Longman, Inc., 1980.
- McVickar, Polly. Imagination Key to Human Potential. Washington, D.C.: National Association for the Education of Young Children, 1972.
- Morgan, Elizabeth. A Practical Guide to Drama in the Primary School. Spain: Ward Lock International, 1968.
- Morton, Beatrice K., "Listening: First Steps in Development Drama," English Journal, 66, No. 5 (1977), 68-73.
- Mowrer, Orval Hobart. Learning Theory and Personality Dynamics; Selected Papers. New York: Ronald Press Co., 1950.
- Osborn, Alex F. Applied Imagination. 3rd ed. New York: Charles Scribner's Sons, 1963.
- Parnes, Sidney J. Programming Creative Behavior. New York: State University of New York, 1966.
- Piaget, Jean. The Origin of Intelligence in the Child. London: Routledge and Kegan Paul Ltd., 1953.
- Pierini, Mary Paul Francis. Creative Dramatics, a Guide for Educators. New York: Herder and Herder, 1971.
- Poole, Millicent. Creativity Across the Curriculum. Sydney: George Allen and Unwin, 1979.
- Prokes, Mother Dorothy, "Drama is Basic," Design for Arts in Education, 80, No. 5 (1979), 31-35.

- Renzulli, Joseph S., and Carolyn M. Callahan. New Directions in Creativity. New York: Harper and Row, Pub., 1976.
- Rice, Patty Coon. "Development, Implementation, and Evaluation of a 'Moving into Drama' Kindergarten Program to Develop Basic Learning Skills and Language." Ph.D. thesis, Michigan State University, 1971.
- Ritch, Pamela Sue. "Creative Drama as a Teaching Strategy: Historical Review and Organizing Framework." Ph.D. dissertation, University of Texas at Austin, 1978.
- Ross, Elinor P., and Betty D. Roe, "Creative Drama Builds Proficiency in Reading," Reading Teacher, 30, No. 4 (Jan., 1977), 383-387.
- Schmadel, Elnora. "The Relationship of Creative Thinking Abilities to School Achievement." Ph.D. dissertation, University of Southern California, 1960.
- Schwartz, Phillip. "A Historical Analysis of Creative Dramatics in American Schools." Ph.D. dissertation, Rutgers University, 1979.
- Shaw, Anne Marie. "The Development of a Taxonomy of Educational Objectives in Creative Dramatics in the United States Based on Selected Writings in the Field." Ph.D. dissertation, Columbia University, 1968.
- Shuman, R. Baird, ed. Educational Drama for Today's Schools. New York: The Scarecrow Press, Inc., 1978.
- Siegel, Gloria B., "Creative Drama in the Junior High," English Journal, 66, No. 1 (1977), 110-112.
- Siegler, Robert S., ed. Children's Thinking: What Develops? New Jersey: Lawrence Erlbaum Assoc., Pub., 1978.
- Siks, Geraldine Brain. Drama with Children. New York: Harper and Row, Pub., 1977.
- Siks, Geraldine Brain, and Hazel Brain Dunnington, eds. Children's Theatre and Creative Dramatics. Washington: University of Washington Press, 1961.
- Singer, Dorothy G., and Jerome L. Singer. Partners in Play: A Step-by-Step Guide to Imaginative Play in Children. New York: Harper and Row, 1977.
- Skinner, Burrhus Frederic. Verbal Behavior. New York: Appleton-Century-Crofts, 1957.
- Smith, James A. Creative Teaching of the Social Studies in the Elementary School. Boston: Allyn and Bacon, Inc., 1979.

- Spolin, Viola, "Drama with and for Children: An Interpretation of Terms," Educational Theatre Journal, 8 (May, 1956), 141.
- Sutton-Smith, Brian. Child Psychology. New York: Appleton-Century-Crofts, 1973.
- _____. ed. A Children's Games Anthology Studies in Folklore and Anthropology. New York: Arno Press, 1976.
- _____. Play and Learning. New York: Gardner Press, 1979.
- Sutton-Smith, Brian, and Shirley Sutton-Smith. How to Play with Your Children (and when not to). New York: Hawthorn Books, Inc., 1974.
- Taba, Hilda, Samuel Levine, and Freeman F. Elzey. "Thinking in Elementary School Children." Cooperative Research Project No. 1574, San Francisco State College, 1964.
- Thro, Ellen, "The Plays the Thing for Teaching Science," American Education, 9, No. 9 (Nov., 1973), 24-27.
- Thurman, Anne. "The Development of Instruments Designed to Assess Pupil Ability in Creative Dramatics." Research Project School District 65, Evanston, Illinois, 1968.
- Torrance, E. Paul. Encouraging Creativity in the Classroom. Iowa: Wm. C. Brown Co., Pub., 1970.
- _____. Guiding Creative Talent. New Jersey: Prentice-Hall, Inc., 1962.
- Tyas, Billi. Child Drama in Action. Toronto, Canada: Gage Educational Pub. Limited, 1971.
- Wagner, Betty Jane. Dorothy Heathcote, Drama as a Learning Medium. Washington, D.C.: N.E.A., 1976.
- Wallach, Michael A., and Nathan Kogan. Modes of Thinking in Young Children. New York: Holt, Rinehart and Winston, Inc., 1965.
- Wright, Mary Elin Sommers. "The Effects of Creative Drama on Personal Perception." Ph.D. thesis, University of Minnesota, 1972.
- Zinmaster, Wanna Madyline. "Exploring the Contribution of the Art of Creative Dramatics in the Social Studies in the Third Grade." Ph.D. dissertation, Columbia University, 1962.

APPENDIXES

APPENDIX A
PERMISSION LETTERS

Dear Parent or Guardian,

Your child's class has volunteered to participate in creative dramatic activities pertaining to the class history lesson. These activities are part of research in the field of creative dramatics to fulfill the master's thesis requirements set by the Department of Speech and Theatre, Kansas State University.

Creative dramatics is a stimulating mental exercise where, in the case of your child, history from the lessons prepared by your child's teacher will be enacted. Through the enacting of history, deeper understanding and longer, more complete retention should be gained. There have been established, through previous research in the field, many benefits in education by creative dramatics. It is the purpose of this study to specifically research the effectiveness of creative dramatics on the retention and comprehension of the students as compared to traditional supplementary learning methods.

The class will be divided into two groups: Group A, who will work with their teacher in traditional educational activities; and Group B, who I will lead in creative dramatic activity. The groups will partake in the research during time set aside by the teacher for traditional educational activities normally shared with the class: 30 minutes, two or three times per week.

Your child will not be graded on his creative ability, but on his involvement as with any other traditional activity, and of course, through the unit test. Participation is voluntary and may be withdrawn at any time.

My thesis will be available in the summer of 1982 if you should care to examine the results of the research. Your child's class will be given acknowledgment and thanks within the thesis paper. If you might have questions on this study they may be directed to me at my home, 776-0001; or through the KSU Speech Department, my office, East Stadium 107D.

Please consider allowing your child to partake in this fun and stimulating experience.

Sincerely,

Lizbeth A. S. Jackson
Graduate Student, Theatre

Please detach this portion of the letter and have your child return it to class.

Yes, I give permission for _____ to participate.
(child's name)

Signature of Parent or Guardian

No, I would rather my child _____ did not participate.
(child's name)

Signature of Parent or Guardian

APPENDIX B

EXAMPLE PRE AND POST TEST

OUR COUNTRY Chapter 12 Test

Name _____

YES OR NO?

On the lines below answer YES if you think a statement is true. Write NO if you think a statement is not true.

- _____ 1. A Dutch ship brought the first African workers to Virginia in 1619.
 - _____ 2. Most African workers were brought to America as slaves.
 - _____ 3. Immigrants are people who stay in their own country.
 - _____ 4. Abolitionists worked to keep the slave system.
 - _____ 5. The Underground Railroad helped many slaves to escape.
 - _____ 6. There were more slaves in the South than in the North.
 - _____ 7. Many workers were needed to help with the South's main industry, farming.
 - _____ 8. After Lincoln was elected President, eleven states left the Union and formed the Confederacy.
 - _____ 9. The Civil War began in 1961.
 - _____ 10. After the war, most slaves found good jobs.
-

WHO?

On the lines write the letter of the correct answer for each question.

- 1. Who invented the cotton gin? _____
 - a. Eli Whitney b. Catherine Green
 - c. John Brown
- 2. Who helped many slaves escape? _____
 - a. Grimke sisters b. Josephine Griffing
 - c. Harriet Tubman
- 3. Who planned the Compromise of 1850? _____
 - a. Gabriel Prosser b. Nat Turner
 - c. Henry Clay
- 4. Who was elected President of the United States in 1860? _____
 - a. Daniel Webster b. Abraham Lincoln
 - c. Jefferson Davis

5. Who was called the "Angel of the Battlefield?" _____
 - a. Mary Walker b. Lucretia Mott
 - c. Clara Barton

6. Who commanded the Confederate Army? _____
 - a. Edward Everett b. Henry Clay
 - c. Robert E. Lee

7. Who became the leader of the Union forces? _____
 - a. U. S. Grant b. Daniel Webster
 - c. M. J. R. Richards

8. Who became the President after Lincoln's death? _____
 - a. Andrew Johnson b. John Brown
 - c. Henry Clay

APPENDIX C

CREATIVE DRAMATIC LESSON PLANS

LESSON PLAN

CONTENT: Slavery Issues of the Civil War

EMPHASIS: Comprehension and Retention of Information

OBJECTIVE: To Establish an Understanding of the Positive and Negative Facts Concerning the Slavery Issue which Culminated in the Civil War.

OVERVIEW

This lesson plan is designed to enhance lecture material presented to fifth grade students covering the slavery issues of the Civil War. The themes are constructed to allow the students to follow history by dramatizing the issues which established a need for slavery, through the needs of the slaves themselves, to the state of the nation following the war. The activities begin each day with the suggestion of a theme. The students construct the drama. A discussion is incorporated into each theme. The questions listed are to be presented to the students, if needed, to stimulate discussion.

- THEMES: 1. The need for slavery in the South.
2. The conditions and emotions of the slaves.
3. The struggle within the political structure.
4. The citizens following the war.

- ACTIVITIES: 1. (a) Introduction of creative dramatics.
- (b) Dramatization of feelings of Southerners.
- (c) Objective discussion of Southern needs, slave needs.
2. (a) Dramatization of condition and emotion of slaves and abolitionists.
- (1) slaves who were being separated from loved ones
- (2) slaves who were being sold
- (3) slaves who were newly arrived from Africa
- (4) slaves who were mistreated

- (5) slaves who were treated well
- (6) desire for freedom from bondage
- (7) abolitionists fight against slavery
- 3. (a) Continue above (number 2 activity).
- (b) Discussion of slaves needs and desires.
 - (1) how were they fulfilled?
 - (2) were all needs fulfilled?
 - (3) was freedom always desired or obtained?
 - (4) what did it feel like to be a slave pursuing freedom?
 - (5) how did the abolitionists help the slaves?
- 4. (a) Discuss the part of the politicians in the war.
- (b) Dramatize the different needs and opinions within the Congress.
 - (1) the Union side
 - (2) the Confederate side
 - (3) the citizens
 - a. pro slavery
 - b. con slavery
- 5. (a) Continue above (number 4 activity).
- (b) Discussion of the differences within the nation.
 - (1) what arguments were presented which could have stopped the war
 - (2) what caused the Confederates to secede.
- 6. (a) Dramatize a borderstate town congregating after the war.
 - (1) what happened to people during the war?
 - (2) how were the blacks treated after the war?
 - (3) what steps were needed to rebuild the nation?

(b) Summarize Civil War activities

(1) why was there a need for war?

(2) what was the outcome of the war?

APPENDIX D

SUGGESTED ABOLITIONISTS AND SLAVES

ABOLITIONISTS:

1. You are Lucretia Mott, a white woman who helped slaves escape.
2. You are Harriet Tubman, a freed slave who worked for the Underground Railroad.
3. You are John Brown, a white abolitionist who led revolts against slavery.
4. You are Lucy Stone, a white woman who taught slaves to read and write.
5. You are Sojourner Truth, a freed slave who helped others escape.
6. You are Frederick Douglas, a freed slave who taught himself to read and write and helped others.

SLAVES:

7. You are a slave who knows Harriet Tubman.
8. You are a slave whose husband is being sold to another owner 200 miles from your home.
9. You are a slave who has just arrived from Africa.
10. You are a slave who is being sold to another owner 200 miles from your wife.
11. You are Denmark Vesey, who led a slave revolt but failed.
12. You are Nat Turner who led a slave revolt in 1831 but failed.
13. You are Gabriel Prosser who tried to attack Richmond in 1800 but failed.
14. You are a slave.
15. You are a slave.
16. You are a slave.

APPENDIX E

SUGGESTED CONGRESSMEN AND CITIZENS

UNION CONGRESSMEN:

1. You are a Congressman from New York.
2. You are a Congressman from California.
3. You are a Congressman from Maine.
4. You are Henry Clay, a Congressman from Kentucky, a border state. You suggested the Compromise of 1850 where:
 - a. California would enter the nation as a free state.
 - b. All other new states would choose to enter as free or slave.
 - c. The Northerners would return all runaway slaves.
5. You are Daniel Webster, a Congressman from Massachusetts, who gave very stirring speeches in Congress to keep the nation from dividing.

CONFEDERATE CONGRESSMEN:

6. You are a Congressman from Florida.
7. You are a Congressman from Alabama.
8. You are a Congressman from Arkansas.
9. You are a Congressman from Texas.
10. You represent the Kansas Territory which was both pro and con slavery.

THIRD GROUP:

11. You are President Lincoln.
12. You are Angelina Grimke, a white abolitionist.
13. You are Sarah Grimke, a white abolitionist.
14. You are a slave auctioneer (you sell slaves).
15. You are a big plantation owner and need slaves for workers.
16. You are a big plantation owner and need slaves for workers.

APPENDIX F
SUGGESTED BORDERSTATE CITIZENS

BORDERSTATE CITIZENS: POST-WAR

1. You fought for the North and lost your arm.
2. You fought for the South and lost the use of one leg.
3. You fought for the South and saw General Sherman's troops destroy your house and farm.
4. You are Sam Smith who fought for the South, your brother fought for the North.
5. You are Joe Smith who fought for the North, your brother fought for the South.
6. You are Dorothea Dix, who was in charge of all nurses in the Union Army. You worked in prisons and poorhouses during the war.
7. You worked as a Red Cross volunteer for Clara Barton.
8. You are Clara Barton, the "Angel of the Battlefield." You helped doctors and organized women into the American Red Cross which you founded.
9. You are Mary Walker who became a doctor when you were an officer in the Army. You first worked as a nurse because people didn't think women could be doctors.
10. You are M. J. R. Richards who worked in the Secret Service for the Union. After the war you taught slaves to read and write.
11. Your husband fought for the South and your son fought for the North.
12. You were forced to sell your home to a carpetbagger.
13. You are Laura Towne who moved to the South after the war to train freed slaves for jobs.
14. You had just been married before the war and your husband has been missing for three years.
15. You are a Southerner who buried all of your gold and silver in the yard to keep it safe from soldiers, and it was stolen.
16. You are a freed slave but cannot find a place to live or work because the Southerners still don't give you any rights.

AN ANALYSIS OF THE EFFECTIVENESS OF CREATIVE DRAMATICS
AS A SUPPLEMENTARY TEACHING METHOD
WITHIN A FIFTH GRADE CLASSROOM

by

LIZBETH SLINKMAN JACKSON

B.S., Kansas State University, 1978

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Speech

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1982

ABSTRACT

This study investigated retention and comprehension through a comparison of creative dramatics and traditional teaching methods as they were used to supplement lecture material. The creative dramatic activities were directed by the researcher, while the classroom teacher conducted the lectures and the traditional supplementary teaching methods. The subjects used consisted of thirty fifth grade students, who were randomly divided into two groups. The subjects of Group A, serving as the control group during the two week Civil War history unit, experienced supplementary educational material through traditional teaching methods. These methods included: discussion groups, review drill of the material, map locations, written assignments, films, filmstrips, vocabulary definitions, and oral and silent reading to find information. Group B subjects were involved in creative dramatic activities for supplementary material during this two week period. By portraying fictional and historical figures, Group B created dramas which explored the history of the Civil War. Group B specifically investigated the situations of the plantation owners, slaves, congressmen and citizens.

After a comparison of the pre and post test scores of both groups, there was found to be no significant difference in the retention and comprehension of students who used creative dramatics or traditional educational materials to supplement classroom lectures.