

DEVELOPMENTAL DRAMA AS A TOOL FOR DEVELOPING PERSONAL
AND SOCIAL SKILLS AT ALL AGE LEVELS

by

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Introduction

As I sat down to start writing this report, I asked myself "What is it I want to say about developmental drama after working with it for twelve years?" This report should be the culmination of many years of work, writing, research, and creative/developmental drama sessions. In that time I have learned a lot about dramatic activities and their applications. I have come to appreciate acting techniques, theatre games, and exercises for the important skills they seem to develop. I believe that drama develops self-esteem, flexibility, communication skills, cooperation, teamwork, creativity, imagination and many other important skills. The dramatic process, however, has chiefly been regarded as "child's play", and is most often referred to as creative dramatics.

Creative dramatics consists of process-oriented dramatic play

sessions loosely related to the theatre. While it has been widely acclaimed by drama specialists to develop cooperation, communication skills, and self-esteem, creative dramatics is still largely considered a "children's" art form, and the virtues it enhances are often dismissed as benign side-effects by children's theatre advocates whose primary concern is theatre.¹ But are the benefits of drama only useful to children? And aren't they really more than just "side-effects"? Isn't self-esteem, as well as self-expression, flexibility, creativity, imagination, trust, and cooperation, a survival skill? I think so.

Albert Einstein said that imagination is more important than knowledge. I think more and more people are beginning to realize the value of these "humanistic" (personal and social) skills. The State of California now recognizes low self-esteem as being a major obstacle in overcoming addiction among drug and alcohol users, and Viktor Frankl, the internationally known psychiatrist who survived the Nazi concentration camps during WWII, says that ultimately it is only our

own attitudes and beliefs, (our self-esteem, our faith, and our integrity), over which we have any control, and into which we must learn to invest.

Self-esteem, integrity, creativity, imagination-- these are the things in life which are the most valuable, the most sacred, the most human, and the most needed, according to our most highly renowned leaders, teachers, and scientists. If simple dramatic techniques used in creative drama sessions can enhance these qualities, then creative drama is an extremely valuable tool for us.

I believe that drama is a valuable tool, that it does enhance social skills, and that it is not just for children, but useful to all age levels and population groups.

Since the term "creative drama" has been used traditionally to mean drama with children, I will use the term "developmental drama" to include all population groups. Developmental drama, like creative drama, consists of process-oriented dramatic play sessions loosely

related to the theatre, created for the purpose of developing personal and social skills among the participants.

In this paper I will investigate the importance of developmental drama in developing self-esteem and other skills, and show that drama is being used to develop these skills with all age levels and population groups by a wide range of human service agencies.

First, I will show that the development of personal and social skills, such as self-esteem, is an important common goal among human service agencies. **Second**, I will explore the effectiveness of dramatic techniques in developing personal and social skills, as described by drama specialists, and others. **Third**, I will discuss the implications of this study which indicate that other agencies could benefit from using developmental drama, and which suggest a need for more training in dramatic techniques among human service professionals

Methodology

Background

As mentioned earlier, I believe that dramatic activities are extremely valuable in developing personal and social skills for all age levels and population groups. For several years I marketed my skills as a creative drama specialist to numerous human service agencies, and during that time I had to consider and explain a great deal about the advantages and applications of drama, in order to convince people to hire me. At that time I thought long and hard about the possible applications of drama within the human services. As I began this Master's project, I decided to put that experience to new use. I conducted a survey in order to find out what types of human service agencies currently do use drama in their work, and what purposes they use it for. In conducting this survey, I wanted to include as many different types of agencies as possible in order to explore the uses of

drama among diverse population groups. As far as I know, no one else has ever conducted a survey or study of this kind.

Construction

The basic structure of the survey consisted of five sections. Those surveyed were asked: 1) to identify their agency by type, 2) to identify their agencies' goals in terms of skills they seek to develop in people, 3) to identify the dramatic techniques they use in their work, 4) to identify which techniques they use to meet which goals, and 5) to rate the effectiveness of the techniques in meeting their goals. A copy of the survey, including the cover letter, may be found in Appendix A.

In creating the survey, I began by brainstorming a list of types of agencies I wanted to contact. I decided to include twenty-five different types of agencies, and these are listed on page one of the survey. (See Appendix A.) I also left room for people to make additional entries for types of agencies not listed. When the surveys were re-

turned, I found that I had received two responses which were identified as "Educational Research" agencies, so this category has now been added to the list. (See Appendix B, Table I.)

After deciding which types of agencies I wanted to contact, I then designed the rest of the survey and the cover letter. In each section of the survey I allowed space for people to make changes or comments. The survey, as described above and shown in Appendix A, was intended to discover whether there were common goals among diverse agencies, whether there were common dramatic activities being used to meet these goals, and whether the dramatic activities used were found to be effective in meeting the agencies' goals.

Collecting Data

Once I had decided what types of agencies I wanted to include in the survey, I then had to decide how many of each I would need to collect. I decided I would try to get four or five responses from each type of agency, and I began to collect names and addresses of contact

people representing these agencies from the people and places I knew. My background in human services helped me a lot, because I already had several contact people, and I also was able to do a lot of networking: I asked everyone I knew if they knew anyone in these types of agencies, and I was able to collect a lot of names and addresses in this way. I also enlisted the help of my mother and several friends in the collection of data. I sent them packets of surveys and had them make contacts and return the completed surveys to me. In this way I managed to get a very good return on the surveys: seventy-four total responses from ninety-eight total contacts. These responses represented twenty-two of the twenty-six types of agencies listed, and while I was not able to collect as many responses as I would have liked, there was still a broad range of agencies represented.

Only four types of agencies listed did not respond at all, and these were agencies which I had been unable to make much contact with: Law Schools, Literacy Programs, Rehabilitation Centers, and

Group Homes. A complete list of the number of surveys sent out to each type of agency, and the number of agencies which responded may be found in Appendix B, Table 1.

The results of this survey will be explained in detail in this report.

I. Personal and Social Skills Represent Common Goals

In this section I will explain that the development of personal and social skills is an important common goal among human service agencies. I will do this first, by explaining the importance of personal and social skills, such as self-esteem, and second, by showing that the development of these skills is a common goal among human service agencies.

As mentioned earlier, the State of California recently embarked on a study to determine the importance of self-esteem and personal

and social responsibility in relation to social problems such as crime, drug and alcohol abuse, and child abuse ("California Esteemin'", 16). One of the things the California study will try to determine is whether or not low self-esteem contributes to the difficulty of overcoming addiction among substance abusers. The fact that California is undertaking such a study reveals the current popular belief that low self-esteem does contribute to these problems.

Self-esteem is also important in relation to the elderly, as stated by Carol Adamitis, of the Theraplay Institute:

A major concern of geriatric psychology is the diminished self-esteem of the elderly-- especially the nursing home patient. Loss of self-esteem is frequently expressed first by sadness, loneliness, and worthlessness. Later, the elderly person may withdraw socially. He/she also experiences a variety of physical limitations, such as decreased sensitivity to touch, decline of

one or all of the other senses, and the necessity to move slower. Such limitations can alter an individual's self-concept and further lower self-esteem. (10)

Other important social skills which have been studied extensively include humor and playfulness, imagination, trust, cooperation, and creativity. Norman Cousins, in his book Anatomy of an Illness, describes how he cured himself of a terminal illness by maintaining a positive, playful attitude and strengthening his sense of humor. Cousins had done some reading on the effects of the negative emotions on body chemistry, and he asked himself, "If negative emotions produce negative chemical changes in the body, wouldn't the positive emotions produce positive chemical changes? Is it possible that love, hope, faith, laughter, confidence, and the will to live have therapeutic value?" (34-35). Cousins decided to test this theory, and proved it true by surviving and completely recovering from his illness.

Similarly, Drs. Carl and Stephanie Matthews-Simonton, who run the Cancer Counseling and Research Center, in Fort Worth, Texas, have been studying the ways in which attitudes and imagination affect the body's response to treatment among cancer patients. What they have discovered is that the will to live, self-confidence, and the ability to imagine oneself healthy greatly improves the patients' ability to recover.² It seems quite clear that humor, playfulness, self-confidence, and imagination are important personal skills for maintaining good physical health.

Trust, cooperation, and creativity are other important personal skills, which have been studied and written about extensively. For example, the inability to trust is a major problem for adult children of alcoholics (ACOAs). In her book, It Will Never Happen to Me, Claudia Black explains that adults who have grown up with alcoholic parents have a hard time trusting their own feelings, let alone trusting others. As children, these people learned that their parents' behaviors and

attitudes were inconsistent and untrustworthy, and therefore they learned not to trust, as a survival technique. As adults, however, the inability to trust creates numerous problems for ACOAs.

Cooperation and creativity, like trust, are important personal skills for living in our culture. In their book, Getting to Yes, Roger Fisher and William Ury describe a technique for conflict resolution and problem solving, and explain that "everyone negotiates something every day" (xi). According to their book, most people try to settle arguments by either demanding agreement or by making unsatisfactory concessions. Fisher and Ury explain why neither of these methods work well, and emphasize the importance of creative approaches to problem solving, such as inventing options for mutual gain. The best solution to problem solving, it would seem, involves a fair amount of creativity and cooperation.

Two "games" organizations primarily concerned with the qualities of cooperation, creativity, participation, and humor, are the New

Games Foundation and Playfair. These organizations sponsor national workshops and conferences in non-competitive play, (including theatre games), for the purpose of exploring new approaches to play which foster trust, cooperation, and creativity. The idea for this approach to play developed, in part, as a reaction to the over-emphasis on competitive sports in our culture.

Andrew Fluegelman, editor of "More New Games!", writes:

In New Games, we send everyone a clear message that we want them to play with us and we want them to feel good about playing. We do it by designing and playing games in a way that expresses a caring attitude- that is, we establish trust as the basis of play. In some cases, New Games are designed and played primarily to create and communicate trust. (34)

The New Games Foundation and Playfair have involved thousands of people in cooperative play experiences, and have done

much toward instilling a non-competitive attitude toward play in the United States and around the world. Trust and cooperation are important social skills which help to build community.

So far, I have discussed the importance of some basic personal and social skills in relation to our culture and our health. Next, I will show that the development of personal and social skills is a common goal among human service agencies.

Though human service agencies exist to serve vastly different population groups in diverse circumstances, the personal and social skills they strive to enhance are basically the same, and represent a common denominator or link between these agencies. The human services, after all, exist to serve the needs of human beings, and these needs are often identical, even though the circumstances, the age levels, or the agencies themselves may be diverse. For example, self-esteem is just as important, if not more important, for prison inmates as it is for elementary school children; self-understanding is just as

important for people in counseling situations as it is for children in preschools; and trust, cooperation, and participation are equally important for people in nursing homes, handicapped programs, and refugee centers as they are for children involved in creative drama sessions.

Since personal and social skills are important to all age levels and population groups, the development of these skills should naturally become an important goal of human service agencies. The survey I conducted shows that the development of personal and social skills is indeed a common goal among at least twenty-two different types of agencies.

In the survey, agencies were asked to identify the "humanistic" goals of their work; or in other words, the personal and social skills they felt were most important to develop in the people they work with. Agencies were given a list of twenty-two skills and qualities to choose from, plus additional space to add their own goals. Agencies

were asked to check the five to ten skills which represented their most important goals, and to rate these skills in order of importance.

The skills listed in the survey were: 1) self-esteem, 2) trust, 3) self-understanding, 4) expressing feelings, 5) vocal/verbal communication, 6) non-verbal communication, 7) literacy/language skills, 8) listening, 9) poise, 10) concentration, 11) cooperation/ teamwork, 12) participation/sharing, 13) coordination/ movement, 14) selling techniques, 15) assertiveness, 16) reasoning, 17) diplomacy, 18) goal-setting/decision making, 19) spontaneity/ flexibility, 20) creativity, 21) humor, and 22) relaxation. (See Appendix A.)

A few of the participants listed additional goals as being important to their work: however, none of these goals were cited by more than one person. The only exception was the goal of "faith development", which was added as a priority goal by five of the six churches who participated. This paper will only concern itself with the goals listed above.

The results from the goals section of the survey indicate that an overwhelming majority of the social services seek to develop self-esteem in the people they work with. Out of seventy-four responses, sixty-nine stated that developing self-esteem was one of their top ten goals, and of these, thirty-six rated self-esteem as their number one goal. No other skill was rated this highly, or this consistently in the survey. Self-esteem is the most important common goal among the twenty-two agencies who participated in this survey.

Those skills which were rated among the top ten in importance most frequently were: **self-esteem, expressing feelings, vocal/verbal expression, self-understanding, participation/sharing, creativity/imagination, listening, trust, cooperation/ teamwork, and goal-setting/decision making.** These skills had between 30 and 69 responses each, and represent the most important common goals among the human service agencies surveyed. The responses would seem to indicate that these skills are important to

many social service agencies, since they are common to 41 - 94% of those surveyed.

These skills, in general, seem to be the more social of the skills listed. While self-esteem, self-understanding, creativity, and goal-setting skills are personal skills in that they are qualities or traits a person may have regardless of other people, the other skills rated among the top ten in importance are social in nature. Expressing feelings, vocal/verbal expression, participation/sharing, listening, trust, and cooperation/teamwork are all skills that involve some level of group interaction. The implication of this is that social skills may be more important as common goals among diverse agencies than personal skills. However, it should be noted that the most common goal among the agencies, self-esteem, is more of a personal characteristic than a social one.

Somewhat less frequently selected, but still moderately common skills were: **humor, spontaneity/flexibility, concen-**

tration, assertiveness, non-verbal communication, relaxation, literacy/language skills, coordination/ movement, and reasoning. These skills had between 13 and 28 responses each. While these skills are very important to some of the agencies surveyed, they are not as common as those mentioned earlier. Still, these goals are common to 18 - 38% of those surveyed, and do represent common goals among diverse agencies.

These skills tend to be more personal than social. While assertiveness, non-verbal communication, and literacy/language skills are moderately social in nature, the qualities of humor, spontaneity/flexibility, relaxation, concentration, coordination/movement, and reasoning are more personal, and not as dependent on social interactions.

Those skills rated least frequently as important were: **poise, diplomacy, and selling techniques**, which had less than seven responses each. It seems unlikely that these skills are common goals to many types of agencies, and are common to less than 10% of those

surveyed.

It is interesting to note that these lowest rated skills have less to do with personal or social enrichment and more to do with personal "appearance". Poise, diplomacy, and selling techniques are all skills which require an individual to be fairly guarded or cautious about what they say and do, as opposed to expressing their true feelings, (the second most common goal), or being creative or spontaneous.

To conclude this section, even though the agencies surveyed range in diversity from prisons to churches, from theatres to hospitals, and from preschools to senior centers, these agencies have a basic common goal, which is to develop personal and social skills, such as self-esteem, trust, and creativity, among their participants. Obviously the agencies and the experts mentioned earlier agree that these skills are important.

Since these skills are important, the agencies need to employ techniques which will develop them. In the next section, I will ex-

plore the effectiveness of dramatic techniques in developing personal and social skills.

II. Effectiveness of Dramatic Techniques in Meeting Goals

In this section I will investigate whether dramatic techniques are found to be universally effective in developing personal and social skills. I will do this first, by examining the opinions of drama specialists; second, by examining the opinions of specialists in other fields who use drama in their work; and third, by examining the results of the survey.

According to most drama specialists, involvement in dramatic activities can develop self-confidence, communication skills, flexibility, imagination, and creativity. In his book, Development Through Drama, Brian Way states that "[Educational] drama . . . is concerned with

developing people" (7). Way believes that the physical self, the senses, emotion, imagination, concentration, speech, and intellect are all aspects of personality which can be developed through drama at any age level, and he goes on to say that, "Personal confidence is developed by work in an uncritical atmosphere, freed from fear of failure and from comparisons of one person with another" (156-57). The type of drama he is describing is process-oriented drama, or developmental drama. Way believes this type of process is not only effective, but crucial to the development of person-ality and self-confidence.

Like Brian Way, Viola Spolin also believes that the dramatic process should be free from judgement. In her book Improvisation for the Theatre, she states, "Before we can play (experience), we must be free to do so. . . True personal freedom and self-expression can flower only in an atmosphere where attitudes permit equality between student and teacher" (6-8).

Ms. Spolin, throughout her years of teaching, writing, and creating theatre games, has maintained that spontaneity is the key to meaningful, intuitive experience, and that it is only during moments of genuine spontaneity that players are able to gain insights about themselves. She explains that moments of spontaneity can be reached through dramatic activities and theatre games by sustaining concentration on a single goal. This concentration enables the player to act spontaneously by focussing the mind, and eliminating distractions (22- 24). What this means is that theatre games and other dramatic techniques allow participants to develop spontaneity, intuition, communication skills, flexibility, trust, and other skills, through the discipline of focus on a single action.

Betty Jane Wagner, writing about the famous creative dramatist, Dorothy Heathcote, in Drama as a Learning Medium, describes not only the effectiveness of drama in developing personal and social skills, but also emphasizes the importance of a non-critical environ-

ment for creative drama sessions. She states:

The kind of pressurized interaction that drama calls forth helps the participants wean themselves from the comfort of conforming to the standards of an adult authority. They test their own values, sense the importance of those values, and begin to assert them candidly and maturely. Through drama they learn to discipline themselves to an awareness of their effect on others and a reflection on the quality of their interactions. Thus drama builds confidence. (228)

Dorothy Heathcote's technique of "dropping to the universal" in creative drama sessions, is noted as being especially effective in relating a creative drama/fantasy experience to a universal human experience.³ The technique is often quite simple, such as asking the participants during a session to compare their feelings about an "imaginary" experience to the feelings of people who have gone through a similar

"real-life" experience. This technique is especially thought provoking, and helps to develop empathy as well as self-understanding and reasoning.

Another drama specialist who has written much about the effectiveness of drama is Richard Courtney. In an article entitled "Drama as a Generic Skill", printed in the Youth Theatre Journal in the summer of 1986, Courtney suggests that drama should be a basic element in education because the dramatic process, which involves techniques such as role-playing, improvisation, playwriting, and scene work, is inherently effective in developing leadership skills, creativity, and self-motivation. Courtney suggests that dramatic activities are the best and perhaps the only techniques which develop these "generic" skills.

Two more drama specialists who have written about the effectiveness of drama are Anna Scher and Charles Verrall, who operate a Children's Theatre in London. In their book, 100+ Ideas for Drama,

they introduce numerous creative dramatics activities and skits by explaining that:

[Drama] . . . provides an outlet for self-expression and helps the development of imagination and artistic awareness; it increases social awareness . . . fluency of speech, self-knowledge, self-respect, self-discipline and self-confidence. It gives children the opportunity to learn how to cooperate with others and helps develop orderly thinking and the ability to organize. It improves physical coordination and physical fitness. It may also have a therapeutic effect, through helping children to deal with their real life problems, or a cathartic effect, by enabling them to act out violence and frustration. (3-4)

Scher and Verrall have cited dramatic exercises as being

effective in developing nearly every personal and social skill mentioned in the survey.

In an essay from the book Creative Drama in a Developmental Context, Bradley Bernstein writes, simply, "Through drama a group can transform into a community" (177). In drama sessions, when all the players are contributing equally, the "group" is transformed into a "community" because the individuals are invested in each other and in the activity. In other words, dramatic activities not only encourage participation, but also develop cooperation and teamwork, which are the cornerstones of community.

Finally, from the same book, Joyce A. Wilkinson presented a comparison of dance and drama, in which she showed the "functions, benefits, and outcomes" of drama and dance from the standpoint of anthropology, education, and therapy. Ms. Wilkinson cited several studies to show that dramatic activities have been used effectively throughout history to develop personal and social skills. Among the

many skills listed which drama historically develops are: self-esteem, community integration through participation, cultural synthesis, improved social interactions, enjoyment, physical fitness, concentration, improved coordination and movement, improved vocabulary and communication skills, relaxation, sharing, and expression of emotions (144-46).

It is clear that drama specialists have found dramatic techniques to be effective in developing personal and social skills. Next I will examine whether specialists in other fields have found drama to be effective.

It is commonly known among educators that people learn best by "doing". Involving students in dramatic activities which relate to the lesson is a good way to help them learn and retain information. Two areas of education which seem to lend themselves readily to drama are history and language. There are numerous examples of teachers and classes who have re-enacted great moments in history or

who have used drama to explore literature or improve writing skills. Dorothy Heathcote, for example, often uses historical events as starting points for her drama sessions,⁴ and Ruth Eggleston, a retired third grade teacher in Washington, used to have her students write a story which would then be acted out either by the students themselves or by a local children's theatre troupe.⁵

Drama in the classroom can be used to teach any number of other subjects as well. In an essay entitled "Curriculum Dramatics", in the book Children and Drama, Elizabeth Flory Kelly explains that dramatics can and should dovetail with the regular classroom curriculum, and not be simply added as an extracurricular activity. "To use drama as a facilitator of quality education, the main thrust should probably not be on the development and publication of drama exercises, but on training teachers to recognize and develop the dramatic elements within their own curricula" (113). At the American Theatre for Youth conference in Chicago, last summer, Ms. Kelly informed me that

she had even used dramatic techniques to teach mathematics.

In her essay, Ms. Kelly suggests that education needs to focus on affective as well as cognitive learning, and that these two aspects of education can be integrated with the use of dramatic activities. She states that "Some artists and educators are beginning to realize that, because drama is the study of human interrelationships, it can, when properly focused, be a method of teaching that not only motivates but also accelerates learning" (110). She further explains that "... education is a process of skill training in order to better cope with the myriad problems of life" (111).

In March of 1983 Joan Isenberg and Evelyn Jacob, Assistant Professors of Education at George Mason University in Fairfax, Virginia, wrote an article entitled "Literacy and Symbolic Play: A Review of the Literature". In the article, they discuss the merits of symbolic/dramatic play in helping to develop literacy and language skills in young children. The article focuses on several studies made

by educators and psychologists which show that dramatic play, because of its inherent use of symbols, cognitive and motor skills, is effective in helping children learn how to read and write. The studies also explain that the social skills children learn through dramatic play also help them in learning how to read.

It seems clear that educators find dramatic activities, such as improvisational play, role playing, puppetry, and costuming helpful to children in learning language and social skills, and in deepening their understanding of what it means to be human.

One of the more interesting uses of drama in relation to education and health, was made recently by professor Dwight Conquergood, who specializes in ethnography of performance at Northwestern University in Chicago. Dr. Conquergood used dramatic techniques to work with Laotians in refugee camps in Southeast Asia, where he was conducting research. It seems that refugee children in the camps would play in a nearby tetanus-infested pond. Many of

these children would get sick and then die, but although health workers tried to convince the Laotian parents (who had come from remote mountainous regions where the water was always clean) that the water was contaminated and that the children must not play in it, the Laotians could not understand how water could be harmful, and every day the children would return to play in the water. Finally, Dr. Conquergood, — knowing the belief systems of the Laotians, and knowing that they believed very strongly in "phi"s (supernatural creatures or ghosts)— enlisted the help of some Laotian youths as actors, and put together a dramatic presentation which showed how evil spirits had entered the water of this pond, and were hurting the children. The Laotians listened and watched carefully, and after that no more children played in the pond.⁶ In this instance, improvisational drama and puppetry were used to bridge cultural and language barriers, to improve health and to save lives.

As stated earlier, Drs. Carl and Stephanie Matthews-Simonton run the Cancer Counseling and Research Center in Fort Worth, Texas. The Matthew-Simontons use visualization as a key factor in treatment for cancer patients, and have found that those patients who were able to use positive imagery to visualize their bodies' immune system as being strong and defeating the cancer cells were quite often able to recover completely from the disease. Their book, Getting Well Again, describes the case histories of many of their patients as well as the various techniques in visualization and biofeedback which they have employed. The dramatic techniques used by the Matthews-Simontons involve not only relaxation techniques and imagery, but also writing, drawing, and exercise.

Psychology has long been a proponent of dramatic techniques for the purpose of developing personal and social skills. Psychologists often use dramatic techniques as therapy in order to help clients overcome personal problems or neuroses. Jacob L. Moreno was

credited as starting psychodrama, and in 1946 defined psychodrama as, "... the science which explores the 'truth' by the use of dramatic methods" (71). Moreno created psychodrama initially as a means of overcoming the communication limitations of speech and language. It was felt that for some patients, reenacting situations would make their feelings and experiences easier to communicate and analyze than merely talking about them (71-2).

Psychodrama makes use of several dramatic techniques, such as role-playing, mirroring, and dialoguing, and is found to be extremely effective as a form of psychotherapy. Psychodrama promotes a deep level of self-understanding because patients are able to observe their own problems in action.

Drama therapy, like psychodrama, allows people to enact situations as a means of exploring feelings and promoting self-understanding. Drama therapy focuses more on the process of group interaction, through improvisation and theatre games, than on the re-creation or

analysis of past experiences, which is done in psychodrama.⁷ Drama therapy is extremely effective in helping individuals learn to express feelings, participate, and cooperate in a group setting.

Another type of therapy which makes use of dramatic techniques is called Theraplay. Theraplay is a playful approach to therapy which is often used in association with the elderly. Techniques involved vary from singing games to hand-lotion hand massages to marshmallow "snowball" fights. These techniques and others have had outstanding success in reaching elderly patients and nursing home residents who had previously been withdrawn, unresponsive, or depressed. After a few weeks of Theraplay sessions, patients have been known to completely change their attitudes and behaviors, and in some cases have even begun to reach out to other patients (7).

Carol Adamitis, who works out of the Theraplay Institute of Chicago, states, "... Theraplay is designed to enhance self-esteem, increase trust in others, reinstate the philosophy that there can be

pleasure in day to day experiences and, above all else, answer a positive 'yes!' to the question 'am I still alive?' " (5). The uses of dramatic play in Theraplay have been overwhelmingly successful in meeting these goals.

Like Theraplay, the New Games Foundation and Playfair use theatre games and other dramatic activities extensively in their work, in workshops, seminars, and training programs all over the world. These organizations not only find theatre games and dramatic activities useful for developing personal and social skills, but they also find that playing develops a sense of community, reduces stress, and increases productivity (Weinstein, 104-05). New Games and Playfair each work with schools, hospitals, businesses, and service organizations using cooperative and theatre games, among others, to help people learn how to play again.

Human service agencies, like those mentioned above, also use dramatic activities to develop personal and social skills, as is shown by

the survey. Earlier I showed that developing these skills is a common goal among human service agencies, and now I will examine whether the agencies find dramatic activities effective in meeting this goal.

All of the human service agencies represented by the survey use some type of dramatic activity in order to develop personal and social skills among their clients, and most agencies employ several different techniques. The survey participants were given a list of seventeen techniques, lettered A through Q, to choose from. The specific techniques listed in the survey were: A) role-playing, B) pantomime, C) improvisation, D) guided imagery/visualization, E) theatre games, F) cooperative games, G) sensitivity games, H) status transactions, I) stage combat, J) contact improvisation, K) acting/skits, L) acting/ scene work, M) playwriting, N) costuming, O) make-up, P) puppetry, and Q) mask work. (See Appendix A.)

In addition to these, space was provided for participants in the survey to add their own techniques. As with the goals section, few of

the added entries were used by more than one participant. However, a technique called "reader's theatre" was added by six participants, and several other techniques were added by at least two participants. The techniques added by at least two participants were: psychodrama, gestalt, mirroring, debate, drawing, music, dance, and film. Two participants also stated that they use scenery as a technique for stimulating creative play and learning.

Out of seventy-four responses, only three stated that they did not use any form of drama in their work. The three agencies involved who did not use drama were two of the eight senior centers⁸, and one of the three refugee placement centers. It is important to note, however, that every type of agency represented in the survey uses some form of drama to meet their goals.

Results from the survey also show that most agencies employ several types of dramatic activities to develop personal and social skills. (See Appendix B, Table 3.) The average number of dramatic

activities used per response in this survey was seven. Individual responses showed that participants used between zero and seventeen dramatic activities in their work.

The average number of dramatic activities used per agency was thirteen. The fewest number of activities used per agency was three, but some agencies used as many as twenty-three different kinds of dramatic activities to meet their goals. This was much more than expected.

The agencies which reported using the fewest number of dramatic activities were hospitals, nursing homes, refugee centers, women's centers, and businesses. These agencies reported using only three to six types of dramatic activities in meeting their goals.

The techniques used most frequently among the agencies surveyed were: **role-playing**, 63 responses; **guided imagery/visualization**, 51 responses; **improvisation**, 47 responses; **acting/skits**, 44 responses; and **pantomime**, 40 responses. These would

seem to be the most well-known and broadly used types of dramatic activities, and are used by nearly all of the types of agencies which participated in the survey.

Techniques which were moderately common among the agencies surveyed were: **cooperative games**, 34 responses; **sensitivity games**, 31 responses; **puppetry**, 25 responses; **acting/ scene work**, 23 responses; **costuming**, 23 responses; and **playwriting**, 22 responses. While these activities are relatively well-known and straight-forward, it would seem that fewer people in human service agencies would think of using or adapting these activities to meet their goals.

Most of the agencies represented by the survey do utilize cooperative and sensitivity games in their work, but there are several agencies who do not make use of puppetry, acting/scene work, costuming, or playwriting. These agencies tend to be the more "adult-oriented" of the human services, such as state hospitals, correctional

facilities, women's centers, senior centers, nursing homes, and businesses.

The dramatic activities which were least commonly used by the agencies surveyed were: **theatre games**, 17 responses; **make-up**, 16 responses; **mask work**, 15 responses; **contact improvisation**, 10 responses; **stage combat**, 9 responses; **status transactions**, 6 responses; and **reader's theatre**, 6 responses. These are the activities which are probably the least well-known outside of the theatre. There seems to be little rhyme or reason as to which types of agencies use these techniques and which do not. These techniques in general might be considered more difficult to master than the other techniques listed, but the agencies which use them include people of diverse age ranges and skill levels, so it would seem that the use of these techniques depends largely on the knowledge and flexibility of the person leading them, rather than the population group they are used with.

Another thing the survey shows is that agencies often employ a single dramatic activity in order to develop numerous skills. Participants in the survey were asked to show which dramatic activities they use to meet each particular goal. The results show that all of the techniques listed are used to develop several skills.

To give some examples, **role-playing**, the most popular technique among those surveyed, is used to develop self-esteem, to help people to express feelings, and to promote self-understanding. **Stage combat** is used to develop concentration, trust, and non-verbal communication; **guided imagery** or **visualization** is used to develop goal-setting and decision making skills, and to promote relaxation; **contact improvisation** is used to develop participation, cooperation and teamwork, and spontaneity; and **mask work** is used to develop humor, creativity, and listening skills.

All of these activities are used to develop numerous other skills, as well. In fact, according to the survey, every activity listed is used

to develop at least twelve different skills, and many of them are used to develop far more than that. (See Appendix B, Table 2.)

So far it is clear that all of the agencies surveyed use some type of drama in their work, that most agencies use several types of drama, and that the dramatic activities are used to develop numerous skills. All of these factors suggest that agencies find drama effective in meeting their goals. But participants in the survey were also specifically asked to rate the effectiveness of the dramatic activities they use in meeting their goals. The agencies report that dramatic activities are effective in developing personal and social skills.

It should be noted here that I did not personally run a test-group to rate the effectiveness of these techniques. The effectiveness ratings here are taken directly from the survey.

Participants were asked to rate the techniques on a scale. The rating scale consisted of six categories, which were: outstanding, very effective, effective, moderately effective, not effective, and unsure.

(See Appendix A.) For the purpose of this report I will show the modal ranking of the techniques.

The dramatic techniques listed in this survey were rated highly in general. Eight of the techniques had a modal rating of "effective", eight of the techniques had a modal rating of "very effective", and one technique had a modal rating of "outstanding".

Those techniques rated as "effective" were: pantomime, sensitivity games, stage combat, contact improvisation, playwriting, costuming, make-up, and mask work.

Those techniques rated as "very effective" were: role-playing, improvisation, guided imagery, theatre games, cooperative games, acting/skits, acting/scene work, and puppetry.

The one technique which was rated as being "outstanding" in developing personal and social skills was status transactions. It is interesting to note that, while this technique was used by less agencies than any other, (probably because it is not as well known), it was

nonetheless rated as outstanding in developing listening skills, spontaneity, cooperation, and self-esteem, by those people who use it.

It seems clear that the human service agencies agree with drama specialists and other experts mentioned here, that dramatic activities are indeed effective in developing personal and social skills.

So far in this report I have shown that the development of personal and social skills is an important common goal among human service agencies; and I have examined the effectiveness of dramatic techniques in developing those skills. In the next section I will discuss the implications of this study.

III. Implications of the Survey on Developmental Drama

This report has suggested that developmental drama is useful to all ages levels and population groups because of the important personal and social skills it develops. The implications of this study are:

1) that more people could benefit from using developmental drama; 2) that human service professionals might benefit from further training in developmental drama; and 3) that more resources, such as books and articles, would be helpful in taking developmental drama out of a "children's" context and making it more available to all age levels and population groups.

One of the major implications of this study is that more people could benefit from using developmental drama, especially if drama does in fact develop self-esteem, which is a problem of major concern in our culture. By "more people" I mean more human service agencies, more people within the agencies, and also people who are not associated with any particular agency.

Any agency which strives to develop personal and social skills among its clients could benefit from using developmental drama. Some agencies which did not participate in the survey and might fall into this category are rehabilitation centers, group homes, welfare

programs, literacy programs, programs for minorities, law schools, and law enforcement agencies.

In agencies which do use developmental drama there are some people who do not "play". For example, one of the surveys, from a senior center, had a note attached to it explaining that they didn't use any dramatic activities, because "all the people want is a social club."⁹ This particular center rated self-esteem, participation, assertiveness, expressing feelings, and humor/playfulness as being its top five goals. It seems fairly clear that these people could benefit from using developmental drama, and that they might even enjoy it. The note added, "Someone read aloud to them and they enjoyed it."

Other people who could benefit from developmental drama are people who are not associated with any particular agency. People who might fit into this category are single parents, shut-ins, migrant workers, street kids, and adult children of alcoholics. Though they may not be affiliated with any sort of agency, people in these categories have

some specific needs which could be met by developmental drama. Participating in developmental drama could help them to improve their communication skills, develop their sense of humor, develop their self-understanding, and improve their self-esteem.

It might be interesting to note here that Dr. Conquergood, who organized the health education performances in Southeast Asia, is now conducting research in performance studies among street gangs in Chicago (telephone interview).

One of the questions raised by this study is that if developmental drama is effective, why isn't it used more? Though most of the agencies involved in the survey report using some form of drama in their work, some important services do not use very much drama at all. Why not? Also, some techniques such as "status transactions" and "mask work" are seldom used by any agency. Since "status transactions" is rated as being an outstandingly effective technique, why isn't it used by more agencies and services? It would seem that this

technique, among others, is not very well known. The implication here is that human service professionals might benefit from more training in developmental drama.

Lack of training, however, may not be the problem. In her book, Remedial Drama, drama specialist Sue Jennings writes, "Is there an ideal drama leader? I would suggest that there is, but emphasize that . . . it is the **attitude** of the leader rather than any formal dramatic training which defines this ideal" (5).

This concept of leadership attitude as the key criteria to quality drama experiences is shared, ironically, by many drama specialists.

Brian Way states:

The most important single factor in the use of drama as a genuine part of education is the teacher. It would be preposterous to pretend that a teacher needs no preparation for doing drama -but it is equally preposterous to suggest that a teacher

who sees the values of using drama needs a course in theatre. (8)

Way believes that it is the teacher's attitude, rather than training, that is most important for a successful drama session, and that this attitude should reflect genuine interest and concern for the participants, a knowledge of why to use drama, and a confident approach to the activity (8).

In addition to this, Way also believes it is crucial that "the atmosphere [of a drama session] should be calm and uncritical" (16). This view is shared by Viola Spolin and Dorothy Heathcote, and has already been discussed in this paper.

The question still remains, however: if developmental drama is effective in developing personal and social skills, then why isn't it used more often by agencies for whom these skills are a primary concern? I suggest that it is not used more often because drama is viewed largely as an activity for *children* and that what is needed is

a change in perception about the importance of play and drama for all ages.

Sue Jennings writes that:

... there is a need for play in all of us ... but the older we get the fewer the opportunities we have to play. . . Play is too often regarded in our society as childish and therefore unacceptable. True, it is childlike but surely it should not be forbidden to the adult. (3)

I would further suggest that play may be more important for adults than for children.

Children naturally take time for play, and this is important for their development and psychological health. Adults, however, seldom make time for play, or when they do, often it takes the form of competitive sports-- hardly conducive to relaxation or creativity. Adults need creative, cooperative play because play helps them to overcome

the self-limiting attitudes often associated with "maturity".

Growing up is a process of bruises and pain, and a recognition that life is to be dealt with. Growing up means learning to take care of ourselves, to face disappointments, and to face the realities of a world in which there is much suffering, cruelty, abuse, indifference, and pain. The "maturing" process often teaches us to be self-conscious, guarded, and unwilling to examine our own feelings let alone express them. We learn to stifle our feelings and to build "walls" as a way of protecting ourselves from ridicule and pain. As adults, however, we also come to realize that trust, cooperation, communication, and expressing feelings are important to our survival and adjustment in society. Play helps us to trust ourselves and to reclaim our feelings.

Dramatic activities such as theatre games, improvisation, acting, playwrighting, and visualization provide valuable outlets for play. These activities are equally effective and challenging for adults as well as children. What is needed is a change in how dramatic activities are

viewed.

Dramatic activities are often viewed as children's activities because most of what is written about process-oriented drama is written with the development of children in mind, and is categorized as creative drama. Persons who work in human service agencies with adults may not think of adapting creative drama to work with adults, and there are very few written sources which explain how dramatic activities benefit adults.

The implication of this study is that more resources, such as books and articles, are needed in order to take developmental drama out of a "children's only" context, and make it more accessible to all age levels and population groups.

Conclusion

In this report I have shown that the development of personal

and social skills is an important common goal among human service agencies, I have examined the effectiveness of developmental drama in meeting this goal, and I have shown the implications which suggest a need for more programs and literature on developmental drama.

Since dramatic activities used in developmental drama sessions develop self-esteem, improve health, improve communication, and foster cooperation— then developmental drama is useful to people of all age levels, and it is useful to all population groups.

Developmental drama is not only useful, it is enjoyable and it is challenging. Developmental drama unlocks the creativity of the mind, the felicity of the spirit, and the language of the body.

1. In Children and Drama, Margaret Faulkes implies that creative drama should primarily lead the participants (children) to theatre, not to "personal enrichment", and criticizes teachers and drama facilitators for using drama for other purposes.
2. The Matthews-Simontons have done extensive research using visualization techniques and biofeedback as a method of combating cancer. Their techniques and many of their case studies are written in their book, Getting Well Again. They also have an interesting report on patients' attitudes in relation to their ability to recover, in an essay entitled "Belief Systems and Management of the Emotional Aspects of Malignancy", published in The Holistic Health Handbook.
3. Chapter eight of Betty Jane Wagner's book is devoted solely to an explanation of this technique, and Heathcote's method of stopping the drama in order to allow students to reflect on its meaning is also praised by Elizabeth Kelly in her essay, "Curriculum Dramatics".
4. Though Heathcote's approach to creative drama is to focus on the "universal" elements which the drama evokes, she quite often uses

historical facts and stories to give drama sessions a "realistic" quality. Example of this may be found throughout Wagner's book.

5. Each year, Ruth would show her third graders a large fang, which was hung on a string as a necklace. She would suggest that this was a "dragon's tooth", and have each of the children write up a story about "How Mrs. Eggleston Came to Own a Dragon's Tooth". The project became so well-known in the community, that in 1980 a local children's theatre troupe began to perform their favorite renditions of this story, as written by the children.
6. Dr. Conquergood's work with Hmong refugees is discussed at length in all three of his articles.
7. Katherine Parker, of the Women's Resource Center at Kansas State University, recently wrote a paper comparing drama therapy to psychodrama. Her paper indicates that drama therapy, because of its emphasis on group interaction as opposed to analysis, may actually be more conducive to personal and social development than psychodrama.
8. One of the Senior Centers which responded added a note saying, "I do not teach or lead a drama group, but I do use some of the techniques in my work." This person did not indicate which of the techniques she used, however, and so her response is counted as

one of the three agencies which do not use drama. This may be misleading, however.

9. This particular survey was filled out by Mr. Frank E. Junkin, director of the Greenwood Senior Center, Seattle, Washington.

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Appendix A

The Survey on Developmental Drama

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Developmental Drama Survey
(Fifteen minutes to complete)

This is a survey about the dramatic activities you may be using in your work. At Kansas State University, we define developmental drama as "drama for personal and social development", or in other words, the use of dramatic techniques or activities for personal growth and communication skills.

Drama is often used as a tool for developing social skills, and dramatic activities are now used in a wide variety of social services, schools, and businesses. The purpose of this survey is to find out where and how developmental drama is being used.

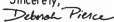
To put it simply, we are interested in finding out who is using drama, where, and for what. We are also interested in finding out whether different types of agencies use similar techniques to develop the same skills. We would welcome additional comments from you, and we would be happy to accept brochures from your organization.

INSTRUCTIONS

In this survey you are asked to identify your goals as an agency as well as the dramatic techniques you employ to meet those goals. Your answers will help us in developing our program in developmental drama.

Please complete the enclosed survey in pencil, and return it in the SASE provided. The survey should take approximately fifteen minutes to complete. You are invited to make additional comments in the spaces provided or on the back of the survey. Since this survey is part of a research project, it will be helpful if you return it as soon as possible.

Thank-you for your cooperation!

Sincerely,

Deborah Pierce

Section I Agencies

65

In section I you are asked to identify the type of agency you work in. Please read the list below and find the one answer that best describes the type of agency you work in. Put a mark in the box next to your answer.

*If you don't find your type of agency listed, please mark the box labelled "other", and write in your own category.

*If you work in a school, please indicate the type of school in the space provided.

Please be sure to fill in your name, address, and date, along with your signature in lower right-hand box below.

Mark only one box, unless you work in a school.

- Theatre []
 Children's Theatre []
 School []-----
 Library []
 Community Center []
 Business []
 Hospital or Health Clinic []
 Mental or State Hospital []
 Counseling Center []
 Women's Center or Shelter []
 Church []
 Correctional Facility/Prison []
 Rehabilitation Center []
 Group Home []
 Nursing Home []
 Senior Center []
 Program for the Handicapped []
 Refugee Placement Center []
 Youth Agency []
 Other (please specify): _____ []

Type of school:	
Preschool	[]
Elementary (K-8)	[]
Secondary	[]
College/University	[]
Law School	[]
Seminary	[]
Literacy Program	[]
Other*	[]
*please specify:	

Name:	_____
Agency:	_____
Address:	_____

Signature:	_____
Date:	_____

Additional Comments:

Section II Goals

66

Section II contains a list of 25 personal skills, qualities, or behaviors. These might be considered the "humanistic" goals of your work: the qualities or skills you want to develop in your students, clients, or participants. You are asked to consider these qualities and skills carefully, and to select 5 to 10 of them which represent for you the most important qualities (or goals) your agency is concerned with. Mark the boxes next to the 5 to 10 goals which you believe are the most important in your work with people. Please do not mark more than 10 boxes, or fewer than 5.

After marking the boxes, rank the goals you selected in order of importance, 1 through 10, with 1 being the most important goal. Write the number of rating in the space next to the box.

- | | |
|-----------------------------------|-----------|
| 1. Self-confidence/Self-esteem | [] _____ |
| 2. Trust | [] _____ |
| 3. Self understanding | [] _____ |
| 4. Expressing feelings | [] _____ |
| 5. Vocal/Verbal communication | [] _____ |
| 6. Non-verbal communication | [] _____ |
| 7. Literacy/Language skills | [] _____ |
| 8. Listening/Interpreting | [] _____ |
| 9. Poise/Stage presence | [] _____ |
| 10. Concentration/Focus | [] _____ |
| 11. Cooperation/Teamwork | [] _____ |
| 12. Participation/Sharing | [] _____ |
| 13. Coordination/Teamwork | [] _____ |
| 14. Selling/Sales techniques | [] _____ |
| 15. Assertiveness | [] _____ |
| 16. Reasoning/Negotiation | [] _____ |
| 17. Diplomacy/Tact | [] _____ |
| 18. Goal setting/Decision making | [] _____ |
| 19. Spontaneity/Flexibility | [] _____ |
| 20. Creativity/Imagination | [] _____ |
| 21. Humor/Playfulness | [] _____ |
| 22. Relaxation | [] _____ |
| 23. other (please specify): _____ | [] _____ |
| 24. other (please specify): _____ | [] _____ |
| 25. other (please specify): _____ | [] _____ |

Section III Techniques

67

In section III you are asked to identify the dramatic activities or techniques you have used in your work. Please check the box next to each activity you use, even if you have used that activity only once or twice. If you have not used an activity, or don't understand the meaning of a term, leave the box blank. If you have used other dramatic activities not listed here, please add them in the space provided.

Please check all the activities which you use in your work.

- | | |
|----------------------------------|-----|
| A. Role-playing | [] |
| B. Pantomime | [] |
| C. Improvisation | [] |
| D. Guided Imagery/Visualization | [] |
| E. Theatre Games | [] |
| F. Cooperative Games | [] |
| G. Sensitivity Games | [] |
| H. Status Transactions | [] |
| I. Stage Combat | [] |
| J. Contact Improvisation | [] |
| K. Acting-- skits | [] |
| L. Acting-- scene work | [] |
| M. Playwriting | [] |
| N. Costuming | [] |
| O. Make-up | [] |
| P. Puppetry | [] |
| Q. Mask work | [] |
| R. other (please specify): _____ | [] |
| S. other (please specify): _____ | [] |
| T. other (please specify): _____ | [] |

Additional comments:

Section IV Matching (instructions) 68

Please read the instructions carefully before completing section IV.

In section IV you are asked to match the activities you use with the goals you marked earlier. Both of these categories are listed clearly on page five.

Start by circling the numerals which represent your most important goals. These will be the same goals you marked in section II on page two. These are the only goals you need to match. Leave the other goals blank.

Following each of the goals is a blank space. In the space, please write in the corresponding letters for those dramatic activities which you have used to meet that particular goal.

Take time to consider your answers. It may be that you have never used a dramatic activity to meet a particular goal, or it may be that you have used several. If you have not used a dramatic activity for a particular goal, then leave the space blank. If you have used several activities to meet one goal, then write in the four or five activities you have used the most, or liked the best. It may also be that you have used one activity to meet several types of goals. If this is the case, go ahead and write it in after each of the goals you use it for.

NOTE: Be sure to write in only the activities you have actually used, not the ones you "think you should" use! We are interested in finding out which activities are currently being used.

Section IV is continued on page five.

Section IV Matching

69

Goals

1. Self-confidence _____
2. Trust _____
3. Self understanding _____
4. Expressing feelings _____
5. Vocal/verbal communication _____
6. Non-verbal communication _____
7. Literacy/Language skills _____
8. Listening/Interpreting _____
9. Poise/Stage presence _____
10. Concentration/Focus _____
11. Cooperation/Teamwork _____
12. Participation/Sharing _____
13. Coordination/Movement _____
14. Selling/Sales techniques _____
15. Assertiveness _____
16. Reasoning/Negotiation _____
17. Diplomacy/Tact _____
18. Goal setting/Decision making _____
19. Spontaneity/Flexibility _____
20. Creativity/Imagination _____
21. Humor/Playfulness _____
22. Relaxation _____
23. other _____
24. other _____
25. other _____

Activities

- A. Role-playing
- B. Pantomime
- C. Improvisation
- D. Guided Imagery
- E. Theatre Games
- F. Cooperative Games
- G. Sensitivity Games
- H. Status Transactions
- I. Stage Combat
- J. Contact Improvisation
- K. Acting-- skits
- L. Acting-- scene work
- M. Playwriting
- N. Costuming
- O. Make-up
- P. Puppetry
- Q. Mask work
- R. other _____
- S. other _____
- T. other _____

Additional Comments:

Section V Effectiveness

70

In section V you are asked to rate the effectiveness of the dramatic activities you have used in meeting your goals. First, circle the letters below which represent the activities you have used in your work. These will be the same activities you marked in section III on page three. These are the only activities you need to rate. Leave the others blank.

Rate the effectiveness of each activity you have used by marking one of the boxes which follow: O, Outstanding; VE, Very Effective; E, Effective; ME, Moderately Effective, NE, Not Effective; or U, Unsure. Mark only one rating per activity, even though you may have used that activity to meet different goals. This is a general effectiveness rating. If you would like to describe your work in greater detail, please feel free to use the back of the survey.

Techniques/Activities	Rating					
	<u>O</u>	<u>VE</u>	<u>E</u>	<u>ME</u>	<u>NE</u>	<u>U</u>
A. Role Playing	[]	[]	[]	[]	[]	[]
B. Pantomime	[]	[]	[]	[]	[]	[]
C. Improvisation	[]	[]	[]	[]	[]	[]
D. Guided Imagery/Visualization	[]	[]	[]	[]	[]	[]
E. Theatre Games	[]	[]	[]	[]	[]	[]
F. Cooperative Games	[]	[]	[]	[]	[]	[]
G. Sensitivity Games	[]	[]	[]	[]	[]	[]
H. Status Transactions	[]	[]	[]	[]	[]	[]
I. Stage Combat	[]	[]	[]	[]	[]	[]
J. Contact Improvisation	[]	[]	[]	[]	[]	[]
K. Acting--skits	[]	[]	[]	[]	[]	[]
L. Acting--scene work	[]	[]	[]	[]	[]	[]
M. Playwriting	[]	[]	[]	[]	[]	[]
N. Costuming	[]	[]	[]	[]	[]	[]
O. Make-up	[]	[]	[]	[]	[]	[]
P. Puppetry	[]	[]	[]	[]	[]	[]
Q. Mask work	[]	[]	[]	[]	[]	[]
R. other	[]	[]	[]	[]	[]	[]
S. other	[]	[]	[]	[]	[]	[]
T. other	[]	[]	[]	[]	[]	[]

This completes the survey. Thank-you for your time!

Please return the completed survey in the SASE provided.

Appendix B Table 1
Common Goals Among Agencies

(Showing goals rated among top ten by number of agencies.)

AGENCIES	# Contacted	# Responding	GOALS																					
			1 Self-est.	2 Trust	3 Self-und.	4 Exp. feel.	5 Vocal/verb.	6 Non-verbal	7 Lit./lang.	8 Listening	9 Poise	10 Con./focus	11 Cooperation	12 Participation	13 Coord/move.	14 Sales	15 Assertive.	16 Reasoning	17 Tact	18 Goal-setting	19 Spont./flex.	20 Creativity	21 Humor	22 Relaxation
Theat.	5	2	2	-	-	-	2	2	-	2	1	2	2	1	2	-	-	-	-	-	2	2	-	-
Ch. Th.	4	1	1	1	1	-	-	-	-	1	-	1	1	1	1	-	-	-	-	-	1	1	-	-
Presch.	4	4	4	3	3	4	2	-	-	1	-	1	2	1	-	1	1	-	1	2	3	4	-	-
Elem.	6	6	6	2	4	6	5	2	4	3	-	3	1	1	-	1	-	-	2	1	5	1	1	-
Second.	6	5	5	2	1	2	6	1	4	5	1	2	2	3	-	1	1	-	2	3	3	2	-	-
Univ.	6	5	4	4	4	2	3	4	2	4	-	3	3	3	-	-	-	-	1	1	5	2	1	-
Law Sch.	1	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Sem.	6	1	1	-	-	-	1	-	-	1	1	-	1	-	1	-	-	-	-	1	1	1	1	-
Lit. P.	0	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Libr.	3	3	1	-	-	-	3	1	3	2	1	-	1	1	-	-	-	-	-	1	1	1	-	1
Com. C.	1	1	1	1	-	-	1	-	-	-	-	1	1	-	-	-	-	-	-	1	1	-	1	-
Bus.	4	2	2	1	-	-	2	1	-	-	-	1	-	-	-	2	-	1	-	-	-	-	1	-
Hosp.	2	2	2	1	1	2	1	1	-	1	-	1	1	1	-	-	-	-	-	2	2	1	1	1
St. H.	1	1	1	1	1	1	1	-	-	1	-	1	1	1	-	-	-	-	1	-	-	-	1	-
Couns.	8	8	8	7	6	7	4	2	1	4	-	2	2	3	-	7	3	1	7	3	3	2	5	-
Women's	3	2	2	1	2	2	1	1	-	-	-	-	-	-	-	2	-	-	2	1	1	1	-	-
Church	6	6	6	5	6	5	1	-	-	3	-	1	3	6	1	-	-	1	-	2	3	3	2	1
Cor. F.	4	4	4	2	3	2	1	-	1	1	1	-	2	2	1	-	-	2	1	2	-	1	1	-
Rehab.	1	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Gr. H.	2	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Nur. H.	3	2	2	2	2	2	2	1	-	2	-	-	1	2	1	-	-	1	-	-	-	1	-	1
Sr. C.	8	8	8	1	3	4	3	1	1	2	-	1	4	6	3	-	6	1	-	4	3	3	8	5
Handi.	4	4	4	-	3	3	3	1	2	2	-	1	1	3	1	-	1	1	1	-	1	2	-	1
Refug.	6	3	3	2	2	1	2	1	2	2	-	-	1	1	1	-	1	1	-	2	-	-	-	-
Youth	2	2	2	-	1	-	-	-	-	-	-	-	2	2	2	-	-	-	-	-	-	1	1	1
Ed. R.	2	2	-	-	-	1	-	1	-	2	1	1	2	1	2	-	-	-	1	-	1	1	1	-
TOTAL:	98	74	69	33	43	44	44	20	20	39	6	21	32	40	18	2	20	13	4	30	27	39	28	20

(Showing the total number of times each technique was used to develop specific skills.)

SKILLS	TECHNIQUES																
	A Role-play	B Pantomime	C Improv.	D G. Imagery	E Th. Games	F C. Games	G S. Games	H Status	I St. Combat	J C. Improv.	K Skits	L Scene work	M Playwrit.	N Costuming	O Make-up	P Puppetry	Q Mask work
1. Self-esteem	51	16	26	20	7	18	11	2	2	4	30	13	6	3	2	8	3
2. Trust	13	5	13	4	5	14	11	1	3	4	7	5	3	2	2	2	2
3. Self-und.	20	5	10	21	3	7	12	2	-	3	9	4	4	1	-	4	1
4. Exp. feel.	22	17	18	10	4	7	11	-	1	1	6	2	5	2	1	7	2
5. Vocal/verb.	29	5	18	9	6	9	3	2	-	3	17	8	5	-	-	7	2
6. Non-verb.	9	12	5	4	3	5	3	1	2	1	4	3	1	-	1	1	1
7. Lit./lang.	14	1	7	3	-	3	1	-	-	1	9	3	2	-	-	2	-
8. Listening	18	9	12	10	5	5	3	5	1	4	10	7	4	-	-	7	6
9. Poise	4	4	3	1	3	-	1	-	1	1	3	5	1	3	1	1	1
10. Con./focus	8	7	10	13	6	8	4	2	5	5	7	5	4	2	2	5	4
11. Cooperation	17	8	12	4	8	16	4	2	3	3	14	6	1	4	4	5	5
12. Participation	14	8	15	6	6	13	8	1	2	4	14	4	6	4	2	7	3
13. Coord/move.	6	3	4	1	1	4	2	-	2	2	3	2	-	-	-	2	1
14. Sales	2	1	1	1	-	-	-	-	-	-	1	-	-	-	-	-	-
15. Assertiveness	16	5	7	5	2	4	4	-	-	1	7	1	2	2	1	1	1
16. Reasoning	7	2	5	2	-	2	1	1	1	1	3	-	-	1	-	1	-
17. Tact	2	1	-	1	-	-	1	-	-	-	-	-	-	-	-	-	-
18. Goal-setting	11	-	5	7	1	3	2	-	-	-	3	1	2	3	1	-	-
19. Spontaneity	11	8	17	6	6	5	7	3	3	5	7	6	2	4	4	4	5
20. Creativity	19	15	21	20	8	6	8	2	4	4	16	10	12	14	10	11	9
21. Humor	13	6	12	6	2	4	2	-	-	2	10	4	2	6	1	6	5
22. Relaxation	3	3	6	14	4	3	2	-	-	1	3	-	1	1	-	1	-

Appendix B Table 3
Common Techniques Among Agencies

(Showing most common techniques used per agency.)

AGENCIES	#Contacted	#Responding	TECHNIQUES																	
			A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	
Theat.	5	2	2	2	2	2	2	2	2	2	1	2	2	1	2	2	2	2	1	1
Ch. Th.	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	-	-	-	1
Presch.	4	4	4	3	2	2	2	3	2	-	1	1	2	1	1	2	2	4	1	1
Elem.	6	6	5	2	4	6	1	4	2	1	1	-	5	4	4	3	2	5	-	-
Second.	6	5	4	2	4	2	1	4	-	1	1	-	5	2	3	1	1	1	1	1
Univ.	6	5	5	4	4	4	2	1	3	1	1	1	3	2	-	1	1	2	1	1
Law Sch.	1	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Sem.	6	1	1	1	1	1	1	-	1	-	-	1	1	1	1	1	1	1	1	1
Lit. P.	0	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Libr.	3	3	1	2	1	1	1	-	-	-	-	1	1	1	1	1	1	3	1	1
Com. C.	1	1	1	1	1	1	1	1	1	-	1	1	1	1	1	1	1	1	1	1
Bus.	4	2	2	2	1	2	-	-	-	-	-	-	1	-	-	-	-	-	-	-
Hosp.	2	2	2	-	2	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-
St. H.	1	1	1	-	1	1	1	1	1	-	-	-	1	-	-	-	-	-	-	-
Couns.	8	8	8	3	2	8	-	2	4	-	-	-	1	2	-	-	-	-	-	-
Women's	3	2	2	-	1	2	-	-	1	-	-	-	1	-	-	-	-	-	-	-
Churches	6	6	6	5	4	6	1	3	4	1	-	1	5	3	3	3	2	4	3	3
Cor. F.	4	4	4	2	4	2	2	2	3	-	1	-	4	1	1	1	-	-	-	-
Rehab.	1	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Gr. H.	2	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Nur. H.	3	2	-	-	1	2	-	2	-	-	-	-	-	-	-	1	1	-	-	-
Sr. C.	8	8	6	4	5	2	-	3	2	-	-	-	4	1	2	2	-	-	1	1
Handi.	4	4	3	4	3	2	1	2	2	-	-	1	3	-	2	1	1	2	2	2
Refug.	6	3	2	1	1	1	-	-	-	-	-	-	1	-	-	-	-	-	-	-
Youth	2	2	2	-	1	1	-	2	1	-	-	-	2	1	-	1	-	-	-	-
Ed. R.	2	2	1	1	1	1	-	1	1	-	-	-	1	-	-	1	1	1	1	1
TOTAL:	98	74	63	40	47	51	17	34	31	6	9	10	44	23	22	23	16	25	15	15

DEVELOPMENTAL DRAMA AS A TOOL FOR DEVELOPING PERSONAL
AND SOCIAL SKILLS AT ALL AGE LEVELS

by

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B. A., University of Washington, 1978

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Speech

Kansas State University

Manhattan, Kansas

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Abstract

The purpose of this report is to investigate the importance of developmental drama (process-oriented drama) for all age levels and population groups. Traditionally, process-oriented drama sessions are used only with children and are labelled "creative dramatics". This report will show that developmental drama is used by a wide range of human service agencies in order to develop important personal and social skills among people of all age levels and population groups. A survey involving twenty-two types of human service agencies was conducted in order to assess the common goals of these agencies, and to find out what types of dramatic activities these agencies currently use. The results of the survey figure prominently in this report.

The report is divided into three sections. The first section explains the importance of personal and social skills in our culture, the second section examines the effectiveness of dramatic activities in developing those skills, and the third section shows the implications of this study. A change in perception about the importance of play and drama is needed in order to make developmental drama more accessible to all age levels.