

SURVEY OF THE DEVELOPMENTS AND ADAPTATIONS  
OF INFORMAL DRAMA

by

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TABLE OF CONTENTS

INTRODUCTION . . . . .	1
REVIEW OF LITERATURE . . . . .	3
ADAPTATIONS OF THE BASIC TECHNIQUES OF INFORMAL DRAMA . . . . .	6
APPLICATIONS OF THE ADAPTATIONS OF INFORMAL DRAMA . . . . .	10
RESULTS OF THE APPLICATIONS OF THE ADAPTATIONS OF INFORMAL DRAMA . . . . .	69
SUMMARY AND CONCLUSIONS . . . . .	94
ACKNOWLEDGMENT . . . . .	100
BIBLIOGRAPHY . . . . .	101

## INTRODUCTION

The History of Speech Education in America, edited by Karl A. Wallace and others, provides the point of departure for this research study. Published in 1954, the volume contains a compilation of historically significant events in the development of speech education in America. The scope of the studies covers American speech education from Colonial times to about 1925.

Speech education in America has its foundations in rhetoric, the art of verbal communication. In turn, the chief branches of study derived from rhetoric have divided and subdivided into more branches until today studies have been established in speech correction and speech pathology, oral interpretation, dramatics and the theatre, educational dramatics, and radio and television. Using rhetoric as the point of reference, the History of Speech Education in America covers material in all of the branches except radio and television. Wallace states in his preface, ". . .it focuses upon systematic education in speech as it has been manifested in the college and the school."<sup>1</sup>

The date 1925 was chosen as a logical stopping point, for it was generally recognized that the many areas of speech education had been academically recognized during the 1920's. Anything that followed in the manner of speech education would be due to increasing specialization and the application of the basic fundamentals of speech education.

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<sup>1</sup>Karl R. Wallace, et. al., History of Speech Education in America, p. vi.

Part III of this volume deals with the Educational Theatre. It contains six chapters covering the beginnings of theatre in the colleges and the secondary schools and its subsequent development. For the most part the material dwells on the formal aspects of the theatre. Of particular significance is Chapter 26, entitled "Dramatics in the High Schools, 1900-1925," and written by Paul Kozelka. Again this material is directed toward the formal aspects of theatre employed in the American secondary school. However, for the first time in the entire volume, informal dramatics is mentioned. Kozelka states:

Informal dramatics, under the name of dramatization, educational dramatics, or improvisation, flourished during this twenty-five year period in elementary and high schools. This teaching device, directly related to creative dramatics of the present day and possibly to modern role-playing, claimed a respectable pedagogical heritage in 1909.<sup>1</sup>

Apparently, then, educators had found a new dramatic technique and were employing it in the area of education. However, not much more is said regarding this aspect of the theatre. Certainly, there was developing a branch of speech education using the fundamentals of speech education which would be significant to the development of speech education in America.

This research project was instigated to discover the role of informal drama in speech education. Out of this research emerged an area of study, part in its infancy and part well-established, with a scope of unlimited possibilities.

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<sup>1</sup>Paul Kozelka, History of Speech Education in America, ed. by Wallace, et. al. p. 599.

Specifically, this study proposes to survey through a review of literature the developments and adaptations of the basic techniques of informal drama which have been made in education, recreation, research and therapy.

#### REVIEW OF LITERATURE

A kind of informal drama began in 1908 when Dr. J. L. Moreno first started experimenting with children in the parks of Vienna, Austria. In 1911 he organized his first theatre for children, and in 1921 his first psychodrama was presented at the Komoedienhaus in Vienna.<sup>1</sup> It was in these early works that he began to formulate his concepts of spontaneity and creativity and to learn that the human personality, acting spontaneously in real-life situations, was an open target for analysis. Coming to the United States in 1925, he continued his work, studying and writing on the problems of inter-personal relationships. He was instrumental in organizing and publishing two important periodicals, Sociometry and Sociatry, the latter now known as Group Psychotherapy. Finally, in 1946 he published a compilation of his early writings and called it Psychodrama, Volume I.<sup>2</sup> For the student of psychodrama this volume provides basic readings for Dr. Moreno's concepts of spontaneity, creativity and roles.

In 1954 Karl Wallace and others published a History of Speech Education in America.<sup>3</sup> A chapter by Paul Kozelka discusses dramatics in the secondary schools from 1900-1925.<sup>4</sup> In this chapter is the only reference of informal

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<sup>1</sup> Joseph Meiers, "Origins and Development of Group Psychotherapy," Group Psychotherapy, ed. by Moreno, p. 503.

<sup>2</sup> J. L. Moreno, Psychodrama, Volume I, New York: Beacon House, 1946.

<sup>3</sup> Karl Wallace, et. al., History of Speech Education in America. New York: Appleton-Century-Crofts, Inc., 1954.

<sup>4</sup> Paul Kozelka, History of Speech Education in America, ed. by Wallace, et. al., p. 599.

dramatics in this volume. He calls it educational dramatics or improvisation. Little more was said except that informal dramatics was directly related to creative dramatics and possibly the modern-day role-playing.<sup>1</sup>

Here the aspects of informal drama begin to fall into shape. A history of role-playing formulates its origins in the concepts of Moreno.<sup>2</sup> Role-playing, as well as sociodrama, has evolved from psychodrama.<sup>3</sup> Therefore, evolving from Dr. Moreno's early works in Vienna were these forms of informal drama: psychodrama, sociodrama, and role-playing.

Kozelka almost included creative dramatics and role-playing in the same category. However, it was Winifred Ward who laid the foundations for creative dramatics in her work at Northwestern University and formulated the concepts of spontaneous expression for children.<sup>4</sup> Creative dramatics was a form of informal drama; yet its application was in a setting far-removed from Moreno's concepts. The advent of role-playing as a technique of its own in education and training programs has drawn the two together.

Then it remained for these adaptations to be established experimentally and their contributions to be realized. In creative dramatics such a study was conducted by Frances Durland for the general applications of creative dramatics. Her study was concerned with the analysis of two groups of children from different environments as they approached the presentation of a story. She was interested in noting the differences and significant aspects of their preparation, interpretation, and presentation.

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<sup>1</sup>Kozelka, loc. cit.  
<sup>2</sup>Louise Sauss, Role-Playing the Selected Relationship Problems of Student Teachers. Unpublished Ph. D. Thesis, Columbia University, 1954.  
<sup>3</sup>Moreno, loc. cit.  
<sup>4</sup>Winifred Ward, Playmaking With Children, Second Edition, New York: Appleton-Century-Crofts, Inc., 1957.  
<sup>5</sup>Frances Durland, Creative Dramatics for Children, Yellow Springs, Ohio: The Antioch Press, 1952.

For her master's thesis Barbara McIntyre worked with a group of elementary school students to establish criteria for suitable stories to dramatize. Significant was her interest in determining if children would accept adult choices for dramatization.<sup>1</sup> Helen Martin related in her master's thesis the techniques of creative dramatics to recreation and particularly the camping situation as she had experienced it in a Girl Scout camp.<sup>2</sup> Viola Shields studied the problems of integrating creative dramatics into the educational curricula. Her master's thesis correlated the objectives of creative dramatics and education and presented methods and suggestions for adapting creative dramatics to the curricula.<sup>3</sup> Finally, the University of Pittsburg was instrumental in encouraging a series of studies in speech correction.

Many studies were carried out to test the reliability and validity of psychodramatic techniques. Such a comprehensive study was one by Rosenberg for her doctorate. While her study was directed toward the aspects of ego involvement, at the same time she was verifying the psychodramatic techniques as instruments of measurement.<sup>4</sup> Moreno continued to carry out research projects in psychodrama and sociodrama at his institutes in New York and Beacon, New York.

As role-playing became a technique used in training programs, Maier undertook extensive studies with it in the problems of human relations

<sup>1</sup> Barbara McIntyre, A Preliminary Study and Evaluation of Suitable Stories for Creative Dramatics, Unpublished M. A. Thesis, University of Minnesota, 1950.

<sup>2</sup> Helen Martin, Creative Dramatics in Girl Scout Established Camps. Unpublished M. A. Thesis, University of Washington, 1952.

<sup>3</sup> Viola Shields, A Plan for Integrating Creative Dramatics into the Secondary School Program. Unpublished M. A. Thesis, University of Virginia, 1954.

<sup>4</sup> Pearl Rosenberg, An Experimental Analysis of Psychodrama. Unpublished Ph. D. Thesis, Harvard University, 1952.

training programs in industrial organizations. The particular emphasis was toward improvement of personnel supervision, but he found that the principles applied to any program where human relations were involved.<sup>1</sup>

As a result informal drama has been established. The adaptations and applications and the results of these applications will be discussed in the remainder of this study.

#### ADAPTATIONS OF THE BASIC TECHNIQUES OF INFORMAL DRAMA

In writing of dramatics in the secondary school, Paul Kozelka<sup>2</sup> merely mentioned the term informal drama. No further definition of the term was given, yet it is logical to assume that there must be a distinction between what is known as formal dramatics and the application of the term informal dramatics.

Frances Durland, in speaking of an "era of artificiality in dramatics for children," says:

Dramatics often has as its sole objective a spectacular performance that has nothing of the creative about it. Little or no thought is given to the social values. The performance is the product, not of the children's creative development, but of the art ideal of the director. Plays, costumes, and stage effects as well as interpretation of lines are the choice of the teachers. They are imposed upon the group; the rehearsals are drill. . . . There is, of course, a place for the more formal dramatics. . . .<sup>3</sup>

Durland's definition provides a point-of-departure for contrasting these basic properties of formal dramatics with the same basic properties as they are applied to informal dramatics. Specifically Durland speaks of "a

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<sup>1</sup> Norman Maier, Principles of Human Relations, New York: John Wiley and Sons, Inc., 1952.

<sup>2</sup> Kozelka, loc. cit.

<sup>3</sup> Frances Durland, Creative Dramatics for Children, p. 12.

spectacular performance," "nothing of the creative," "art ideal of the director," and "imposed upon the group." She further mentions costumes, stage effects and interpretation as "the choice of the teacher."

In contrast, Ward says, "Informal drama. . . usually not presented for any audience except members of the group not playing."<sup>1</sup> In referring to the purpose of informal dramatics, Viola remarks, "The goal is the personal development of the players."<sup>2</sup> She adds, "Costumes and scenery are rarely used."<sup>3</sup> Ward concludes, "Dialogue and action are extemporized rather than written and memorized."<sup>4</sup> Both Ward and Viola have indicated properties of informal drama; yet the foundation for these properties has not been included. Durland emphasized particularly the limitations in interpretation imposed upon the actors and the absence of their creativity. The key to the essential difference between informal and formal drama is this creativity. Kozella mentions it indirectly when he refers to "improvisation,"<sup>5</sup> defined as "impromptu; to do something off hand."<sup>6</sup> Ward adds to the implication when she refers to informal drama as "impromptu invention. . . a spontaneous activity."<sup>7</sup> The underlying foundation of all informal drama is a concept of spontaneous creativity.

Dr. J. L. Moreno<sup>8</sup> views spontaneity and creativity as twin concepts which cannot be separated because they are linked together throughout the universe. The two concepts cannot be completely discussed here. They are

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<sup>1</sup> Winifred Ward, Playmaking With Children, 1957, p. 9.

<sup>2</sup> Ann Viola, "Drama With and for Children: An Interpretation of Terms," Educational Theatre Journal, May, 1956, 8:140.

<sup>3</sup> loc. cit.

<sup>4</sup> Ward, loc. cit.

<sup>5</sup> Kozella, loc. cit.

<sup>6</sup> Webster's Collegiate Dictionary, Fifth Edition, p. 503.

<sup>7</sup> Ward, op. cit., p. 10.

<sup>8</sup> Noted psychiatrist, research scholar, writer and teacher.

complex concepts, and Dr. Moreno has spent years of research and study in developing them. However, their relationship to informal drama can be delineated.

Dr. Moreno says, "Creativity is the universe itself; spontaneity is the key to its door."<sup>1</sup> By this he means that they reflect separate categories. Creativity is the substance. In order to have creativity, it must be set in motion. This agent is spontaneity, or the ability to respond adequately in a specific role at a specific time. Dr. Moreno also postulated, "Spontaneity and creativity operate in all dimensions of our mental universe and evoke levels of organized expressions."<sup>2</sup> He theorized that these concepts function in all human beings, but that the level of expression will vary according to the past experiences of the individual. One individual's spontaneity state may be higher or lower than another's. The process which activates spontaneity is known as the warming-up process. The organism has to be started. These starters may be of a mental or physical nature or of some chemical nature. The spontaneous acts, liberated by the warming-up process, evolve in a progressive pattern. Ultimately they produce a catharsis. Moreno's concept of catharsis is that process of liberating the individual's feelings and emotions. Aristotle conceived a catharsis of the audience only; Moreno brings the catharsis back to the actors on the stage.

What applies to informal drama is the "on the spur of the moment" progression of responses from a state of warming-up to a state of creativity.

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<sup>1</sup> J. L. Moreno, "System of Spontaneity-Creativity-Conserve," Sociometry, December, 1955, 18:386.

<sup>2</sup> J. L. Moreno, "Theory of Spontaneity-Creativity," Sociometry, December, 1955, 18:361.

In the process a true spontaneous state, produced by a total catharsis of the whole human organism, will be reached. Dr. Moreno adds to the significance of the process when he states, ". . .spontaneity is for the here and now,"<sup>1</sup> and ". . .all forms of spontaneity are linked to creativity."<sup>2</sup>

Dr. Moreno began his explorations around 1909 in Vienna. Working with children and juveniles in written plays, he began to let them "play spontaneously" their own problems on self-creative stages. In 1911 he created a "children's theatre of spontaneity."<sup>3</sup> From those early beginnings have evolved his concepts and studies of psychodrama and sociodrama and their many ramifications.

While Moreno's direction was toward therapy, another concept was being formulated on the basis of spontaneous creativity characterized by play with an emphasis on "trying out life" and "personal development." It too evolved from the processes of the formal stage and came to be known as creative dramatics with all its various aspects. Of creative dramatics, Brack says, "To create is to live. . .the production is for the here and now."<sup>4</sup>

Psychodrama, sociodrama, and creative dramatics, with all their various ramifications, are adaptations of informal drama. Inherent in each is the principle of spontaneous creativity. Each also exhibits another concept which is Dr. Moreno's spontaneity theory of learning. Dr. Moreno theorized that any individual can be drilled into making the proper response at the proper,

<sup>1</sup> Ibid., p. 36h.

<sup>2</sup> Moreno, "Systems of Spontaneity-Creativity-Conserve," Sociometry, December, 1955, 18:38h.

<sup>3</sup> Joseph Meiers, "Origins and Development of Group Psychotherapy," Group Psychotherapy, ed. by Moreno, p. 503.

<sup>4</sup> Kenneth Brack, "Creative Dramatics: Why? How? When?" Elementary English, December, 1959, 36:565.

moment. However, the individual will have a minimum of spontaneity for any other moment which might occur unexpectedly. Dr. Moreno says:

The objective then should be to make the organism able to act adequately and quickly on the spur of the moment; to preserve and increase his plasticity becomes more important than to train his precision within a narrow range.<sup>1</sup>

The spontaneous creativity basic to these adaptations of informal drama is an all-inclusive learning process, which endeavors to help the individual develop his ability to respond to all situations.

Creative dramatics, often used interchangeably with playmaking, is a broad term designed to include most forms of improvised drama with the exception of role-playing, sociodrama, and psychodrama. Shields and Ward define these forms as dramatic play and story dramatization.

The Children's Theatre Conference, a division of the American Educational Theatre Association, in 1953 created a committee of seven in an effort to clarify the meaning of children's theatre and creative dramatics and to show the relationship between them. Ann Viola was the chairman of this committee and in the Educational Theatre Journal of May, 1956, she writes about the results of this committee's findings. She defines creative dramatics as an activity in which "children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action."<sup>2</sup> The goal is the personal development of the players, and not the entertainment of an audience. Little was used in the way of scenery or costumes.

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<sup>1</sup> J. L. Moreno, "The Spontaneity Theory of Learning," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 5.

<sup>2</sup> Viola, loc. cit.

Winifred Ward, one of the country's foremost authorities on creative dramatics, uses the term playmaking interchangeably with creative dramatics. She defines playmaking as an activity in which informal drama is created by the players themselves. This activity "may be original as to idea, plot and character, or based on a story written by someone else."<sup>1</sup> She further defines the term playmaking to be "an inclusive expression designating all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama."<sup>2</sup> She clarifies improvisation to mean ". . .in playmaking. . .general plans are made in advance. Detailed action and dialogue are left to the players."<sup>3</sup>

Ward refers to dramatic play as an aspect of playmaking, or creative dramatics. She defines dramatic play expressly as "the play living in which a child 'tries on life' by putting himself in the place of any grown-up who catches his interest, to say nothing of all the animals and inanimate objects he is quite as likely to become."<sup>4</sup> As an aspect of playmaking, or creative dramatics, dramatic play would exhibit the characteristics of improvisation, impromptu creativity, and the purpose of child development. There is little attempt at pattern or plot.

While story dramatization is an activity most often implied by the terms playmaking and creative dramatics, Ward sees it as the ultimate aspect of playmaking. Story dramatization is the result of taking a story, either original, or from literature, or from history or some current event, and

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<sup>1</sup> Ward, *op. cit.*, p. 3.

<sup>2</sup> *Loc. cit.*

<sup>3</sup> *Ibid.*, p. 10.

<sup>4</sup> *Ibid.*, p. 2.

playing it spontaneously. It is distinguished from dramatic play by the virtue of a plot. It becomes characterized by a definite beginning, climax, and culmination. It is the story dramatization which approaches the beginning of formal drama. For if the story dramatization is written, then lines are memorized, action is directed, and the play in all probability is performed for an audience. At this point Ward says, "This is formal or conventional drama, and though it is a creative experience, it is not what is known as creative dramatics."<sup>1</sup>

The distinction between these forms of spontaneous activity and the forms of role-playing, sociodrama, and psychodrama lies within the situation in which the activity occurs. Creative dramatics and its other related aspects dwell mainly within the realm of play. It is a group activity designed to enrich the player's experiences through spontaneous imaginative play.

Ward says, "What the little child likes to do a large share of his time is make-believe play."<sup>2</sup> All children have imagination, although some children have not been endowed with as much as others. Durland defines imagination as "the quality of mind and spirit that enable one to understand experiences beyond his own."<sup>3</sup> Petry says:

Children do not need to compose music, write stories, or paint portraits to show imagination. If they solve a problem new to them, even though the answer has already been established by others, they have used creative ability. They must have imagination to do this.<sup>4</sup>

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<sup>1</sup> Ibid., p. 10.

<sup>2</sup> Ibid., p. 1.

<sup>3</sup> Durland, op. cit., p. 27.

<sup>4</sup> Mercedes Petry, "Setting the Stage: Motivating the Imagination," Instructor, May, 1959, 68:80.

So important is this concept of the imagination that Ward states, "The wonderful imagination with which little children are endowed dies out or becomes dormant unless it is exercised. It must have exercise if the individual is to become a creative thinker."<sup>1</sup> Creative dramatics, and its related aspects, is that exercise. It stimulates the player's imagination and leads to his creative thinking.

Most authorities in the area of creative dramatics agree to three major parts to creative dramatics. These parts are discussion, creative dramatic play, and evaluation. However, spontaneous creativity demands a warming-up process. Most of the authorities refer to pre-play motivation, which logically should be referred to as the warming-up process and included as a major part with discussion becoming an aspect of that part.

The requirements for starting creative dramatics are few. McIntyre and McWilliams list the following as necessary: (1) a group of children; (2) a qualified leader; (3) an area large enough for the children to move about freely; and (4) an idea or story from which to create.<sup>2</sup>

The role of the leader is a unique one. The leader becomes a member of the group, not a director as in formal drama. The leader is a guide with the main purpose of motivating and stimulating the player's imagination. The success of the activity depends on this. Without exception this person must possess the qualities of imagination, enthusiasm, and interest. The leader must show qualities of ingenuity and resourcefulness. The leader must be able

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<sup>1</sup> Ward, *op. cit.*, p. 6.

<sup>2</sup> Barbara McIntyre and Betty McWilliams, "Creative Dramatics in Speech Correction," Journal of Speech and Hearing Disorders, August, 1959, 24:275.

to think logically to make logical sequences of scenes and to make criticisms and suggestions for improvement. One of the major tasks of the leader is setting a climate that is conducive to creativity. Woods defines this kind of climate as "the kind in which children's frustrations find constructive outlets."<sup>1</sup> Burger refers to an atmosphere "of pleasant informality which breaks down fear tensions and at the same time stimulates eagerness, ambition, and respect for the job at hand."<sup>2</sup>

Children's dramatic classes and clubs are ideal for creative dramatics. The tendency to impersonate is common with children, who identify themselves with the objects or persons whom they are representing. Most leaders begin play activity with pantomime. Ward says, "Pantomime is the expression of thoughts, feelings, and emotions through bodily action."<sup>3</sup> Since little children are imitative by nature, often doing as others do, pantomime provides an experience not completely foreign to them. Burger uses three steps of pantomime in beginning creative dramatics: (1) pantomiming simple activities; (2) mood pantomimes; and (3) change-of-mood pantomime. Each of these steps makes progressively greater demands upon the creative instinct.<sup>4</sup>

Dramatic play refers to action of the simplest form. It is not limited by the structures of drama. There is no conflict or climax, no beginning or ending. Emphasis is placed on stimulating and activating the imagination, developing the powers of concentration, and encouraging free, natural bodily movements.<sup>5</sup>

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<sup>1</sup> Margaret Woods, "Creative Dramatics," National Education Association Journal, May, 1959, 48:53.

<sup>2</sup> Isabel Burger, Creative Play Acting, p. 17.

<sup>3</sup> Ward, op. cit., p. 10.

<sup>4</sup> Burger, op. cit., p. 11.

<sup>5</sup> Ibid., p. 21.

Leaders often begin by helping the children to recall sense impressions. These activities can be motivated by the reading of a poem of sense impressions, by taking a trip to the zoo, or by observing the sounds and sights of Nature. Many times these activities can be motivated with music or rhythms. Burger says, "Music appeals to the emotions, relaxes tense muscles, sets the mood, and suggests movements for the pantomime."<sup>1</sup> Burger encourages the use of music whenever possible. This music can be provided by records or by a pianist. If the latter is used, Burger feels the creative dramatic experience will be heightened if that person can improvise.

Ward says, "There is no better way to attain freedom in pantomime than through creative dance."<sup>2</sup> Like pantomime it enables the child to express his thoughts and feelings through bodily action. Creative dance is valuable for the development of grace and poise. Burger feels that time devoted to simple rhythmic exercises is valuable in developing body coordination and good posture.<sup>3</sup>

These activities are ideal for group work. Within the group there will be the timid and the shy, the child afraid of failure and ridicule. When a part or all of the group are pantomiming simultaneously, the shy, timid, and the failure conscious are receiving no particular attention. Whenever possible praise should be extended. A particularly effective pantomime may be given individually; however, if this child is not mentally ready to perform alone, he should not be forced to do so.

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<sup>1</sup> Ibid., p. 13.

<sup>2</sup> Ward, op. cit., p. 48.

<sup>3</sup> Burger, op. cit., p. 14.

Mikoloski uses pantomime to help the children express their feelings and actions.<sup>1</sup> She suggests preparing an act showing the performance of some daily activity such as drying a dish or washing the face. This type of play makes the child more conscious of his body movement and more aware of his powers of observation. This play is followed by pantomiming a situation; for example, the player pantomimes pouring hot chocolate, sipping it, pretending it is too hot and being burned. Through the discussions the child learns how feelings affect his posture, his body movement and his facial expression. With this comes the realization that feelings are accompanied by certain appropriate thoughts. Here the leader must emphasize the importance of "thinking the thoughts."<sup>2</sup>

The characterization of different people is valuable in helping to build on the child's powers of observation. Here the children have to learn to think and feel like other people. The first characterizations should concern people familiar to them. It is important that the leader stimulate the imagination with such appropriate questions as "How did the old woman walk?" or "How did the greedy child act?" Through this activity the child has learned the effect of feeling on actions.

Characterization leads to dialogue. Now the child begins to associate the effect of feeling and action on dialogue. He learns that quality, energy and pitch of the voice are determined largely by the physical or emotional state of the character.<sup>3</sup> Again the leader must stimulate the dialogue with

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<sup>1</sup> Vanda Mikoloski, "Dramatics in the Classroom," Grade Teacher, November, 1959, 77:122.

<sup>2</sup> Burger, op. cit., p. 29.

<sup>3</sup> Ibid., p. 51.

appropriate questions such as "How did the old woman speak?" or "What tone of voice did the angry child use?" Concerning characterization, Ward notes a common error among beginning leaders and serves it as a warning:

All playing in creative dramatics must come from the inside. The thoughts and imaginations of the children create the characters in their plays; and though boys and girls are guided both by what the story says about the people and by the influence of the teacher, the characters come out according to the children's understanding of them. Unless words are put in their mouths, the children create him as they understand him, and he is meaningless if an adult conception is forced upon them.

From these simple beginnings, little plays may be developed from stories, or imagination stories may be created by the group. Durland calls this phase story-playing.<sup>2</sup> At this point the activity has reached the transition stage from dramatic play to an elementary form of drama. The play takes on form characterized by an incident involving change of mood, a beginning, a climax, and an ending.

This dramatic play can be started with pantomime, and then when the children have found security in their actions, dialogue may be added. This dramatic play, too, may be motivated by the telling of a simple story or by the suggestion of a story. Music can be played while the story is being told and then used as background music for the play acting.

Before the play is started, the leader engages the children in a discussion of the characters' thinking. This leads to the characters' feelings and then to their actions. As the scenes begin to develop, the leader should stop the play for further discussion, criticism, and suggestions for improvement.

<sup>1</sup> Ward, op. cit., p. 54.

<sup>2</sup> Durland, op. cit., p. 24.

Every child should be given a chance to show his idea if he has one, and no child's idea should be severely criticized. Careful discussion and criticism can bring about change without damaging any child's feelings. As the scenes are played over and over, dialogue is added, and eventually the children begin to develop lines to go with the action. Soon the scenes unfold into a little play which is never the same twice. Following the completion of the play acting, a final discussion of evaluation is necessary.<sup>1</sup>

For all of these activities in dramatic play, time must be allowed for the natural creative growth of the players. Progress from one type of activity to the next will be determined by the creative growth of the individual members of the group.<sup>2</sup> Each new activity must be simple so that it can be accomplished with little difficulty.

As the children become more adept at playmaking, story dramatization may be undertaken. The story is first read or told to the children; however, the best rapport will be established if the story is told. The story teller should know the story well, but it should not be memorized. Durland suggests the following procedure for organizing the story telling process: (1) memorize the skeleton of the story; (2) make it a personal experience-- catch the atmosphere; (3) have each picture in it clearly visualized; (4) memorize the sequence of the scenes; (5) avoid hesitancy and self-interruption; and (6) keep the literary style of the author.<sup>3</sup> If the audience is arranged in a semi-circle, the teller can more easily catch the eye of each member of the group.

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<sup>1</sup> Brack, op. cit., p. 566.

<sup>2</sup> Burger, op. cit., p. 12.

<sup>3</sup> Durland, op. cit., p. 32.

The story will be enjoyed most if it is told simply and directly and with vitality. Following the first telling, the group discusses the story as to its meaning, its interest factor, and its crises. To emphasize the points made in the discussion, the story teller should re-tell it after the discussion has concluded.<sup>1</sup>

After the re-telling, the children discuss the number of scenes to be included and what each scene is to include. Nash suggests listing on a blackboard the names of all the characters appearing in a scene. She suggests building the form of the scene around the following questions: (1) What is each character trying to do or show in this scene? (2) How can the actor reveal this to the audience? (3) What is the high point of the scene? (4) How does this scene lead into the next one?<sup>2</sup>

The most effective method is to deal with each scene separately. It is most important that the children have a clear understanding of the characters' looks and feelings. Brack suggests that while the discussion is being held, some of the children can "show" what is being discussed about a character. Next come questions as to what the character is doing, and again more of the children can "show" some of the points brought up in the discussion. These showings are usually followed by more discussion and revision.<sup>3</sup> Other questions can concern the outstanding traits of the character, the manner in which the character shows these traits, and the effect these traits have upon the other characters.<sup>4</sup> Gradually the other characters of the scene are worked into the showing, and eventually the scene is developed into a unit.

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<sup>1</sup>Ibid., p. 30.

<sup>2</sup>Grace Nash, "Creating a Play," Instructor, September, 1959, 69:66.

<sup>3</sup>Brack, op. cit., p. 565.

<sup>4</sup>Durland, op. cit., p. 38.

At each step discussion should suggest improvement and revision. When the scene is clearly understood by all, a cast can be chosen and the scene played out. The leader should allow several casts to have a turn at playing the scene. Wash says, "Each pupil must have an opportunity to be a character."<sup>1</sup> For the first few times the casts should be allowed to proceed without interruption. When the children start to imitate, then they have ceased to create, and it is time for discussion and suggestion.<sup>2</sup> Ultimately all of the scenes will be established so that they can be put into one complete sequence of scenes. Then the cast may be chosen by the leader or by the children themselves.

In considering material for creative dramatics, Viola says, "Dramatic play of little children consists of imaginative play in which a child relives familiar experiences and explores new ones."<sup>3</sup> In this play, she suggests that such activities might include imitating sounds and action; acting out parts of nursery rhymes; acting out familiar home experiences; and acting out rhythms.<sup>4</sup>

In dramatic play older children enjoy experiences in interpretation of musical moods, characterizations suggested by rhythms, and improvised scenes from the home environment and the social environment. For story playing, the world of literature provides much material. Durland suggests that folk and fairy tales, myths, ballads, legends, hero tales, historical stories, and nature and animal stories are all acceptable.<sup>5</sup> In choosing stories, whether written or original, Durland urges the leader to keep the following points in

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<sup>1</sup> Wash, op. cit., p. 66.

<sup>2</sup> Durland, op. cit., p. 30.

<sup>3</sup> Viola, op. cit., p. 140.

<sup>4</sup> Loc. cit.

<sup>5</sup> Durland, op. cit., p. 19.

mind: (1) Material to be used for a play must have action; (2) The story or original form must lend itself to a simple sequence, one succeeding the other toward a climax; (3) The material should have some significance; (4) There should be possibilities of characterization, because beginners need sharply defined characters; and (5) The story must be suitable to the age level of the group.<sup>1</sup>

In story dramatization, the improvised play is based on a story from literature, history, the social environment, or is an original story from the players themselves. Burger considers the following factors necessary for story dramatization material. Most important the story must have possibilities of creativeness, or action, and an appeal to the emotions. It must have action that moves and interests. There must be a logical sequence of scenes building toward the climax. The story contains the elements of suspense. It is suitable to dialogue and characterization. The characters are true-to-life, understandable and interesting. There is a well-defined beginning and ending. The resolution leads without delay to a satisfactory ending. Finally, the theme, or central idea, is worthwhile.<sup>2</sup>

A study of suitable stories for creative dramatics was the basis of a master's thesis by Barbara McIntyre.<sup>3</sup> The purpose of the study was to find reasonable answers to the following questions:

1. What type of story: true, fantasy and folk tale, nonsense, and moralistic, do children prefer for creative dramatics?
2. Do stories selected for creative dramatics by adult evaluations agree with the child evaluation of such stories?

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<sup>1</sup> Ibid., p. 21

<sup>2</sup> Burger, op. cit., p. 66.

<sup>3</sup> Barbara McIntyre, A Preliminary Study and Evaluation of Suitable Stories for Creative Dramatics. Unpublished M. A. Thesis, University of Minnesota, 1950.

3. What main qualities present in a story make for successful playing in creative dramatics?<sup>1</sup>

After studying the opinions of recognized authorities in the field of children's literature and creative drama, she deduced that from an adult point of view, a good story for creative drama contained the elements of good drama--much action, brief and natural dialogue, emotional appeal, and poetic justice.<sup>2</sup>

So that the children's preferences could be established, the stories were classified according to the child's point of view. The children agreed that all children's stories could be placed in one of the following categories: true, fantasy and folk, nonsense, and moral. The true stories included stories "about real people who could have lived." Folk and fantasy group included stories "about people who couldn't really have lived on this earth." Nonsense stories were the ones "told because they are supposed to make you laugh." While the moral stories could overlap into the other categories, McIntyre wanted a category for stories "that are supposed to teach us something."<sup>3</sup>

After studying 500 stories, she chose 32 from the large group. The stories were divided into eight groups, four each, so that each group contained a true, moral, fantasy and nonsense story. Subjects were 275 children in the fourth and fifth grade classes in the Evanston Public Schools. The children listened to recordings of the stories and then graded them in order of their preference in wanting to play them. Following the balloting, the children took part in an open discussion. The first positive and spontaneous reactions which gained the general approval of the majority of the class were noted and tabulated.

<sup>1</sup> Barbara McIntyre, "Creative Dramatics," Education, April, 1959, 79:495.

<sup>2</sup> Ibid., p. 496.

<sup>3</sup> Loc. cit.

It was found that generally the children of this age group preferred the true stories. The author noted that the words "real," "true," and "alive" kept reappearing throughout the evaluations.<sup>1</sup> McIntyre noted also that the children preferred stories with whose material they were familiar. For example, all of the groups chose "William Tell" because they had studied Switzerland in social studies and liked Swiss stories. "Christopher Columbus" was rejected because they were tired of him. Some of the folk tales were chosen because they were interested in the content. It became apparent to McIntyre that a current interest in the subject matter and not the type of story was an important factor. She concluded that while these particular children favored true stories, they were influenced by their social studies material, outside reading and outside activities.

In order to determine whether the children would accept an adult's choice of material, the author used a control story, which did not meet adult criteria. According to the children's choices, the control story did not meet the children's standards either. This factor indicated that for these children the adult standards for choosing material which were tested here were acceptable. In regard to qualities which made for successful playing, these children chose stories denoting: real and interesting characters; large numbers of characters; fun; excitement; and opportunity of building to a climax.<sup>2</sup>

Creative dramatics and its different aspects have been discussed as to methods of procedure and material for playing. The application of creative dramatics within the realm of play will be discussed later in this study.

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<sup>1</sup> Ibid., p. 497.

<sup>2</sup> Ibid., p. 498.

Drama is a term derived from Greek and means action; a thing done. Psychodrama refers to the "psyche in action."<sup>1</sup> Dr. Moreno, the founder of psychodrama, defines psychodrama as "the science which explores the 'truth' by dramatic methods."<sup>2</sup> This "truth" is life itself. Its approach is toward the private and innermost aspects of an individual's total community. Moreno also defines psychodrama as applying to individual group psychotherapy. In this case the subjects are a group characterized by similar individual problems. Their psychodrama is still individually-centered. Moreno says, "It focuses its attention upon the single individual in the situation of which the group consists, and not upon the group in general."<sup>3</sup>

The psychodramatic setting is a simple stage, a circular-tri-level structure, within an auditorium. The actors are people, and the material for their acting is life itself. In summarizing the basic structure of the psychodramatic theatre, Dr. Moreno says:

The stage is not a stage in a theatrical sense, it is a social platform, the actors are not actors but actual people and they do not 'act' but present their own selves. The plots are not 'plays' but their innermost problems.<sup>4</sup>

Franz says, "The function of this 'theatre' is to provide an environment in which the subject can express himself as adequately and as truthfully as possible."<sup>5</sup>

There are certain factors which are basic to psychodrama. One of these is Moreno's concept of the human personality, which, in turn, is affected by his sociological concept of role. He defines role as "a final crystallization

<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 12.

<sup>2</sup> Loc. cit.

<sup>3</sup> Ibid., p. 361.

<sup>4</sup> Ibid., p. 247.

<sup>5</sup> J. G. Franz, "The Place of Psychodrama in Research," Sociometry, January, 1940, 3:50.

of all the situations in a special area of operations through which the individual has passed."<sup>1</sup> A role does not appear in isolation. Dr. Moreno states, "A role is an inter-personal experience and needs usually two or more individuals to be actualized."<sup>2</sup> Because roles are inter-personal, catharsis in real-life situations is often blocked, and spontaneity is decreased. This leads to blocks, inhibitions, and frustrations in the inter-personal relationships. The vehicle for acting in psychodrama, then, is role-playing, or the portrayal of a role in action. Following a discussion period with the subject, the leader may suggest that the subject take a role and play it. Out of this playing, two concepts of role emerge. One is the subject's private concept of the role, and the other is the subject's collective concept. Moreno suggests the difference here as the subject's concept of the father (private) and his concept of father (collective).<sup>3</sup> Role-playing is basic to the emerging of the subject's self. Moreno says, "Roles do not emerge from the self, but the self may emerge from the roles."<sup>4</sup>

For a psychodramatic session, Levy says, "There must be deep emotional involvement and identification of the roles of the drama."<sup>5</sup> In order that the subject may achieve this identification, the psychodrama must be placed on an irreal level. Here irreal is used to mean "an extension of reality."<sup>6</sup> In other words, the situation simulates the real living but is never so identical

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<sup>1</sup> Moreno, op. cit., p. 153.

<sup>2</sup> Ibid., p. 184.

<sup>3</sup> Ibid., p. 352.

<sup>4</sup> Ibid., p. 157.

<sup>5</sup> Ronald Levy, "Psychodrama and the Philosophy of Cultural Education," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 44.

<sup>6</sup> Loc. cit.

that the subject mistakes it for the real situation. This unreal level is achieved through the warming-up process, which is used to activate the subject to a role, or spontaneity state. Actually, the drama begins before the subject has reached the stage. Levy says, "The warm-up leads the subject from the real-life situation in the audience to the unreal level of the stage."<sup>1</sup> The warming-up process can be stimulated by bodily starters, mental starters, or psychochemical starters. Enneis lists three major types of warming-up: the cluster warm-up, the chain-of-association warm-up, and the directed warm-up.<sup>2</sup>

In the cluster warm-up the group chooses their own area by discussing various topics. Enneis states, "Each topic or discussant draws a cluster of people. These begin to interact."<sup>3</sup> Eventually the interests of the group and one topic will become predominant. As the topic becomes more defined, a protagonist will come forward. He is one who has begun to identify himself with the problem area." Enneis refers to patient-directed warm-up as one of the most effective for psychodramatic sessions. The patient indicates that he has a problem, so he is urged to become the "star," or primary ego, and portray his problem. Enneis notes that the patient will do most of the warming-up himself.<sup>4</sup> Sometimes the group as the "subject" will direct the warm-up toward a patient who has not been able to act. Another method may be applied when the "subject" is a group with a similar problem. The leader may direct the warm-up toward the group, waiting for the individual who begins quickly to

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<sup>1</sup> Loc. cit.

<sup>2</sup> James Enneis, "Dynamics of Group and Action Processes in Therapy," Group Psychotherapy, April-August, 1951, 4:17.

<sup>3</sup> Loc. cit.

<sup>4</sup> Ibid., p. 19.

identify himself with the problem. This individual becomes the primary ego, although in the process the problem may be changed or become more specific. This is referred to as the chain-of-association warm-up.<sup>1</sup>

Another approach called the individual-centered is cited by Cornyetz.<sup>2</sup> In this method the leader selects someone from the audience to join him on the stage. During an informal interview the director leads questions toward the subject's personal world and attempts to determine his range of acquaintance-ship with the other members of the audience. Using the session topic, he probes the subject's viewpoint and tries to discover how it compares with those in the audience. The subject begins to define his role relations with the others, while at the same time the members of the audience are beginning to develop an awareness of their own attitudes.

Because a role is inter-personal, the subject needs other individuals in his role-playing. Moreno defines these individuals as auxiliary egos. They take the parts of the other people who compose the subject's inter-personal relationships. Moreno says, "Even the best technique in the auxiliary ego cannot work satisfactorily if the auxiliary ego and the ego of the patient do not click."<sup>3</sup> For this reason the subject often chooses his own auxiliary egos from the audience. The subject then warms-up the auxiliary ego by explaining to him the characteristics of the person whom the auxiliary ego is representing. Occasionally these auxiliary egos have been trained to take certain roles and are a part of the audience for that very purpose.

<sup>1</sup> Ibid., p. 18.

<sup>2</sup> Paul Cornyetz, "The Warming-up Process of an Audience," Group Psychotherapy, ed. by Moreno, p. 459.

<sup>3</sup> J. L. Moreno, "Inter-Personal Therapy and the Psychopathology of Inter-Personal Relations," Sociometry, July-October, 1937, 1:15.

Psychodrama can be characterized by the type of experience which the subject has. Levy lists these experiences as personal, inter-personal and societal.<sup>1</sup> In a personal experience, one person has a central role, the primary ego. The auxiliary egos take their cues from him. Levy also calls this an individual psychodrama.<sup>2</sup> The interpersonal experience is common to and shared by two or more persons. These individuals have common problems and dramatize them together. They play primary and auxiliary egos to each other. This may also be called a group experience.<sup>3</sup> In the societal experience, society is the subject, not an individual or group. Levy says, "The individuals who play the roles in the drama are there for the purpose of illustrating some block in society."<sup>4</sup> While any one of these experiences may be designed for a specific psychodrama, Levy notes that none of them ever occur in isolation.<sup>5</sup>

Psychodrama is an action process; it utilizes all forms of expressions, words, gestures, and movements. Included in a psychodrama are the protagonists, or actors, the audience composed of staff members and others who are identified with the subject or with the problem such as the group would be. The warming-up process, catharsis, and inter-personal relationships as portrayed by the auxiliary egos are necessary to any session. Many discussions are held before and after the playing. Yet all of these are only the elementary techniques for psychodrama. Because the life situations were often those the subject wished to keep hidden, the techniques were adapted to new methods and modifications which finally resulted in psychodrama as a deep action process

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<sup>1</sup> Levy, op. cit., p. 41.

<sup>2</sup> Loc. cit.

<sup>3</sup> Loc. cit.

<sup>4</sup> Loc. cit.

<sup>5</sup> Loc. cit.

"dealing with inter-personal relations and private ideologies."<sup>1</sup> Psychodrama became a methodology. Levy states:

Psychodrama includes the whole family of skills, techniques, and processes which are involved in the 'unrehearsed,' but not unplanned, dramatization of human problems for the purpose of dealing with them effectively.<sup>2</sup>

The following is a list and description of these various techniques which can be utilized in a psychodramatic session.

The technique of self presentation is defined by Moreno as the simplest psychodramatic technique.<sup>3</sup> The subject begins with himself and lives through all of the situations which are related to his daily life. He also enacts all of the people who are near to him and are a part of his problem. The private, not the collective, aspects of roles are emphasized. The auxiliary ego, here the psychiatrist, helps the subject to get started and then remains outside the acting situation. The scenes are situations from the past, present and future. The subject portrays these situations as completely as possible. If it is necessary for him to have a partner, he may utilize the real-life partner, if that person is present, or choose an auxiliary ego from the audience.

The technique of soliloquy is used to portray hidden thoughts and feelings in interactions.<sup>4</sup> These are thoughts and feelings that are not spoken in the real-life situations. The technique could be a monologue. An individual walks along and speaks out his thoughts. In role-playing with others,

<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 190.

<sup>2</sup> Levy, op. cit., p. 38.

<sup>3</sup> Moreno, op. cit., p. 184.

<sup>4</sup> Ibid., p. 190.

the subjects speak and act as the real situation existed, and then speak aloud, in the manner of a dramatic "aside," the thoughts that accompanied these words and actions.

For the technique of dream presentation, the subject is placed in the position of the sleeper. Then after warming-up to the dream, he portrays the dream rather than just telling it.<sup>1</sup>

The technique of spontaneous improvisation is a technique in which the subject acts out fictitious, imagined roles instead of events in his own life.<sup>2</sup> These may be roles which he would like to have experienced in real life, but which have been frustrated. They, too, may be far removed from the life situation, such as his acting out the "man on the moon."

The technique of the free association of consonants and vowels employs non-sensical expression. The subject uses any combination of vowels and consonants as they occur to him spontaneously.<sup>3</sup>

The technique of the auxiliary world was devised because communication with some subjects is reduced to a minimum.<sup>4</sup> An example is a severe case of psychosis. This subject cannot be aided by the auxiliary egos; his world of reality has been replaced by delusions and hallucinations. An auxiliary world is constructed for him. The whole session is structured at his level, which is his level of reality.

The mirror technique is applied when the subject is unable to represent himself through actions and words. The auxiliary ego takes the subject's role and acts it out for him.<sup>5</sup>

<sup>1</sup> Ibid., p. 199.

<sup>2</sup> Ibid., p. 201.

<sup>3</sup> J. L. Moreno, "Inter-Personal Therapy and the Psychopathology of Inter-Personal Relations," Sociometry, July-October, 1937, 1:52.

<sup>4</sup> Ibid., p. 55.

<sup>5</sup> Abraham Schneidmuhl, "Group Psychotherapy Program at the Spring Grove State Hospital," Group Psychotherapy, April-August, 1951, 4:46.

For the double ego technique the auxiliary ego assumes the identity of the subject along with him. This technique can also use more than one auxiliary ego and then becomes a multiple ego technique.<sup>1</sup>

In the technique of role reversal the subject exchanges roles with an auxiliary ego.<sup>2</sup> For example, the subject becomes his own father, while the auxiliary ego who was playing the father's role becomes the subject.

The technique of hypnodrama is one of the most recent developments in the field. Dr. Moreno defines hypnodrama as "a synthesis of psychodrama and hypnosis."<sup>3</sup> Hypnosis is used as the psychodramatic starter and is induced on the stage. The warm-up is better if the patient assumes on the stage the position of a sleeper in his bedroom or some other position which he associates with sleeping. During the hypnotic trance, the psychodramatic production is held, and the subject is treated as the primary ego. Auxiliary egos are used. The hypno-dramatist suggests to the subject that he interact with all of the auxiliary egos. Moreno says, "The auxiliary egos materialize the persons, objects, images and scenes as they are projected by the patient."<sup>4</sup> The hypno-dramatist also asks him to give a soliloquized echo of every part played by an auxiliary ego. In this way the patient acts out and shapes the entire production.

Psychodrama has been discussed as a method concerned with the private problems of an individual or a group. Dr. Moreno says, ". . . as soon as the individuals are treated as collective representatives of community roles

<sup>1</sup> Loc. cit.

<sup>2</sup> Loc. cit.

<sup>3</sup> J. L. Moreno, "Hypnodrama and Psychodrama," Group Psychotherapy, April, 1959, 3:6.

<sup>4</sup> Ibid., p. 9.

and role relations. . .the psychodrama turns into a 'socio-psychodrama,' or short, sociodrama."<sup>1</sup> Levy refers to the societal experience where society, not an individual or group, becomes the subject.<sup>2</sup>

Dr. Moreno explains this phenomenon in regard to roles. Each individual lives in a world which he thinks is his own private world. Within this world he enacts roles which he thinks are private to him, but which, Dr. Moreno says, "overlap in large portions. . .which are truly collective elements."<sup>3</sup> These collective roles, then, must be portrayed in a collective way. Moreno states:

The roles which represent collective ideas and experiences are called sociodramatic roles, those representing individual ideas and experiences, psychodramatic roles. But we know from our experiments that these two forms of role-playing can never be truly separated.<sup>4</sup>

This report has already discussed the fact that in portraying a role, the subject's private and collective concepts of the role will emerge.

Sociodrama is characterized by the group. The emphasis of the situation is focused on the group as the subject. Dr. Moreno says:

Sociodrama is based on the tacit assumption that the group formed by the audience is already organized by the social and cultural roles which in some degree all the carriers of the culture share.<sup>5</sup>

The group, then, is put upon the stage to work out its problem. The content of the group is composed of the inter-related persons composing it. They are not private individuals, but as Moreno says, "representatives of the same culture."<sup>6</sup> Sociodrama, then, is a deep action process using representative types of a given culture. The culture has a conflict; it becomes a societal experience for the players.

<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 325.

<sup>2</sup> Levy, op. cit., p. 41.

<sup>3</sup> Moreno, op. cit., p. 351.

<sup>4</sup> Ibid., p. 352.

<sup>5</sup> Ibid., p. 354.

<sup>6</sup> Loc. cit.

The procedure for initiating a sociodrama differs from that of psychodrama. Moreno says, "It is inherent in the method that all phases of the sociodrama, even the most technical preparatory steps, are initiated within the group situation and not outside of it."<sup>1</sup> This does not mean, however, that the sociodramatic procedure is not planned. A certain amount of factual information is necessary, and the director is responsible for its collection. This information is of a technical nature and is a framework for the auxiliary ego staff. The trained staff of auxiliary egos may or may not be used, depending on what develops within the group during the warming-up process. In using auxiliary egos for sociodrama, Moreno indicates that some training of the auxiliary egos is necessary.<sup>2</sup> The auxiliary ego has to detach himself from any of the collective ideas of his own which he might have toward a culture. Moreno says, "Elaborate spontaneity training may be necessary before his own collective conflicts cease to affect his function as an auxiliary in intercultural relations."<sup>3</sup> This training should give them a framework for understanding a social and cultural project.

When a group gathers for sociodrama, they bring with them their conflicts. They have not been separated as to actors and spectators. The director must search for a conflict which will stir up the group to the deepest possible catharsis, and for actors to portray these conflicts.<sup>4</sup> One of the basic problems, then, is warming-up the inactive spectators. Cornyetz lists four phases of this process: (1) the inactive spectator, (2) the active spectator,

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<sup>1</sup> Ibid., p. 361.

<sup>2</sup> Ibid., p. 362.

<sup>3</sup> Loc. cit.

<sup>4</sup> Ibid., p. 364.

(3) the participating spectator, and (4) the participating actor.<sup>1</sup> The process involves the inactive spectator warming-up to the conflict, moving to the stage as a participant, and helping to organize the sociodrama. Cornyetz notes the introductory talk as a warming-up method often used.<sup>2</sup> This talk begins to awaken the interest and memories of the audience and to stimulate controversial attitudes in them. Soon some of the spectators become eager to present their ideas on the stage. When the talk is over, each member has reached his individual point-of-view. The warming-up process is over when certain individuals move to the stage for role-playing.

An aspect of sociodrama is Moreno's concept of the living newspaper. Moreno defines the living newspaper as "A synthesis between the newspaper and the drama."<sup>3</sup> This form of spontaneous drama actually originated in Vienna during the days of Moreno's Theatre of Spontaneity. Needing to convince doubtful onlookers of the authenticity of the impromptu productions, Moreno devised this method which would certainly exhibit the characteristics of spontaneous drama. Reporters stationed in various sections of the city telephoned in the news events which were then played out for the audience by the actors. This sending in process was the warming-up for the actors. This method was not a recital of the news; rather the news events were acted out. Furthermore, as Moreno says, "The event had to be dramatized in accord with the cultural characteristics of the locality."<sup>4</sup>

Presented here has been a discussion of Moreno's classic definitions of two methods of dealing with inter-personal problems. One is psychodrama,

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<sup>1</sup> Cornyetz, *op. cit.*, p. 458.

<sup>2</sup> *Loc. cit.*

<sup>3</sup> J. L. Moreno, Psychodrama, Volume 1, p. 356.

<sup>4</sup> Ibid., p. 357.

centering around the private problems of an individual or a group. The other is sociodrama, concerned with the collective aspects of a culture. Moreno's psychodrama has appeared to retain much of its original concept, that of working with those individuals and groups of individuals who have been unable to adjust their problems to a normal life situation; hence directing psychodrama toward a process concerned with psychiatric situations. Sociodrama, on the other hand, has continued to undergo a process of change from Moreno's concept of cultural situations. This cultural group has become any group with a problem, similar to Moreno's group structured around a similar private problem. The difference now between this sociodramatic group and Moreno's psychodramatic group is defined by Levy as "a situation. . .concerned with the control and direction of normal behavior toward desired goals."<sup>1</sup> Sociodrama has come more into its own as a group process which deals with normal behavior in inter-personal relations.

This change in concept has brought an adaptation of sociodrama called role-playing as a type of informal drama. Ward refers to role-playing as "an aspect of sociodrama in which a real problem situation is acted out by a group of people."<sup>2</sup> Maier refers to role-playing as a method which groups use in studying inter-personal relations.<sup>3</sup> Stripling defines role-playing as "the acting out of real or imaginary situations involving relationships between two or more persons."<sup>4</sup> French lists the following as distinctive characteristics of role-playing:

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<sup>1</sup> Levy, op. cit., p. 39.

<sup>2</sup> Ward, op. cit., p. 242.

<sup>3</sup> Norman Maier, Principles of Human Relations, p. 89.

<sup>4</sup> Robert Stripling, "Role-Playing in Guidance Training Programs," Teachers College Record, 1954, 55:425.

1. It is dramatic play-like activity on an irreal plane.
2. It is also very concrete and realistic.
3. It is extremely flexible.
- h. It stimulates participation, involvement and identification in such a way as to bring out the deeper emotional aspects of inter-personal relations.<sup>1</sup>

Role-playing, then, is a spontaneous acting out by a group of real-life problem situation involving inter-personal relationships. Yet it is well to consider that while role-playing is now used to distinguish a particular kind of informal drama, the term is often used synonymously with sociodrama, which has, in turn, been modified in its concept to indicate a group problem concerning normal social behavior rather than a problem of cultural conflict.

The various methods of warming-up described by Cornyetz and Enneis may be applied to role-playing. If the problem is a general one, Moreno and Borgatta suggest letting the group choose the specific problem to enact. In this way, they will choose one that is most vital to the entire group.<sup>2</sup> If the group already has a specific problem in common, the warm-up can begin with the topic as point-of-reference. If certain factual material is necessary for the session, this material may be presented during the warm-up. Maier indicates that no rigid procedure is absolutely necessary. He says, "The objective is to obtain a spontaneous interaction between people in a structured situation. . . reason for structuring the situation is to apply a subject matter for interaction."<sup>3</sup>

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<sup>1</sup> John R. P. French, "Role-Playing as a Method of Training Foremen," Group Psychotherapy, ed. by Moreno, p. 421.

<sup>2</sup> J. L. Moreno and E. F. Borgatta, "An Experiment with Sociodrama and Sociometry, In Industry," February, 1951, 14:82, Sociometry.

<sup>3</sup> Maier, op. cit., p. 88.

Because role-playing desires a specific result, Bricker notes the following to be considered:

1. The participants should be given time to get organized.
2. They must project themselves into the roles.
3. The scene should be established in everyone's mind.
4. The position of the stage properties, whether real or imaginary, should be understood by all.<sup>1</sup>

However, Carter and Schryver note that the participants should not be allowed to collaborate.<sup>2</sup>

The unfolding of the drama will be determined by the players' spontaneous words and actions. Carter and Schryver state, "The role-playing should continue only long enough to present a concrete, well-defined situation."<sup>3</sup> Enneis indicates that the action should portray the following aspects of the problem: (1) present status, (2) its development, (3) effect on current relationships, and (4) possible solution and insight regarding the type of behavior.<sup>4</sup>

Bricker denotes the audience, those members of the group not participating in the acting, as important to the role-playing session. They are observers whose attention should be directed toward criticism and analysis for the discussion period. The post-drama discussion is important to evaluate not only the behavior observed but also the extent to which the group perceived the problem and the extent to which they were able to handle the problem.

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<sup>1</sup> June Bricker, "Pre-Natal Nutrition," Practical Home Economics, September, 1957, 3:106.

<sup>2</sup> Mary Carter and Louise Schryver, "Human Relations--Best Public Relations," Library Journal, January 15, 1958, 83:131.

<sup>3</sup> Loc. cit.

<sup>4</sup> Enneis, op. cit., p. 19.

During the discussion, the group will consider several alternatives. Bricker considers it important that these alternatives be acted out and discussed further.<sup>1</sup> Carter and Schryver state, "The follow-up evaluation with the permissive leadership of the coordinator is a necessary conclusion to every sociodrama if it is to become meaningful to the audience!"<sup>2</sup> Sherwin suggests that the leader start the discussion by asking the first question, "one that centers on theories, ideas, actions, and stays away from personalities and personal opinions."<sup>3</sup> Good group relationships will be retained if the "play characters" are referred to by the "play names" rather than the real-life names of the participants.

Role-playing is conducive to some of the psychodrama techniques used for the individual problem. Moreno and Borgatta<sup>4</sup> and Speroff<sup>5</sup> cite role reversal as being exceptionally useful when it appears necessary for the role players to see another's point-of-view. Schwebel suggests the adaptation of "asides," which he defines as "speaking of inner, non-verbalized feelings and thoughts after their regular responses are made."<sup>6</sup> These "asides" are comparable to Moreno's soliloquy technique. Maier indicates the usefulness of both role reversal and self-presentation.<sup>7</sup>

Several adaptations of role-playing used in extremely large groups where the effectiveness of role-playing would be hampered are reported by Maier.

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<sup>1</sup> Bricker, *loc. cit.*

<sup>2</sup> Carter and Schryver, *loc. cit.*

<sup>3</sup> May R. Sherwin, "Role-Playing in Discussion Groups," Parents Magazine, May, 1959, 34:120.

<sup>4</sup> Moreno and Borgatta, *op. cit.*, p. 82.

<sup>5</sup> B. J. Speroff, "Rotational Role-Playing Used to Develop Executives," Personnel Journal, June, 1954, 33:49-50.

<sup>6</sup> Hilton Schwebel, "Role-Playing in Counselor-Training," Personnel and Guidance Journal, December, 1953, 32:198.

<sup>7</sup> Maier, *op. cit.*, p. 88.

One of these is the skit completion method.<sup>1</sup> In this method a skit, using a prepared script, is acted out to give the preliminary action. Each audience member receives a set of instructions so devised that only part will be read at certain intervals. The first part of the instructions will ask him to identify himself with a particular character and to view the action from that point-of-view. The skit will proceed until a deadlock is reached. Then the audience will proceed with the instructions, which will ask each to change his identification to another character. At this point, he will turn to the person sitting next to him. This person will represent another character. They will continue the discussion from where the play was stopped. About ten minutes are allowed to see whether the problem can be solved. Then the general discussion proceeds as a group problem.

Another method is multiple role-playing.<sup>2</sup> The large group is divided into many small groups which then role-play the same situation simultaneously. Again background material is given in a set of instructions. One further modification is that this type of role-playing is not done on a stage and is not an action process. The groups remain seated.

Audience role-playing is another procedure for large groups.<sup>3</sup> The initial step is to create an unfavorable attitude in all members of the audience. Then other experiences are introduced to the group, and they react to these new events.

Creative dramatics, psychodrama, sociodrama, and role-playing are adaptations of informal drama. Each is individualized by its own particular

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<sup>1</sup> Ibid., p. 142.

<sup>2</sup> Ibid., p. 147.

<sup>3</sup> Ibid., p. 150.

characteristics. They are related by their common denominator, spontaneous creativity. The applications of informal drama as methods for studying, learning, and teaching more effective inter-personal relationships is the subject of the next chapter.

#### APPLICATIONS OF THE ADAPTATIONS OF INFORMAL DRAMA

In her text Playmaking With Children, Winifred Ward lists several attitudes toward the use of creative dramatics. One of these was that many teachers considered creative dramatics as a tool for learning facts. Other considered it purely recreational and not at all concerned with education. Another attitude was that creative dramatics was entirely for therapy. Finally, some regarded it unquestionably as an art.<sup>1</sup> However, Ward says:

By adding together all these attitudes toward playmaking, or creative dramatics, one sees it as an art that can bring richness and enjoyment to life, make unforgettable great stories from literature and dramatic events in history, and cause healthy response and release.<sup>2</sup>

Thus, Ward sees creative dramatics as being a medium useful to education, recreation, and therapy.

Viola<sup>3</sup> spoke of creative dramatics as aimed at the personal development of the players. Ward set the stage for this personal development when she referred to the "play living" which enabled a child "to try on life."<sup>4</sup> Creative dramatics has as its purpose the personal development of the individual through the enrichment of life experiences within the realm of play found in education, recreation, and therapy.

<sup>1</sup> Winifred Ward, Playmaking With Children, p. 16.

<sup>2</sup> Loc. cit.

<sup>3</sup> Ann Viola, "Drama With and for Children: An Interpretation of Terms," Educational Theatre Journal, May, 1956, 8:140.

<sup>4</sup> Ward, op. cit., p. 2.

Kaufman cites a need for an informal activity such as creative dramatics in the educational curricula when he says, "Often enthusiasm and imaginative wonder are somewhat dulled by pressures of conformity and adjustment."<sup>1</sup> Criticism has been leveled at the rigid emphasis placed on learning factual material in the conventional classroom procedure. This is especially true in high school and colleges where the stress has still remained on specialization and a curriculum of factual knowledge.<sup>2</sup> Burger states, "Educational techniques should be taught which will be effective in developing the major attributes of the well-balanced, happy, constructive personality."<sup>3</sup> Trenbath noted the problem of selecting a formal play for junior high school students. She had personally screened more than 600 plays intended for secondary school production and had found only a few of them suitable for junior high school students.<sup>4</sup>

In arguing for the use of creative dramatics in education, Burger states, "Creative dramatics is a means to broaden the scope of education."<sup>5</sup> Slavson notes imaginative dramatizations and improvisations as valuable dramatic forms for general personality development.<sup>6</sup> Durland adds, "Creative dramatics may be a vital power for the education both of mind and character."<sup>7</sup> Finally, Ward lists the following principles of education upon which creative dramatics has been based:

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<sup>1</sup> Irving Kaufman, "Facts and Fantasy in Education," School Arts, April, 1959, 58:13.

<sup>2</sup> Ibid., p. 14.

<sup>3</sup> Isabel Burger, Creative Play Acting, p. 8.

<sup>4</sup> Mary Trenbath, "Dramatics in the Junior High," English Journal, March, 1959, 48:151.

<sup>5</sup> Burger, op. cit., p. 2.

<sup>6</sup> Samuel Slavson, Creative Group Education, p. 117.

<sup>7</sup> Frances Durland, Creative Dramatics for Children, p. 10.

1. Education is giving him the best chance to live richly now in the belief that this is the best preparation for the future.
2. Those who make the curriculum should take into consideration the child's natural interests.
3. A child learns best what he experiences.
4. What children learn should have a real meaning for them.
5. Children should be given the chance to help plan what they do, to practice choosing, to originate.
6. Every child should be given a sense of adequacy based on self-confidence.
7. Attitudes and appreciations should be valued above skills and facts.
8. Children should be educated not for the status quo but for a civilization that changes so rapidly.
9. All children should be educated for democracy.<sup>1</sup>

Bertram, interested in the scope of creative dramatics as it appeared in the curriculum, sent a questionnaire in 1958 to schools in 48 states. One of the aims of the questionnaire was to determine whether creative dramatics was integrated with the other arts.<sup>2</sup> The responses indicated that where creative dramatics was being used, it was considered an integrated medium of teaching and not as an isolated subject. One response indicated creative dramatics was connected with the improvement of leisure times. Another noted creative dramatics as being integrated with many areas of instruction such as arithmetic, health and safety education, and social studies. Still another

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<sup>1</sup> Ward, op. cit., p. 17-19.

<sup>2</sup> Jean Bertram, "Creative Dramatics in the School," Elementary English, December, 1958, 35:515.

mentioned creative dramatics as the vehicle to extend or strengthen ideas, knowledge, attitudes and talents of children.<sup>1</sup>

Apparently creative dramatics has made its biggest foothold in the elementary school. Ward says, "For the children's dramatic classes and clubs, the type of work to carry on is creative dramatics."<sup>2</sup> Wagner<sup>3</sup> and Brack<sup>4</sup> encourage the use of creative dramatics in language arts, where emphasis is placed on effective communication. Samuelson uses creative dramatics to teach all subjects in the classroom. She finds it especially useful to teach children to read. After a child has acted out a word, it is often easier for him to recognise it in print.<sup>5</sup> Miller writes of the use of creative dramatics in Great Britain as a means of utilizing activity work. Started in Birmingham, it quickly spread over the islands. He says:

The main feature of this creative activity class is to set the child a simple task, and let him do it in his own way at his own level with the least possible teacher interference. It is introduced by choosing some common experience such as a nursery rhyme and allowing different children or groups of children to act them in their own way; to create their own characters.<sup>6</sup>

Later nursery stories and pantomimes are used. Ultimately, a class project involves the planning and carrying out of radio shows using spontaneous expressions.

Shaw reports the use of creative dramatics in teaching classes of the educable mentally handicapped.<sup>7</sup> Siks notes the use of creative dramatics

<sup>1</sup> Ibid., p. 517.

<sup>2</sup> Ward, Theatre for Children, p. 247.

<sup>3</sup> Guy Wagner, "What Schools are Doing," Education, January, 1960, 80:317.

<sup>4</sup> Kenneth Brack, "Creative Dramatics: Why? How? When?" Elementary English, December, 1959, 36:576.

<sup>5</sup> Allyn Moss, "Tigers in the Class," Mademoiselle, January, 1956, 42:33.

<sup>6</sup> Irwin Miller, "Creative Dramatics in Britain," Elementary English, January, 1959, 36:25.

<sup>7</sup> Moss, op. cit., p. 148.

in the Seattle, Washington, Public Schools where it has been integrated with speech, nature study, science, language arts, social studies, and the related arts of painting and music.<sup>1</sup>

At the secondary school level Ferguson presents a creative dramatics project for the junior high school.<sup>2</sup> Nickerson discusses methods of teaching high school speech through creative projects.<sup>3</sup> In discussing the use of dramatics in the secondary school, Father Haffey says:

We are so accustomed to fitting dramatics into the study of English literature in the curriculum that we are prone to overlook its tremendous value as an interest fixer, a drill device, a review technique, in other subject fields. There is no subject in the school which will not admit of the play, the playlet, the dialogue, the pantomime.<sup>4</sup>

Feeling that creative dramatics has been overlooked in the secondary school, Shields undertook a study to show how creative dramatics could be integrated into the secondary school program.<sup>5</sup> Her study suggested that creative dramatics could develop more meaningful subject matter in such formal classes as history, English, social studies, science, health, language arts, music, mathematics, home economics, and industrial arts.<sup>6</sup> She noted that plots could be developed around the following:

1. Interesting characters who discuss the material to be learned.
2. A modern problem or incident pertinent to the field of study.

<sup>1</sup> Geraldine Siks, Creative Dramatics.

<sup>2</sup> Margaret Ferguson, A Project in Creative Dramatics for Children of the Junior High Level. Unpublished M. A. Thesis, Michigan State College, 1950.

<sup>3</sup> Harry Nickerson, The Teaching of Speech in High Schools Through Creative Situations. Unpublished M. A. Thesis, Emerson College, 1951.

<sup>4</sup> Father F. J. Haffey, "Dramatics in the High School," Catholic School Journal, December, 1958, 58:26.

<sup>5</sup> Shields, A Plan for Integrating Creative Dramatics into the Secondary School Program. Unpublished M.A. Thesis, University of Virginia, 1954.

<sup>6</sup> Ibid., p. 26.

3. An historical approach to the subject. These might include the biography of a man famous in the field of study, a particularly important era, a region significant to the area of study, or an outstanding event or development in the field.

4. A personification of more abstract facts in the particular study materials.<sup>1</sup>

The procedure for creative dramatics must be more explicit in education because the purpose of the lesson must be determined. Shields suggests the following steps: (1) introduce subject matter; (2) through discussion develop purpose and procedure for the lesson; (3) choose topic to dramatize; and (4) choose cast and set scene. She also notes that the factual material necessary for the students must be brought out in the discussion. The leader must be sure the plot is clearly defined. Finally, the evaluation of the creative dramatic scene is important if the students are to have a successful learning experience.<sup>2</sup>

Integrated with the other arts of a school curriculum, creative dramatics offers additional areas for enrichment. Miller's students integrated music with their development of a nursery story.<sup>3</sup> Responses to Bertram's study indicated students developing back drops, painting and sketching scenery, and fashioning costumes.<sup>4</sup> Ward indicates that story dramatizations can lead to experiences in creative play writing.<sup>5</sup>

Inherent in creative dramatics whether at the elementary or secondary school level is the opportunity for speech improvement. In referring to a spontaneous radio play, Miller says, "While grammar was poor and the speech was

<sup>1</sup> Loc. cit.

<sup>2</sup> Loc. cit.

<sup>3</sup> Miller, op. cit., p. 26.

<sup>4</sup> Bertram, op. cit., p. 517.

<sup>5</sup> Ward, Playmaking With Children, p. 10.

far from standard English, it started the children into the work. From that time, higher standards could easily be introduced."<sup>1</sup> Ward suggests drills and games to correct faults in voice and articulation.<sup>2</sup> Viola indicates that using creative dramatics gives the students the most opportunity to practice thinking on their feet and expressing their ideas clearly and effectively.<sup>3</sup> Specifically, creative dramatics presents many opportunities for the alert leader to encourage an incentive for good speech habits which can be applied to all phases of an individual's life experiences.

Shield's study also indicates the usefulness of creative dramatics in such extra-curricular activities as student government, guidance programs, club programs and variety shows. She suggests student government groups create scenes involving good and bad student conduct and the functions of student government. Drama clubs might use creative dramatics as a method in helping train students to a more satisfying acting ability.<sup>4</sup>

There is no place in an elementary or high school curricula where creative dramatics could not be integrated. Yet the use of creative dramatics as an educational device would appear to be rather haphazard. Bertram's study revealed 10 states where creative dramatics was not used at all and 10 more where the application was quite small.<sup>5</sup> Ward supplies the answer to this problem when she says:

Aside from teachers of kindergarten, however, only a small proportion of classroom teachers are making any considerable use of it. Most of them have not been trained in creative dramatics, and those who are trained have no supervisor to encourage them to take time in their school program for this creative work.<sup>6</sup>

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<sup>1</sup> Miller, op. cit., p. 27.

<sup>2</sup> Ward, op. cit., p. 253.

<sup>3</sup> Viola, op. cit., p. 142.

<sup>4</sup> Shields, op. cit., p. 44.

<sup>5</sup> Bertram, op. cit., p. 515.

<sup>6</sup> Ward, op. cit., p. 286.

"All playmaking is recreational," states Ward.<sup>1</sup> With respect to children's activities she feels that the fun and friendliness engendered in a summer camp or summer recreation program provide an ideal setting for creative dramatics.<sup>2</sup> Siks says, "Because creative dramatics is fun and holds such a high appeal for children, it has found its way into many leisure time programs for children."<sup>3</sup>

Camps and summer recreation programs make use of three related disciplines. Ward lists these as (1) recreation, where the emphasis is placed on activities which provide wholesome fun and satisfaction; (2) social group work with the emphasis on personal development and social growth; and (3) creative education.<sup>4</sup> Easily adapted to this philosophy is creative dramatics which endeavors to enrich the child's experiences with spontaneous experiences within a social group.

Ward indicates that in these situations the recreational value of dramatics should be stressed more than the educational value found in the school setting.<sup>5</sup> Siks notes that much of the material used in school programs is easily adapted to the leisure time programs.<sup>6</sup>

The loose structure of the creative dramatics group is especially desirable for the summer recreation programs where the turnover of participators is large and where attendance is irregular. Ward says, "These playground dramatizations should not entail any real work except as the children's absorption leads them to work intensively."<sup>7</sup> For younger children she suggests that

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<sup>1</sup> Ibid., p. 214.

<sup>2</sup> Ward, op. cit., p. 218.

<sup>3</sup> Siks, op. cit., p. 399.

<sup>4</sup> Ward, op. cit., p. 220.

<sup>5</sup> Ibid., p. 219.

<sup>6</sup> Siks, op. cit., p. 348.

<sup>7</sup> Ward, op. cit., p. 215.

dramatic play be inspired by taking excursions to the beach or to the zoo or going on a hike where the sounds and movements of Nature can be observed. Nursery rhymes and story telling can be utilized. The activities can include pantomime, charades, and dramatic play. For older children, she feels that story dramatizations are more rewarding if the season can be ended with a play festival. Each playground could contribute a creative play. Where play festivals are held, the use of a judge would be valuable. This individual could meet with the leaders to help them evaluate the work and offer suggestions for improvement.<sup>1</sup>

In 1941 Lease used creative dramatics in play centers in a Seattle, Washington, housing settlement. Soon her program grew into a year-long program and became the foundation for the University of Washington Creative Dramatics Department.<sup>2</sup> Siks reports the addition of creative dramatics to the programs of the Girl Scouts, Cub Scouts and Camp Fire Girls.<sup>3</sup> Martin reports the use of creative dramatics in Girl Scout programs at Memphis, Tennessee, Charleston, West Virginia, Dayton, Ohio, and St. Joseph, Missouri.<sup>4</sup>

Martin says:

Creative dramatics is geared to the needs and desires of the individual children. By utilizing creative dramatics, the wise camp counselor may guide her campers in a creative approach to all camp life.<sup>5</sup>

White notes that creative dramatics may be correlated with all camp activities.<sup>6</sup>

Martin's thesis presented actual creative dramatic situations experienced by Girl Scouts at a Washington camp. She says:

<sup>1</sup> Ibid., p. 21h.

<sup>2</sup> Siks, op. cit., p. 109.

<sup>3</sup> Helen Martin, Creative Dramatics in Girl Scout Established Camps. Unpublished M. A. Thesis, University of Washington, 1952, p. 3.

<sup>4</sup> Ibid., p. 399.

<sup>5</sup> Ibid., p. 7.

<sup>6</sup> Allce White, Dramatic Cues for Girl Scout Leaders, p. 5.

The direct correlation of Girl Scouting and creative dramatics is very pointed. Both programs believe in developing the potentialities of the individual child to the fullest capacity through a wholesome, well-led group experience.<sup>1</sup>

Little has been written or said concerning creative dramatics for adults. Apparently this form of informal drama has not found much approval in adult groups. In a study of dramatic activities in twenty-three industrial recreation programs, Feidner found reference to only several musicals and revues as being in any way original.<sup>2</sup> Creative dramatics has become associated with children's activities, and the possibilities of recreational pantomime, original plays and story dramatizations have not entered into the adult world.

Ward says, "There are so many things that a handicapped child cannot do that his self-respect almost inevitably suffers."<sup>3</sup> This child is just as eager to express himself in some manner. He wants to be worthy of praise and recognition from his peers and from adults. He wants to belong to the group and feel that he has a contribution to make to that group.<sup>4</sup>

In defining play therapy, Axline says that play therapy is "based upon the fact that play is a child's natural medium of self-expression."<sup>5</sup> She defines two concepts in play therapy: non-directive and directive. In non-directive play therapy, the therapist leaves responsibility and direction to the child, who structures his own situation in any way he sees fit. In directive play therapy, the therapist assumes the responsibility for guidance and interpretation.<sup>6</sup> It is the latter which is of concern here.

<sup>1</sup> Martin, op. cit., p. 1.

<sup>2</sup> Edward Feidner, A Study of Dramatic Activities in Twenty-Three Industrial Recreation Programs. Unpublished M. A. Thesis, Ohio University, 1956.

<sup>3</sup> Ward, op. cit., p. 230.

<sup>4</sup> Loc. cit.

<sup>5</sup> Virginia Axline, Play Therapy, p. 9.

<sup>6</sup> Loc. cit.

In applying creative dramatics to therapy, Ward extends the area of handicapped to include the mentally, the physically, and the psychologically handicapped. In discussing the psychologically handicapped, she cites the timid child as the one who is perhaps helped the most by creative dramatics. The timid child sees himself in a particular way. This vision limits him as to what he does. He will always have to be encouraged to take on some new role and probably even to participate.<sup>1</sup>

Then there is the show-off, or exhibitionist. This child fails to get the attention and recognition he desires, so he resorts to any means he can think of to attain this status. This is the child who will accept any part and overplay it with one eye on the audience to see his effect. He has yet to learn to take his turn and in both major and minor roles. Since creative dramatics is designed to have full participation, the exhibitionist is soon going to have to realize the "art of sharing."<sup>2</sup>

Another is the child who lacks any sensitivity in being friendly with other people. He does not know how to win friends, and he does not know how to treat others. Since creative dramatics unfolds through the players' thoughts and actions, this child will be forced to direct his attention to the situation at hand.<sup>3</sup>

Finally, Ward cites the problem of the older child who, because of our social structure, often finds little opportunity to express and release his pent-up emotions satisfactorily. Little children show their feelings in their play, in temper tantrums and other outbursts. The older child, however, is

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<sup>1</sup> Ward, *op. cit.*, p. 244.

<sup>2</sup> *Ibid.*, p. 245.

<sup>3</sup> *Ibid.*, p. 246.

pressured into being well-behaved and keeping his emotions in check. So as they grow older, their feelings remain inside them unless they participate in drama and sports, or in some unacceptable behavior.<sup>1</sup>

Ward says, "Few physically handicapped children ever have a chance to be in a play."<sup>2</sup> However, she cites the example of an orthopedic room in a public school where the children made simple puppets and then presented a program where they recited the lines while their puppets acted them out.<sup>3</sup>

Research studies are showing that creative dramatics has become a valuable tool for some therapy being achieved in speech correction. The literature in this area is not numerous, yet the research studies that have been conducted indicate an area waiting to be explored further. In 1951 Barry discussed creative dramatics as being a useful activity in the elementary school to supplement the then present speech correction program. She believed creative dramatics had three values to contribute to the speech correction program. First, it aided in the correction of minor functional defects. Secondly, it was a motivating device to encourage children to want to overcome serious defects of speech. Finally, creative dramatics offered the possibilities of improving the speech of the entire school population.<sup>4</sup>

A year later Smith moved a step closer by attempting to show the many ways in which play therapy and speech correction were related. He suggested

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<sup>1</sup> Ibid., p. 247.

<sup>2</sup> Ibid., p. 231.

<sup>3</sup> Loc. cit.

<sup>4</sup> Dorothy O. Barry, Creative Dramatics, Its Relation to Speech Correction. Unpublished M. A. Thesis, University of Wisconsin, 1951.

that the speech correctionist recommend patients who were psychologically maladjusted and who were in substantial contact with reality, for treatment in play therapy. He did not recommend play therapy for the deaf and hard of hearing. He further suggested the use of play therapy as a method of diagnosis and a means of preparing the child for speech therapy sessions.<sup>1</sup>

One of the pioneers for creative dramatics and speech correction was the Speech Clinic at the University of Pittsburg. Early in 1952 creative dramatics classes were established at the university as part of the teacher training program. This university has also been the scene of some of the experimental studies in this field.

Among the first to do experimental work were McWilliams<sup>2</sup> and Ruggieri,<sup>3</sup> studying articulation skills of kindergartners. Blank carried out a study designed to evaluate the effectiveness of creative dramatics in developing voice, vocabulary, and personality in the primary grades and to explore the contributions of this dramatic method to the personality.<sup>4</sup>

Ludwig studied the effect of creative dramatics upon the articulation skills of kindergartners. She used a group of stories containing a great deal of emphasis on one sound. In the playing of the story, she attempted to use Van Riper's four steps in ear training. Listening for the sound and producing the sounds were part of the game.<sup>5</sup>

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<sup>1</sup> Samuel Smith, Play Techniques: Their Relationship to Speech Correction. Unpublished M. A. Thesis, Kent State University, 1952.

<sup>2</sup> Betty McWilliams, The Effect of Speech Improvement Activities Upon the Consonant Articulation of Kindergarten Children. Unpublished M. S. Thesis, University of Pittsburg, 1950.

<sup>3</sup> M. K. Ruggieri, The Effect of a Speech Improvement Project on Consonant Articulation in Four Pittsburg Kindergartens. Unpublished M. S. Thesis, University of Pittsburg, 1950.

<sup>4</sup> E. W. Blank, The Effectiveness of Creative Dramatics in Developing Voice, Vocabulary, and Personality in the Primary Grades. Unpublished Ph. D. Thesis, Denver University, 1953.

<sup>5</sup> Charlotte Ludwig, "The Effect of Creative Dramatic Activities Upon the Articulation Skills of Kindergarten Children". Unpublished M. S. Thesis, University of Pittsburg, 1955.

McIntyre used a study in an attempt to evaluate the therapeutic effect of group experience on articulation skills. Some children ages 10-14 at the Speech Clinic of the University of Pittsburg, receiving therapy for articulation disorders, participated in a six-week program of creative dramatics.<sup>1</sup>

Martin reviewed literature in the areas of drama, speech education, and speech correction in an effort to integrate creative dramatics and the speech improvement program. Her thesis suggests ways to employ creative dramatic techniques to their fullest extent in speech improvement programs.<sup>2</sup>

Ward summarized beautifully the argument for creative dramatics with children who are handicapped in body, mind and spirit:

The magic of make-believe needs to come in greater measure to them than to normal children. For one reason or another they are cut off from so many joys that normal children experience that all brightness and charm possible should be brought into their dramatic play.<sup>3</sup>

Moreno states, "Psychodrama puts the patient on a stage where he can work out his problems with the aid of a few therapeutic actors. It is a method of diagnosis as well as a method of treatment."<sup>4</sup> However, he goes on to add, "To analyze a patient. . .and to leave him to his own devices, is often not sufficient for adjustment and cure."<sup>5</sup> Psychodrama has become a framework for diagnosis and therapy, and to it Moreno adds training which will help to develop incomplete personalities to more complete and more satisfactory training.

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<sup>1</sup> Barbara McIntyre, The Effect of a Program of Creative Activities Upon the Consonant Articulation Skills of Adolescent and Pre-Adolescent Children With Speech Disorders. Unpublished Ph. D. Thesis, University of Pittsburg, 1957.

<sup>2</sup> Carolyn Martin, Creative Dramatics Techniques in the Elementary School Speech Improvement Program. Unpublished M. A. Thesis, University of Virginia, 1959.

<sup>3</sup> Ward, *op. cit.*, p. 251.

<sup>4</sup> J. L. Moreno, Psychodrama, Volume 1, p. 177.

<sup>5</sup> Ibid., p. 222.

Levy notes that while a particular psychodrama may be designed with diagnosis or therapy or training in mind, none of them will ever occur entirely in isolation.<sup>1</sup>

The diagnostic psychodrama is a research tool. Moreno discovered that spontaneity and creativity were observable facts and could be subjected to experiments and analysis.<sup>2</sup> During the days of the Theatre of Spontaneity, Moreno observed that private personalities performing on-the-spur-of-the-moment were open targets for analysis. The experimental setting portrayed inter-personal relations and social situations. Franz says, "The purpose was to bring out as accurately as possible processes going on within the subject and within his relationships to others."<sup>3</sup> These experiments led to the development of Moreno's Spontaneity Test, where the subject is placed into situations in which he has to produce various states of behavior. The subject may meet up with frustrating developments and changing situations to which the subject has to adapt.<sup>4</sup>

Another research tool was the development of a role test. Moreno says:

... 'the role test' would measure the role behavior of an individual, and thereby reveal the degree of differentiation a specific culture has obtained within an individual, and his interpretation of this culture. Just as the intelligence tests measure the mental age of an individual, the role test can measure his cultural age.<sup>5</sup>

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<sup>1</sup> Levy, *op. cit.*, p. 38.

<sup>2</sup> J. L. Moreno, "Theory of Spontaneity-Creativity," *Sociometry*, December, 1955, 18:363.

<sup>3</sup> J. G. Franz, "The Place of Psychodrama in Research," *Sociometry*, January, 1940, 3:50.

<sup>4</sup> J. L. Moreno, *Psychodrama*, Volume 1, p. 120.

<sup>5</sup> *Ibid.*, p. 162.

In applying Moreno's tools, Borden used the spontaneity test to explore the interrelations within and outside of an institution for delinquent girls.<sup>1</sup> Sullivan used standard situations to diagnose certain problems of children in a child guidance clinic.<sup>2</sup>

Moreno devised a method called "psychodramatic shock," which offered a research method for the study of the social atom in psychotics. This procedure involves using the warm-up process to return a patient to a psychotic state immediately upon his being released from one. The patient returns to this state when it is still most vivid to him and acts out everything as it happened before.<sup>3</sup>

Lassner found psychodrama helpful in prison work while diagnosing a new man's problems. When a prisoner first enters, he is quite receptive to suggestion to reveal information about himself. Psychodrama quickly analyzed the prisoner's problems so that his therapy could begin immediately.<sup>4</sup>

In working with couples having marital difficulties, Moreno found the techniques of soliloquy and spontaneous improvisation useful. Regarding spontaneous improvisation, Moreno says:

Here the subject tries to prevent his private character from interfering and from mixing with the fictitious character. The struggle, competition and eventual collaboration of the two, the private and the fictitious character, is visible in every portrayal.<sup>5</sup>

The techniques of psychodrama are also being applied to personality and behavior research. According to Mann, studies of role-playing can be grouped

<sup>1</sup> Ruth Borden, "The Use of Psychodrama in an Institution for Delinquent Girls," Sociometry, January, 1940, 3:89.

<sup>2</sup> Louise Sullivan, "Psychodrama in a Child Guidance Clinic," Group Psychotherapy, ed. by Moreno, p. 58.

<sup>3</sup> J. L. Moreno, "Psychodramatic Shock Therapy," Sociometry, January, 1939, 2:1.

<sup>4</sup> Rudolph Lassner, "Psychodrama in Prison," Group Psychotherapy, April, 1950, 3:90.

<sup>5</sup> J. L. Moreno, Psychodrama, Volume 1, p. 202.

according to whether they assess for a personality change or whether they perform as a method of producing personality and behavior change.<sup>1</sup>

Rosenberg used the procedures of psychodrama to conduct an analysis of ego involvement of both the actors and spectators.<sup>2</sup> Janis and King did a similar study to determine whether or not overt verbalization induced by role-playing facilitated opinion change.<sup>3</sup>

Harrow<sup>4</sup> and Jones and Peters<sup>5</sup> used the technique of role-playing to measure the change in behavior of schizophrenics. Sause noted change in behavior of a group of student teachers. Her study proposed that student teachers might use role-playing as a method to study their inter-personal relations with children.<sup>6</sup>

In a series of studies Stanton and Litwak used role-playing to determine inter-personal competence. Specifically, they tested to see whether behavior exhibited in role-playing was a standard for predicting real-life behavior.<sup>7</sup> In similar studies Stanton, Back and Litwak tested the reliability of role-playing in determining valid information in place of the survey interview.<sup>8</sup>

In regard to the use of psychodrama as a therapeutic tool, Moreno says:

The therapeutic theatre is a stage setting so constructed that people can live through and project, in an experimental situation,

<sup>1</sup> John Mann, "Experimental Evaluations of Role-Playing," Psychological Bulletin, May, 1956, 53:227.

<sup>2</sup> Pearl Rosenberg, An Experimental Analysis of Psychodrama. Unpublished Ph. D. Thesis, Harvard University, 1952.

<sup>3</sup> Irving Janis and Bert King, "The Influence of Role-Playing on Opinion Change," Journal of Abnormal and Social Psychology, January, 1954, 39:218.

<sup>4</sup> Gertrude Harrow, "Effects of Psychodramatic Group Therapy on Role Behavior of Schizophrenic Patients," Group Psychotherapy, 1951, 3:316-320.

<sup>5</sup> F. D. Jones and Henry Peters, "An Experimental Evaluation of Group Psychotherapy," Journal of Abnormal and Social Psychology, April, 1952, 47:345-353.

<sup>6</sup> Louise Sause, Role-Playing the Selected Relationship Problems of Student Teachers. Unpublished Ph. D. Thesis, Columbia University, 1954.

<sup>7</sup> Howard Stanton and Eugene Litwak, "Toward the Development of a Short Form Test of Interpersonal Competence," American Sociological Review, December, 1955.

<sup>8</sup> Howard Stanton, Kurt Back, and Eugene Litwak, "Role-Playing in Survey Research," The American Journal of Sociology, September, 1956, 62:172.

their own problems and actual lives, unhindered by the frozen patterns of daily living or the boundaries and resistances of ordinary existence.

The subject, in the therapeutic theatre, is placed at a distance from his daily life and milieu--a position which he is rarely able to achieve under every day circumstances. The theatre is an objective setting in which the subject can act out his problems or difficulties relatively free of the anxieties and pressures of the outside world.<sup>1</sup>

The therapy being achieved through the use of psychodrama has spread to include many institutions where the methods of group therapy may be applied effectively. These institutions include veterans' hospitals, mental hospitals, prisons and other corrective institutions. One of the oldest and most famous is the St. Elizabeth's Hospital in Washington, D. C., which has pioneered in the field of psychodrama and group therapy.

Not only does the "psychodramatic shock" method have diagnostic implications, but it also is designed to aid in therapy by replacing the patient's social atom.<sup>2</sup> Also working with psychotics, Barbato used several methods of play therapy at Fitzsimmons Hospital in Denver.<sup>3</sup> Rudhyar used sounds and rhythms with psychotics. She presented a method of having a dancer create as the patient directed him and accompanied him with words and sounds.<sup>4</sup> Herriott<sup>5</sup> and Parrish and Mitchell<sup>6</sup> used psychodrama in dealing with some of the problems of patients about to be discharged and returned to their homes. Most felt very insecure and frightened at returning to real-life situations. Acting out simple situations which they might encounter was part

<sup>1</sup> J. L. Moreno, "Psychodramatic Treatment of Marriage Problems," Sociometry, January, 1940, 3:1.

<sup>2</sup> J. L. Moreno, "Psychodramatic Shock Therapy," Sociometry, January, 1939, 2:5.

<sup>3</sup> Lewis Barbato, "Drama Therapy," Group Psychotherapy, ed. by Moreno, p. 396-398.

<sup>4</sup> Eya Rudhyar, "Methods of Sound and Movement as an Adjunct to Psychodrama" Group Psychotherapy, April-August, 1951, 4:94-99.

<sup>5</sup> Frances Herriott, "Some Uses of Psychodrama at St. Elizabeth's Hospital," Group Psychotherapy, ed. by Moreno, p. 292-295.

<sup>6</sup> Marguerite Parrish and Jack Mitchell, "Psychodrama in Pontiac State Hospital," Group Psychotherapy, April-August, 1951, 4:80-84.

of their therapy. Working in just the opposite phase, Fantel used psychodrama to help the relatives and friends be prepared to handle patients about to be released.<sup>1</sup> In still another instance Fantel reports working with patients being treated in an evacuation hospital. Suffering from war experiences, the patients acted out many of these experiences in detail.<sup>2</sup>

Shugart and Loomis used psychodrama with parents of schizophrenic children to help them understand and adjust to the child's illness.<sup>3</sup> Schneidmuhl experimented with several methods of play therapy with groups of schizophrenics but made no statistical evaluations.<sup>4</sup>

Corsini, reporting on psychodramatic therapy in prisons, feels that the therapist in a prison cannot succeed unless he understands the prisoner's mind, which is handicapped by fear and suspicion toward officers.<sup>5</sup> In order to establish psychodrama in this type of atmosphere, he feels that the therapist must proceed in a series of phases: (1) form a firm transference, of a therapeutic type, with several natural leaders; (2) form a core emphasizing common aims of helping themselves and others; and (3) add new members by the core.<sup>6</sup>

Moreno devised the technique of the auxiliary world to aid in the treatment of a case of dementia praecox.<sup>7</sup> He also used dream therapy in treating patients suffering from recurring dreams. This therapy engages the patient's enacting a dream rather than just telling it.<sup>8</sup>

<sup>1</sup> Ernest Fantel, "Report on Psychodramatic Therapy," Group Psychotherapy, April, 1950, 3:56.

<sup>2</sup> Ernest Fantel, "Psychodrama in an Evacuation Hospital," Group Psychotherapy, ed. by Moreno, p. 361.

<sup>3</sup> George Shugart and Earl Loomis, "Psychodrama with Parents of Hospitalized Schizophrenic Children," Group Psychotherapy, October, 1954, 7:118.

<sup>4</sup> Abraham Schneidmuhl, "Group Psychotherapy at the Spring Grove State Hospital," Group Psychotherapy, April-August, 1951, 4:45.

<sup>5</sup> Raymond Corsini, "The Method of Psychodrama in Prison," Group Psychotherapy, 1951, 3:322.

<sup>6</sup> Loc. cit.

<sup>7</sup> J. L. Moreno, Psychodrama, Volume 1, p. 220.

<sup>8</sup> J. L. Moreno, "Fragments from the Psychodrama of a Dream," Group Psychotherapy, March, 1951, 3:344.

As Moreno felt that diagnosis and therapy were not enough, he turned to a method of training which he refers to as spontaneity training. Frans says:

Spontaneity training consciously creates, first of all, simple situations and then graduates them toward greater complexity by the interpolation of resistances until the therapy situation is similar to the life situation. The subject is not only trained to meet difficult situations but is also trained to meet future life situations and social roles.<sup>1</sup>

Borden reports using psychodramatic methods in re-training along the lines of vocations and general social situations in an institution for delinquent girls.<sup>2</sup> Sarbin organized and carried out a program designed to introduce more adequate social responses in a state school for feeble-minded children.<sup>3</sup> Hagan and Kenworthy,<sup>4</sup> and Hagan and Wright,<sup>5</sup> and Moreno<sup>6</sup> report the use of psychodrama as a teaching device in training psychiatric social workers and hospital workers. Their main objective was to help the students achieve a desirable attitude toward all patients having a mental illness.

What has been said about psychodrama in therapy does apply to personality training. All of the therapy is geared to help the individual adjust to normal life once again. The particular emphasis on training is to help the individual cope with unwanted behavior when it recurs and to help the individual prepare for unexpected situations in the future.<sup>7</sup>

<sup>1</sup> Frans, op. cit., p. 81.

<sup>2</sup> Borden, op. cit., p. 86.

<sup>3</sup> Theodore Sarbin, "Spontaneity Training of the Feeble-Minded," Group Psychotherapy, ed. by Moreno, p. 390.

<sup>4</sup> Margaret Hagan and Marion Kenworthy, "The Use of Psychodrama as a Training Device for Professional Groups Working in the Field of Human Relations," Group Psychotherapy, April-August, 1951, 4:23-27.

<sup>5</sup> Margaret Hagan and Edith Wright, "Psychodramatic Techniques as a Teaching Device in an Accelerated Course for Workers with Neuropsychiatric Patients," Group Psychotherapy, ed. by Moreno, p. 384-388.

<sup>6</sup> Florence Moreno, "The Learning Process in Nurses' Training," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 19.

<sup>7</sup> J. L. Moreno, Psychodrama, Volume I, p. 130.

Moreno's concept of sociodrama as a method of dealing with the collective aspects of a culture led him to consider sociodrama as a research tool for anthropology and inter-cultural relations.<sup>1</sup> The underlying concept is that man is a role-player. Setting up a research program to study the concept of role, he theorized that experimental methods could be used to determine the roles which a particular culture has imposed upon the individual. From this research he devised his role test as a research tool.<sup>2</sup>

At his institute in New York City, Moreno has applied the sociodramatic procedures to study cultural inter-relations. Here he has found the socio-dramatic procedures to be especially suited to those cultures which exist in physical proximity and are in a continuous process of interaction. In this aspect sociodrama is not only valuable as a diagnostic instrument, but can at the same time provide a therapeutic effect between two cultures which have conflicting attitudes toward each other. The effect is a community catharsis.<sup>3</sup>

Goodspeed used a modified form of the role test in evaluating the use of sociodramatic techniques as a means of determining vocational choices of junior high students. She also was able to determine the realism of the enactments and to diagnose the vocational choices as being based on realistic or fantasy information.<sup>4</sup>

A modification of sociodrama is Moreno's living newspaper technique which he used in Vienna and again in his New York institute. It presented a technique

<sup>1</sup> *Ibid.*, p. 354.

<sup>2</sup> Florence Moreno and J. L. Moreno, "Role Test and Role Diagrams of Children," Group Psychotherapy, ed. by Moreno, 426.

<sup>3</sup> J. L. Moreno, Psychodrama, Volume 1, p. 356.

<sup>4</sup> Elizabeth Goodspeed, "Use of Psychodrama in the Vocational Guidance Program," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 94.

for spontaneous drama of rapidly changing social and cultural events. However, the popularity of this method died out in 1940.<sup>1</sup> Cook and Treglawny have presented an outline for using the living newspaper technique in teaching English and social studies. The development of the teaching unit proceeds from (1) choosing a topic of current interest and importance for the students, to (2) the action method of the sociodrama, then to (3) an evaluation and discussion by the entire group to reach the following objectives:

1. To help the student become aware of the many ramifications of a selected news topic.
2. To aid the student in detecting racial prejudices and discriminations: to help re-shape attitudes toward certain minority groups.
3. To give the student practices in differentiating fact from opinion and detecting faulty generalizations.
4. To actualize with the students, the various individual and group roles operative in the national and international scene.
5. To put to use in the classroom a real, dynamic, democratic method of learning.<sup>2</sup>

Another modification of sociodrama is the community sociodrama.

Hansen says, "Community sociodrama is founded on the conception that the problems of a group find better solutions for the group within the group rather than from without the group."<sup>3</sup> During the academic year of 1947-48, the School of Speech at the University of Denver experimented with a community sociodrama program. Community sociodrama was treated as a methodology which applied a combination of dramatic and discussion techniques to the solution of a problem of a group.<sup>4</sup> The procedures attempted to explore

<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 357.

<sup>2</sup> Marthanne Cook and James Treglawny, "Instructions to Teachers from a Unit 'An Intercultural Action Technique for the Secondary School'," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 94.

<sup>3</sup> Bert Hansen, "Sociodrama-A Methodology for Democratic Action," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 161.

<sup>4</sup> Ibid., p. 163.

the problem of a group and attempted to seek a solution based on the experiences of the group itself. The purpose was to give members of a group an opportunity to express themselves in open forum on current problems of concern to the group as well as concern to them as members of the group.

The growing emphasis on group dynamics in this country developed a modified concept of sociodrama. This concept defined the diagnosis, therapy and training of a group's problem as sociodrama, now often referred to as role-playing. The cultural conflicts of Moreno's concept evolved to the group's conflict centered around a common problem. Although the sociodramatic structure was designed toward the group problem, related individual problems would be experienced by the members of the group. As an example, Sherwin explains role-playing techniques that an adult discussion group could use in solving problems that they have with their children.<sup>1</sup>

Historically, World War II fostered an interest in sociodramatic procedures as possible diagnostic tools. Just prior to the war, some efforts had been made to objectify military maneuvers at the Command and Staff College at Ft. Leavenworth, Kansas. Attempts were made to make these maneuvers correspond to those which might arise in a real war. These performances actually laid some of the ground work for the sociodramatic performance tests used later by the Army Ground Forces.<sup>2</sup>

The German Army devised role-playing episodes in selecting future officers for the German Army.<sup>3</sup> Similar tests were used by the OSS Assessment

<sup>1</sup> May Sherwin, "Role-Playing in Discussion Groups," Parents Magazine, May, 1959, 34:119.

<sup>2</sup> Joseph Eaton, "Experiments in Testing for Leadership," American Journal of Sociology, May, 1947, 50:526.

<sup>3</sup> H. L. Ansbacher, "German Military Psychology," Psychology Bulletin, June, 1941, 38:378.

Board<sup>1</sup> and the British Army War Office Selective Board.<sup>2</sup> These tests were all constructed to analyze a candidate's performance under real-life conditions.

Another diagnostic method is the stress interview.<sup>3</sup> By this method candidates are observed in controlled life-like situations related to the requirements of the position for which the candidates are applying. However, the element of frustration is added to the situation to introduce the element of stress. Rubin reports the application of the stress method in role-playing situations as selection tests for certain civil service positions in Seattle, Washington. She points out that the validity and reliability of this method will depend on the following factors:

1. The performance situation chosen should be one that is directly relevant to the job applied for and the knowledge and experiences expected of the applicants.

2. The performance material given must also be pertinent to the job.

3. Technical actors must be able to maintain a basically constant character through all of the tests regardless of the approach each trainee makes to cope with the problems presented.<sup>4</sup>

A similar diagnostic procedure, but one in which stress is not deliberately induced, is the group interview method. Lang reports experiments in 1947 by the Washington State Personnel Board for the selection of personnel for public office.<sup>5</sup> The method applied here was similar to the methods applied by the armies for the leadership tests.

<sup>1</sup> Henry Murray and Donald MacKinnon, "Assessment of OSS Personnel," Journal of Consulting Psychology, March-April, 1946, 10:76.

<sup>2</sup> Eaton, op. cit., p. 527.

<sup>3</sup> G. L. Freeman, G. E. Hanson, E. T. Katzoff and J. H. Pathman, "The Stress Interview," Journal of Abnormal and Social Psychology, October, 1942, 37:127.

<sup>4</sup> Clara Rubin, "A Statement on the Practical Application of Role-Playing as a Selection Technique by the Seattle Civil Service Dept." Sociometry, Feb., 1951.

<sup>5</sup> Harold A. Lang, "A Statement on the Practical Applications of Role-Playing in the Group Interview Technique by the Washington State Personnel Board," Sociometry, February, 1951, 14:63.

Fantel reported the case of an institute for aptitude testing which served a clientele of industrial organizations. This institute used a battery of tests, psychometric and personality studies. He says, "Despite the thoroughness of these tests, there arise problems in industrial counseling that cannot be fully explained by these methods."<sup>1</sup> By applying role-playing techniques, the institute was able to diagnose further the sources of trouble which the other tests had not revealed.

Maier reports that one of the problems involved in inter-personal relationships is that individuals are unaware that there are personal weaknesses within their own relationships with others and that they are often at fault.<sup>2</sup> As a diagnostic tool, role-playing is capable of showing these weaknesses. Chapman refers to a young man attending his class in retail training. The young man wished to ask his boss for a raise. After discussing the matter, the class urged the young man to role-play the situation, using the approach that he had been planning. Soon the inadequacy and failure of his approach was apparent to the young man. In the following discussion, he was led by the instructor and the group members to assess his behavior. He had diagnosed his own weakness in inter-personal behavior.<sup>3</sup>

Basic to the therapeutic approach of role-playing is change in behavior reflected by a change in attitude. Maier says:

Training in human relations is a complex matter. One must have effective procedures to offer, and one must also motivate people to use the effective procedures that are available. The latter is the hardest, because it requires changes in established habits as well as changes in attitudes.<sup>4</sup>

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<sup>1</sup> Ernest Fantel, "Psychodrama in the Counseling of Industrial Personnel," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 197.

<sup>2</sup> Norman Maier, Principles of Human Relations, p. 91.

<sup>3</sup> Elwood Chapman, "Role-Playing in a Cooperative Retail Training Class," Occupations, February, 1951, 29:358.

<sup>4</sup> Maier, op. cit., p. vii.

A change in attitude is the key to effective training in human relations. For until attitudes are changed there can never be any fruitful change in behavior. Likewise, until there is a change in behavior, the training program will not have lasting results. According to Maier, the role-playing builds sensitivity toward the feelings of others. Through interaction, the individual observes the effect of his behavior on others. Often, as is the case, the individual has been insensitive to the reactions of others; these reactions have been misunderstood and misinterpreted. Role-playing can demonstrate that what one says and what one does often does not reflect his true feelings.<sup>1</sup>

Levy specified role-playing according to "whether it deals with practical problems of training an individual or group in a particular situation or whether it attempts to teach a theoretical concept which may lead to a generally applicable attitude of behavior."<sup>2</sup> Levy implies both a direct and indirect approach to behavior change. Role-playing in a training situation is concerned with changing the behavior directly. The theoretical role-playing attempts to change behavior indirectly through the teaching of principles and concepts about behavior.<sup>3</sup>

Role-playing as a training device for industry and government is gaining impetus. French reports role-playing methods being used in training foremen.<sup>4</sup> Liveright notes its use by organized labor for union leadership training.<sup>5</sup>

<sup>1</sup> Ibid., p. 92.

<sup>2</sup> Levy, op. cit., p. 40.

<sup>3</sup> Loc. cit.

<sup>4</sup> John E. P. French, "Role-Playing as a Method of Training Foremen," Group Psychotherapy, ed. by Moreno, p. 410.

<sup>5</sup> A. A. Liveright, "Role-Playing in Leadership Training," Personnel Journal, April, 1951, 29:414.

In 1945 Maier began a study in four large industries to improve supervision. The results of his study have been published in a comprehensive volume Principles of Human Relations.<sup>1</sup> Bavelas and Lewis used role-playing procedures to re-train ineffective leaders.<sup>2</sup> Speroff reports a modified type of role-playing called rotational role-playing. It presented an improvement over the usual job rotation plan for executive training.<sup>3</sup>

In writing about role-playing, Wolozin says, ". . . a teaching method which gives students actual practice in handling work situations and gives them a first hand understanding of the complexities of group relations."<sup>4</sup> Wolozin was speaking of the method as he applied it in his personnel administration course at New York University. He had in mind an educational concept involving learning principles and theories of behavior in a more realistic setting than the more formal lecture-textbook methods often employed.

Others are approaching this laboratory device which carries training into action. Schwebel's students in counselor training get an opportunity early in their training to carry out interviews with "clients."<sup>5</sup> Stripling, using role-playing in a course on administration of guidance programs, believes role-playing allows students to hear about and to observe clearly the dynamics

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<sup>1</sup> Norman Maier, Principles of Human Relations, New York: John Wiley and Sons, Inc., 1952.

<sup>2</sup> Alex Bavelas and Kurt Levin, "Training in Democratic Leadership," Journal of Abnormal and Social Psychology, January, 1942, 37:115.

<sup>3</sup> B. J. Speroff, "Rotational Role-Playing Used to Develop Executives," Personnel Journal, June, 1954, 33:49.

<sup>4</sup> Harold Wolozin, "Teaching Personnel Administration by Role-Playing," Personnel Journal, July-August, 1948, 27:107.

<sup>5</sup> Milton Schwebel, "Role-Playing in Counselor-Training," Personnel and Guidance Journal, December, 1953, 32:198.

of human relations.<sup>1</sup> Coleman studied experimentally the contribution of role-playing to the individual's social development and to his understanding of the behavior of others. Subjects were psychology students at Ohio State University.<sup>2</sup> Sociodrama is an integral part of the Basic Communication course at Denver University. Murray says, "The practices. . . are based upon the assumption that communication and inter-personal relations cannot be separated and that these matters should therefore be taught together."<sup>3</sup>

A group of Episcopalian ministers used role-playing methods to teach other ministers how to handle the everyday problems of running their churches.<sup>4</sup> Carter and Schryver report the use of role-playing by libraries to give staff members insight into the methods of meeting problem situations with the library clientele.<sup>5</sup> Short uses role-playing as an effective and rapid method for teaching adult Spanish classes.<sup>6</sup>

The public schools are finding role-playing adaptable to many situations within the school. Rosenblum suggests that role-playing can be used in extra-curricular activities as well as within all areas of the curriculum.<sup>7</sup> Cole helped fifth grade children learn how to handle rebuffs when they went to ask people to contribute to the paper drive.<sup>8</sup>

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<sup>1</sup> Robert Stripling, "Role-Playing in Guidance Training Programs," Teachers College Record, 1954, 55:425.

<sup>2</sup> William Coleman, "Role-Playing as an Instruction Aid," Journal of Educational Psychology, November, 1948, 39:429.

<sup>3</sup> Elwood Murray, "Sociodrama and Psychodrama in the College Basic Communication Course," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 134.

<sup>4</sup> "Dramatic Devices Teach Ministers Their Work," Life, May 19, 1958, 44:83.

<sup>5</sup> Mary Carter and Louise Schryver, "Human Relations--Best Public Relations," Library Journal, January 15, 1958, 83:129.

<sup>6</sup> Ruth Short, "Role-Playing in Adult Spanish Classes," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 145.

<sup>7</sup> Irving Roenblum, "Chalk Dust," High Points, May, 1960, 42:41.

<sup>8</sup> Natalie Cole, "Exploring Psychodrama at the Fifth Grade Level," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 55.

Boniface used role-playing with kindergartners. For example, one of the situations was concerned with learning what to do when a new student enrolled in the kindergarten. This role-playing had concrete results when a few weeks after the role-playing a new student entered the class, and the kindergartners asked whether they could do what they had played before.<sup>1</sup> Bricker reported using role-playing to present factual material in a home economics class.<sup>2</sup> Haas presents a compilation of many ideas and procedures which may be used in the classrooms.<sup>3</sup>

These three approaches to role-playing: diagnostic, therapeutic, and educational, never appear singly. Each contributes to the others. Basically, all three reflect the method's value to the problems of human relations.

Hansen says:

Sociodrama is in the process of being evolved. It has yet to demonstrate its value to many educators as a science or as an art. It may be that it is neither. It may be merely an effective way of helping people in groups explore and solve problems that confront and puzzle them as individuals.<sup>4</sup>

This section has shown how the adaptations of informal drama have been applied to such areas as education, recreation, diagnosis, therapy, and human relations. The next section will evaluate these adaptations of informal drama and their contributions to education and recreation, diagnosis, therapy, and human relations.

<sup>1</sup> Jencra Boniface, "Role-Playing in the Kindergarten," Grade Teacher, October, 1958, 76:31.

<sup>2</sup> June Bricker, "Pre-Natal Nutrition," Practical Home Economics, September, 1957, 3:63.

<sup>3</sup> Robert Haas, "Leaves from an Educator's Notebook Illustrating Action Applications in Several Forms of Production," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 95-113.

<sup>4</sup> Hansen, op. cit., p. 162.

## RESULTS OF APPLICATIONS OF THE ADAPTATIONS OF INFORMAL DRAMA

The underlying purpose of creative dramatics is to provide enrichment experiences as a part of the total development of the human personality. Shields speaks of the development of the child socially, emotionally, and intellectually.<sup>1</sup> Ward speaks for education when she says:

Most modern educationists. . .agree with John Dewey that education is not merely preparing a child for his future life. It is giving him the chance to live richly now in the belief that this is the best preparation for the future. They believe the whole child should be educated, not just his mind; that he should be developed to his highest potentialities both as an individual and as a social being; that he grows, not from having knowledge poured in by the teacher, but rather from participating in activities that challenge his deepest interest and highest powers.<sup>2</sup>

Spontaneous creativity, inherent in creative dramatics, provides a framework for this total development of the individual's personality.

One of the most valuable contributions of creative dramatics is that of providing a controlled emotional outlet for the participants. All children experience strong feelings, tensions and frustrations and desire an outlet for these feelings, tensions and frustrations. Many find their outlets in destructive and harmful situations.<sup>3</sup> Shields has found creative dramatics also provides for emotional control and balance.<sup>4</sup> Burger found creative dramatics important for the teen-ager who is struggling to become an individual. She states:

Becoming another character in a dramatic situation involves feeling deeply the emotions of someone else. Through this very use of the complex

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<sup>1</sup> Viola Shields, A Plan for Integrating Creative Dramatics in the Secondary School Program. Unpublished M. A. Thesis, p. 61.

<sup>2</sup> Winifred Ward, Playmaking with Children, p. 17.

<sup>3</sup> Ibid., p. 3.

<sup>4</sup> Shields, op. cit., p. 18.

emotional mechanism, a boy or girl may get a healthy release from his tensions. He will have 'played them out' through the emotional pattern of another individual.<sup>1</sup>

Related to the child's need to express his emotions is the fact that each child has individual differences and needs in his ability to communicate successfully. Creative dramatics provides for these individual differences and needs. Since dialogue and action are spontaneous, the student has learned to think quickly and to speak fluently, expressing his ideas clearly and effectively.<sup>2</sup> Crosby has found opportunities to develop genuine expression.<sup>3</sup> Creative dramatics removes social barriers to adolescent self-expression and stimulates the student's creative ability and clear thinking.<sup>4</sup>

The creative dramatics situation provides for the training of good speech habits and at the same time gives the teacher an opportunity to improve the speech of the students. Ward noted that as the students began to work with dialogue, they became aware of their speech and desired to improve it.<sup>5</sup> She also found that students who had more experience in creative dramatics had acquired a considerable degree of poise in speaking.<sup>6</sup> White noted that creative dramatics developed an interest in the intelligent use and control of the body and voice.<sup>7</sup> Burger found that experiences in body movement and actions resulted in the development of body coordination and good posture.<sup>8</sup>

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<sup>1</sup> Isabel Burger, Creative Play Acting, p. 6.

<sup>2</sup> Winifred Ward, Theatre for Children, p. 248.

<sup>3</sup> Muriel Crosby, "Values of Creative Dramatics," Recreation, November, 1956, 49:427.

<sup>4</sup> Shields, op. cit., p. 21.

<sup>5</sup> Winifred Ward, Playmaking With Children, p. 252.

<sup>6</sup> Ibid., p. 264.

<sup>7</sup> Alice White, Dramatic Cues for Girl Scout Leaders, p. 4.

<sup>8</sup> Burger, op. cit., p. 16.

Creative dramatics is "trying out life." This is done in a group situation which enables the child to observe other students' reactions to these situations. Ward found creative dramatics provided the children experiences in conflict situations which would help them to meet more readily the same situation in real life.<sup>1</sup> Crosby determined that the child was able to use past experiences in coping with new experiences.<sup>2</sup> Shields noted that creative dramatics was important in helping the student to fulfill his need for success and prestige in his life situations.<sup>3</sup>

Through observation, the children become aware of the cause and effect relationship of interaction and the problems of human relations. Because creative dramatics is a cooperative process, it emphasizes this aspect of human relations. Ward has found that this process has helped the students to become more sensitive to the thoughts and feelings of other.<sup>4</sup> Crosby noted that the child is provided the opportunity to identify himself and to relate to others, to understand why he acts as he does and to understand better the behavior of others.<sup>5</sup>

Creative dramatics results in improved attitudes. Shields noted growth in social attitudes.<sup>6</sup> Bertram's study found change in attitudes toward responsible use of leisure time activity and in attitude toward responsibilities as future adults.<sup>7</sup> Barry noted that creative dramatics aided in building good attitudes toward people and existing institutions in the child's environment.<sup>8</sup>

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<sup>1</sup> Ward, op. cit., p. 4.

<sup>2</sup> Crosby, op. cit., p. 427.

<sup>3</sup> Shields, op. cit., p. 25.

<sup>4</sup> Ward, op. cit., p. 8.

<sup>5</sup> Crosby, op. cit., p. 6.

<sup>6</sup> Shields, op. cit., p. 16.

<sup>7</sup> Jean Bertram, "Creative Dramatics in the School," Elementary English, December, 1958, 35:517.

<sup>8</sup> Barry, loc. cit.

Creative dramatics can also be used by educators as a learning tool for subject matter. Shields found creative dramatics made subject matter in formal classes more meaningful.<sup>1</sup> Wagner noted that creative dramatics provided strong motivation for learning.<sup>2</sup> Father Haffey called creative dramatics "learning that lasts." Interest in subject matter was broadened and the student's grasp of the subject was greater.<sup>3</sup> Miller found creative dramatics gave purpose to his students' work. It opened their eyes to other subjects and it trained them to be truly critical.<sup>4</sup> Finally, there is the esthetic value. Ward found creative dramatics an opportunity to promote growth in the enjoyment of good literature and a beginning for the appreciation for the drama.<sup>5</sup>

As an educational activity, Slavson summarizes the case for creative dramatics when he says:

The enrichment and strengthening of personality occurs through the use of the components that constitute it; and since impersonation, manual work, art, design, music, and group activity--all of which are involved in creative dramatics--are such components, its educative value becomes apparent at once.<sup>6</sup>

Whether in a classroom or in a recreation center, creative dramatics is always providing opportunities for diagnosis. Crosby noted that the student's individual needs could be observed.<sup>7</sup> Wagner found that the emotional adjustment of the child could be watched.<sup>8</sup>

<sup>1</sup> Shields, op. cit., p. 26.

<sup>2</sup> Guy Wagner, "What Schools are Doing," Education, January, 1960, 80:317.

<sup>3</sup> Father H. J. Haffey, "Dramatics in the High School," Catholic School Journal, December, 1958, 58:26.

<sup>4</sup> Irwin Miller, "Creative Dramatics in Britain," Elementary English, January, 1959, 36:72.

<sup>5</sup> Ward, op. cit., p. 9.

<sup>6</sup> Samuel Slavson, Creative Group Education, p. 113.

<sup>7</sup> Crosby, op. cit., p. 428.

<sup>8</sup> Wagner, op. cit., p. 317.

As a diagnostic tool in research, creative dramatics is showing some results in research studies in speech correction. However, the work in this area has been limited to only a few studies. These studies, which have been made, show encouraging results in the improvement of diction and personality development.

Blank, evaluating the effectiveness of creative dramatics in developing voice, vocabulary and personality in the primary grades, found that so far as the test used validly measured growth in development, the employment of creative dramatic methods tended to increase vocabulary development and personality better than did the normal school experiences.<sup>1</sup> While studying the effect of creative dramatics upon the articulation skills of kindergartners, Ludwig found that the experimental group made significantly greater improvement in consonant articulation than did the control group. Her study also revealed that creative dramatics was effective for auditory training.<sup>2</sup> McIntyre used creative dramatics in a study to evaluate the therapeutic effect of group experiences on articulation skills. Her findings indicated that the experimental group, which had participated in the creative dramatics program, showed a significant reduction in the number of consonant errors. The members of the control group did not show a significant change.<sup>3</sup>

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<sup>1</sup> Earl Blank, The Effectiveness of Creative Dramatics in Developing Voice, Vocabulary and Personality in the Primary Grades. Unpublished Ph. D. Thesis, Denver University, 1953.

<sup>2</sup> Charlotte Ludwig, The Effect of Creative Dramatic Activities Upon the Articulation Skills of Kindergarten Children. Unpublished M. S. Thesis, University of Pittsburg, 1957.

<sup>3</sup> Barbara McIntyre, The Effect of a Program of Creative Activities Upon the Consonant Articulation Skills of Adolescent and Pre-Adolescent Children With Speech Disorders. Unpublished Ph. D. Thesis, University of Pittsburg, 1957.

Therapy in creative dramatics appears all of the time. One of the most valuable assets of creative dramatics is that of a controlled emotional outlet for the participants. However, Ward has determined a particular group of children for whom creative dramatics is generally therapeutic. These are the mentally, physically, and psychologically handicapped. With the exception of speech correction, there are no research studies to indicate the complete effectiveness of creative dramatics with these groups of children. Ward probably speaks from experience when she writes of the value of creative dramatics to the handicapped child. Specifically, she has found the opportunities for finding expression, happiness, self-confidence, and success as the benefits of creative dramatic participation for these children.<sup>1</sup> Particularly, she has found the mentally handicapped as being a group of children who often can find more expression in creative dramatics than in any other situation.<sup>2</sup> Shaw, using creative dramatics in her classes for the educable mentally handicapped, found acting out real-life stories often helped these children to release some complicated feelings.<sup>3</sup> The results of creative dramatics in these situations depend on the leader's ability to understand the child's needs and provide the kind of creative dramatic environment in which he can fulfill these needs.

A particular kind of therapy is that derived by children who are less fortunate than others in not having within their environment an opportunity

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<sup>1</sup> Ward, *op. cit.*, p. 245.

<sup>2</sup> *Ibid.*, p. 232.

<sup>3</sup> Allyn Moss, "Tigers in the Class," Mademoiselle, January, 1956, 42:118.

to enjoy the more beautiful aspects of life. In studying creative dramatic performances of children from Hull House, Durland found that the happiness demonstrated by the Hull House children was worth the time spent on the project. She says, "This happiness was a deep-seated one coming from self-expression, from release in their present environment to a higher imaginative level."<sup>1</sup>

Some progress has been made in relating the therapeutic value of creative dramatics to speech correction. Barry observed that creative dramatics could be used as a motivating device to encourage children to want to overcome the more serious defects of speech and as a method for improving the speech of the general school population.<sup>2</sup>

McIntyre and McWilliams found that some children with speech disorders often need some form of psychotherapy. They state, "One of the goals of psychotherapy is to let the patient get the emotional poison out of his system by freely expressing his true feelings. This is available in creative dramatics."<sup>3</sup> The child with emotional difficulties can give vent to his feelings by creating a character. Since the situation is one of "play-acting," his behavior will not be criticized.

As a diagnostic tool, creative dramatics seems to function more readily as an integrated part of the educational setting and the therapeutic setting. In each case, as the children are playing, the leader or teacher has been able to diagnose the speech needs and the personality problems of the children

<sup>1</sup> Frances Durland, Creative Dramatics for Children, p. 133.

<sup>2</sup> Barry, loc. cit.

<sup>3</sup> Barbara McIntyre and Betty McWilliams, "Creative Dramatics in Speech Correction," Journal of Speech and Hearing Disorders, August, 1959, 24:275.

involved. The therapy derived from creative dramatics is generally implied as that of controlled emotional outlets for the children who participate. There are also indications that special programs in creative dramatics could have definite therapeutic benefits for the mentally, physically, and psychologically handicapped, but studies in this area appear to be limited to only the speech handicapped.

In applying the principles of psychodrama, Moreno devised a pattern process beginning with diagnosis of the problem, moving to a therapeutic treatment, and finally ending with the training of the patient to adequate adjustment to real-life situations. Moreno observed that a diagnostic session often began the therapeutic process. Likewise, as the therapeutic treatment progressed, training for the future was already happening.

In regarding psychodrama as a diagnostic tool, Moreno found the psychodramatic group to be the most suitable for reality testing. All of the situations were modeled after life itself and permitted a complete living out within them.<sup>1</sup> Using his spontaneity tests, Moreno probed spontaneity and creativity in two areas: inter-personal situations and in person-object relations.<sup>2</sup> In carrying out this spontaneity research, Moreno was able to determine various characteristics of spontaneity and creativity. Several types of spontaneity and creativity were also differentiated. Moreno says:

We are able to recognize the various phases and degrees of spontaneity as one continuous process and also that spontaneity does not operate in a vacuum but in relation to already structured phenomenon, cultural and social conserves.<sup>3</sup>

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<sup>1</sup> J. L. Moreno, "Some Misunderstandings in the Terminology of Group Psychotherapy and Psychodrama," Group Psychotherapy, April-August, 1951, 4:113.

<sup>2</sup> J. L. Moreno, "Theory of Spontaneity-Creativity," Sociometry, December, 1955, 18:370.

<sup>3</sup> Ibid., p. 364.

As Moreno explored further the concepts of spontaneity and creativity, he discovered another truth. He states, "We live simultaneously in different worlds, which communicate only at times, and even then incompletely. The psyche is not transparent. The full psychodrama of our interrelations does not emerge; it is buried in and between us."<sup>1</sup> Ultimately, Moreno devised numerous techniques which brought deeper levels of an individual's inter-personal world to expression.

In working with patients, psychiatrists employ many of these techniques to bring out the deeper aspects of an individual's inter-personal relationships. As the enactment of the situation unfolds, the patient reveals his problem to the psychiatrist. At the same time, the therapeutic effect of the psychodrama comes into being as the catharsis of the patient is reached. The diagnostic process leads into the therapeutic process.

As a research tool psychodramatic methods have had concrete results in testing for personality change and in assessing personality traits. The methods also had to be established as valid and reliable measuring tools. Moldowsky found that adequately trained judges could rate behavior in a highly consistent manner.<sup>2</sup> Stanton, Back and Litwak found role-playing to be shorter than most paper and pencil tests, easier to administer and just as effective in measuring.<sup>3</sup> Stanton and Litwak found that as a tool of survey research,

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<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 190.

<sup>2</sup> Stanley Moldowsky, "An Empirical Validation of a Rigidity Scale Against a Criterion of Rigidity in an Inter-personal Situation," Sociometry, May-August, 1951, 14:167.

<sup>3</sup> Howard Stanton, Kurt Back and Eugene Litwak, "Role-Playing in Survey Research," The American Journal of Sociology, September, 1956, 62:175.

role-playing could be (1) used with anyone, anywhere, (2) used by relatively untrained interviewers, (3) readily and systematically analyzed, and (4) could capture personality factors ordinarily available only after prolonged acquaintance.<sup>1</sup>

Several studies determined the reliability and validity of psychodramatic techniques in assessing personality traits. Borgatta determined that the kinds of behavior which an individual initiates and receives are about as consistent in role-playing situations as in "actual" behavior.<sup>2</sup> Stanton, Back and Litwak, studying the effect of role-playing situations, provide the investigator with some powerful insights in at least four areas: stress behavior, context of responses, perception of others' roles, and personality variables.<sup>3</sup>

Considerable use of psychodramatic techniques have been used in establishing studies of personality change. These changes were often concerned with attitudes and behavior. Moldowsky found that even in spontaneity testing, specific past experiences modified the behavior.<sup>4</sup> Stanton and Litwak verified that if behavior within role-playing changed from one time to another, it could be assumed that the "real-life" behavior changed also.<sup>5</sup> Sause found that the student teachers who engaged in the role-playing situations gave increased understanding of their problems with the children.<sup>6</sup>

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<sup>1</sup> Howard Stanton and Eugene Litwak, "Toward the Development of a Short Form Test of Inter-Personal Competence," American Sociological Review, December, 1955, 20:673.

<sup>2</sup> Edgar Borgatta, "Analysis of Social Interaction: Actual, Role-Playing, and Projective," Journal of Abnormal and Social Psychology, November, 1955, 51:397.

<sup>3</sup> Stanton, Back and Litwak, op. cit., p. 176.

<sup>4</sup> Moldowsky, op. cit., p. 167.

<sup>5</sup> Stanton and Litwak, op. cit., p. 673.

<sup>6</sup> Louise Sause, Role-Playing the Selected Relationship Problems of Student Teachers. Unpublished Ph. D. Thesis, p. 46.

Studies by Rosenberg<sup>1</sup> and Janis and King<sup>2</sup> concerning ego involvement found changes in attitudes of role-players. Rosenberg's study also revealed that the role-players tended to be the most productive in the discussion after role-playing, to have certain emotional biases of judgment and perception, and a tendency to support their own actions.<sup>3</sup>

While the above studies have been carried out with subjects of fairly normal behavior, several studies with schizophrenics have shown some change in personality and behavior. Harrow found the following areas of behavior to be most affected:

1. Four areas of interaction which included social techniques, ability to enter into relationships and develop them, more 'mature' choice of social relationships, and the ability to share feelings.

2. Changes in reality orientation and in the ability to perceive simultaneously more than one aspect of the same situation and to adapt the behavior accordingly.

3. More emotional control and the development of mechanisms to avoid aggressive expression.<sup>4</sup>

Jones and Peters found noticeable changes in a group of schizophrenics by using established personality measurements and role-playing.<sup>5</sup>

Studies, although limited in scope, have explored personality changes with some success in the area of speech correction. Pollaczek and Homefield, while studying the effect of masks on a group of stutterers in an exploratory experiment, observed that the use of the masks made the adoption of role-

<sup>1</sup> Pearl Rosenberg, An Experimental Analysis of Psychodrama. Unpubl'shed Ph. D. Thesis, Harvard University, 1952.

<sup>2</sup> Irving Janis and Bert King, "The Influence of Role-Playing on Opinion Change," Journal of Abnormal and Social Psychology, January, 1954, 49:211.

<sup>3</sup> Rosenberg, op. cit., p. 140.

<sup>4</sup> Gertrude Harrow, "Effects of Psychodramatic Group Therapy on Role Behavior of Schizophrenic Patients," Group Psychotherapy, 1951, 3:316.

<sup>5</sup> Francis Jones and Henry Peters, "An Experimental Evaluation of Group Psychotherapy," Journal of Abnormal and Social Psychology, April, 1952, 47:316.

playing easier and more rapid for the children and the director. They also felt that there had been some improvement in speech when the children were not engaged in role-playing and some improvement in the classroom behavior.<sup>1</sup> Sparks found psychodramatic techniques to provide an effective carry-over between the clinic and the outside world. He also found these techniques to be diagnostic aids in disclosing personality traits not easily uncovered by other methods.<sup>2</sup>

Most of these studies indicate that as a research tool psychodramatic techniques are effective in measuring personality change and assessing patterns which are not readily observed on other measurement tests or in face to face contact. They also indicate a value to sociological research and in research concerned with the mentally and physically handicapped.

Regarding psychodrama as a therapeutic method, Moreno says, "Historically, psychodrama represents the chief turning point away from the treatment of the individual in isolation, to the treatment in groups, from the treatment of the individual by verbal methods to the treatment by action methods."<sup>3</sup> As a method of psychiatric treatment, psychodrama exhibits three major changes over other methods. The position of the psychiatrist has changed to that of one of the many auxiliary egos. The psychoanalytic couch has changed into a stage. Finally, the process of psychoanalysis has become an action process in psychodrama.

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<sup>1</sup> Penelope Pollaczek and Harold Homefield, "Use of Masks as an Adjunct to Role-Playing," Mental Hygiene, 1954, 38:303.

<sup>2</sup> Robert Sparks, Psychodrama as a Clinical Technique in Speech Correction. Unpublished M. A. Thesis, Stanford University, 1949.

<sup>3</sup> J. L. Moreno, Psychodrama, Volume 1, p. 10.

There are several advantages to this method. Psychodrama treats maladjustments of a group of people at one time if necessary. In contrast to other psychiatric treatment, psychodrama reaches the others who may be involved in a patient's conflict. Finally, there is no limit to the number of people who may participate in a situation.<sup>1</sup> Another distinct advantage is that therapy may be started immediately without the long process of waiting for the establishment of rapport with the patient.<sup>2</sup>

Levy indicates that therapeutic psychodrama is particularly directed toward the correction of functional disorders of non-semantic origin and to anticipating and preventing potential psychiatric and sociatric difficulties.<sup>3</sup> Moreno emphasized the importance of preventing potential difficulties while working with a couple who were having marital troubles. The symptoms for a more severe illness were present in the husband, but by employing some of the techniques of psychodramatic therapy, Moreno was able to help the husband adjust to his problems of inter-personal relationships with his wife and business associates.<sup>4</sup>

In treating more severe cases, complex techniques were devised and used. These techniques are proving valuable in reaching some patients who are unable to communicate at the verbal level. In working with psychotic patients, Moreno found his "psychodramatic shock" technique to be more satisfactory than other

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<sup>1</sup> Ernest Fantel, "Psychodrama in an Evacuation Hospital," Group Psychotherapy, ed. by Moreno, p. 366.

<sup>2</sup> Louise Sullivan, "Psychodrama in a Child Guidance Clinic," Group Psychotherapy, ed. by Moreno, p. 58.

<sup>3</sup> Ronald Levy, "Psychodrama and the Philosophy of Cultural Education," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 39.

<sup>4</sup> J. L. Moreno, "Psychodramatic Treatment of Marriage Problems," Sociometry, January, 1940, 3:1-23.

methods such as hypnosis, which often put the patient to sleep, and insulin, which often left the patient in a coma. Moreno says, "Psychodramatic shock is the only method which shakes the patient so deeply that the lost psychotic world is reformed before our eyes."<sup>1</sup> Rudhyar obtained results in getting responses from psychotics by using exercises, dance, rhythms, and percussion instruments in the warming-up process.<sup>2</sup>

Fantel found psychodramatic methods of breaking amnesia far superior to any technique on the verbal level. By setting up a psychodramatic situation, he found the patient able to remember a continuity of events which otherwise seemed to have passed completely out of the patient's mind.<sup>3</sup>

Enneis found hypnodrama especially valuable in dealing with conversion hysteria and psychopathic states and some success with schizoid personalities. He learned that memory for action taking place under hypnosis was greater. The patient was also able to realize roles that he had previously denied himself.<sup>4</sup> Schneidmuhl, using psychodramatic methods with schizophrenics, noted a marked effect upon the affective disorders, particularly of the manic type.<sup>5</sup>

Psychodramatic techniques can also be employed to help individuals find insight and understanding to their problems. Often these individuals need that situation where they can express themselves. Sullivan found psychodramatic

<sup>1</sup> J. L. Moreno, "Psychodramatic Shock Therapy," Secrecy, January, 1939, ?:7.

<sup>2</sup> Rya Rudhyar, "Methods of Sound and Movement as an Adjunct to Psychodrama," Group Psychotherapy, April-August, 1951, 4:94.

<sup>3</sup> Fantel, op. cit., p. 365.

<sup>4</sup> James Enneis, "The Hypnodramatic Technique," Group Psychotherapy, April, 1950, 3:53.

<sup>5</sup> Abraham Schneidmuhl, "Group Psychotherapy Program at the Spring Grove State Hospital," Group Psychotherapy, April-August, 1951, 4:46.

therapy advantageous to therapy for children, because the dramatic play directed the child's activity to a more normal and outward channel. She says:

Dramatic play that is motivated by neurotic thinking can be directed so that it will lead to a solution of the emotional problems through encouraging wholesome play activities which, at the same time, are socially acceptable to the group in which the child has to live.<sup>1</sup>

Farrish and Mitchell found they had helped their patients by (1) re-socializing them in a friendly, accepting group, (2) establishing inter-personal relationships, (3) satisfying emotional needs and diminishing anxiety, (4) building up the ego, and (5) developing emotional and intellectual self-awareness through reality testing experiences on and off the stage.<sup>2</sup> In working with patients about to be released from the hospital, Fantel found patients gaining insight into whether they were ready to go home.<sup>3</sup> Lassner, interviewing prisoners who had participated in psychodramatic situations, found many who indicated that they had gained new insight into some of their inter-personal problems within the prison.<sup>4</sup>

Psychodrama, employing the many techniques devised by Moreno, is being used in many therapeutic situations throughout the country. Of particular value to this method is the fact that while the therapy is going on for the patient, the other members of the patient's inter-personal relationships may be treated also. As an adjunct to the therapy, a method of spontaneity training is employed through which the patient is trained to adjust to the real-life situation as he will meet it after he leaves the therapeutic situation. The basis for this training is Moreno's theory of spontaneity training. Through a series of situations, the therapeutic situation becomes so similar to the

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<sup>1</sup> Sullivan, op. cit., p. 59.

<sup>2</sup> Marguerite Farrish and Jack Mitchell. "Psychodrama in Pontiac State Hospital," Group Psychotherapy, April-August, 1951, 4:80.

<sup>3</sup> Ernest Fantel, "Report on Psychodramatic Therapy," Group Psychotherapy, April, 1950, 3:55.

<sup>4</sup> Rudolph Lassner, "Psychodrama in Prison," Group Psychotherapy, April, 1950, 3:91.

real-life situation, that the patient transfers the training into real life.

Levy says:

There is an attempt to produce in the individual or group self-integration so that effective action is free to take place and adjustment to problems of living is successfully brought about. It attempts to anticipate those situations which may produce maladjustments and to help subjects be better prepared to meet.<sup>1</sup>

Moreno states, "The task of the spontaneity learner is to prepare himself for easy transfer and at the same time learn how to integrate it with disciplined action; how to meet the proper balance between the two extremes."<sup>2</sup> Those institutions which apply psychodramatic techniques as therapy for their patients include as a part of the therapy psychodramatic training.

Spontaneity training is also being used effectively in other situations. The purpose of the training has generally been for changing attitudes and gaining insight into personal problems. Shugart and Loomis found spontaneity training to be effective in changing the attitudes of parents of schizophrenic children. They were able to direct the parent's attention toward thinking in terms of the healthy child.<sup>3</sup> The parents also began to be concerned with problems in handling the children when they returned home. Changes in the parent's attitudes were also noticeable in the individual casework sessions held later.<sup>4</sup>

Sarbin carried out a program of social re-education of feeble-minded youngsters in a corrective institution. Although no attempt was made to introduce

<sup>1</sup> Levy, *op. cit.*, p. 39.

<sup>2</sup> J. L. Moreno, "The Spontaneity Theory of Learning," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 5.

<sup>3</sup> George Shugart and Earl Loomis, "Psychodrama with Parents of Hospitalized Schizophrenic Children," Group Psychotherapy, Oct., 1954, 7:121.

<sup>4</sup> Ibid., p. 122.

controls and refine experimental procedures, he was convinced such methods would reduce institutional populations. His observations at the institution suggested that morons could be stimulated to react intelligently to social situations through the use of psychodramatic and spontaneity training methods.<sup>1</sup>

Fantel, working with relatives of patients about to be released from a psychiatric hospital, reported results in helping the relatives to gain insight into the nature of the illness and the problems to be met at home.<sup>2</sup> In using training methods in training hospital workers, Hagan and Wright found psychodrama seemed to give the students insight for their practical work with patients in the wards of the hospital.<sup>3</sup> Moreno found psychodramatic training methods helped the students to plan action effectively and often on the spur of the moment. The students learned to anticipate the consequences of their actions. Finally, they learned how to handle the problems of the patients which might be in conflict with their own values.<sup>4</sup>

The importance of spontaneity training cannot be under-estimated. Therapeutic gains are of no value to the patient if he is returned to normal life situations and fails to adapt to the original events which were responsible for his illness.

Moreno formulated the concept of sociodrama as a method for working with the collective aspects of a group or culture. The process of diagnosis, therapy

<sup>1</sup> Theodore Sarbin, "Spontaneity Training of the Feeble-Minded," Group Psychotherapy, ed. by Moreno, p. 393.

<sup>2</sup> Ernest Fantel, *op. cit.*, p. 56.

<sup>3</sup> Margaret Hagan and Edith Wright, "Psychodramatic Techniques as a Teaching Device in an Accelerated Course for Workers With Neuropsychiatric Patients," Group Psychotherapy, ed. by Moreno, p. 388.

<sup>4</sup> Florence Moreno, "The Learning Process in Nurses' Training," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 26.

and training applied to sociodrama also. He found the sociodramatic procedures ideally suited for the study of cultural inter-relations, especially when the two cultures lived in proximity to each other and interacted daily.<sup>1</sup>

While studying the relationship of roles to a culture, Moreno verified that the perception of a role did not automatically mean the ability to enact it. Roles were not isolated but tended instead to form clusters.<sup>2</sup> Moreno's development of the role test enabled him to do further research in anthropology and inter-cultural relationships. Concerning the role test, he says, "Perhaps no test shows as much promise as a 'role' test because of the close interaction of the role process with personality formation, on the one hand, and the cultural context of the situation, on the other hand."<sup>3</sup>

Moreno also believed that sociodramatic procedures offered new approaches to anthropological research. The sociodramatic situation brought forth more information concerning a culture than did the usual verbal interview. A vast territory was covered quickly. Sociodrama brought out the authenticity of the situation. The technique adapted itself to teamwork by several researchers. Finally, the situation could be reproduced for further verification.<sup>4</sup>

In recent years sociodramatic procedures have been applied as a method for assessing an individual's qualities for certain specified situations. Levy refers to this method as one where "individuals and groups may be analyzed with respect to their potentialities for some type of future action."<sup>5</sup> This is done

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<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 355.

<sup>2</sup> Florence Moreno and J. L. Moreno, "Role Tests and Role Diagrams of Children," Group Psychotherapy, ed., by Moreno, p. 440.

<sup>3</sup> Ibid., p. 427.

<sup>4</sup> Joseph Bram, "An Application of Psychodrama to Research in Social Anthropology," Group Psychotherapy, October, 1954, 7:145.

<sup>5</sup> Levy, op. cit., p. 38.

by setting up the anticipated situation with the required degree of realism and letting the individual or group "play" their way into it.<sup>1</sup>

The use of sociodramatic techniques as a measurement for personnel selection began in World War II by the various armies in their efforts to find leaders. The method applied in these situations was a role test in which a number of subjects unacquainted with each other were placed into a situation which they had to meet in common.<sup>2</sup> However, no studies of the reliability and validity of these measures were made. It was found by the psychologists that there seemed to be no agreement on a criterion for judging "leadership." The general opinion among the army psychologists was that there was more to picking a leader than paper and pencil tests and personal interviews revealed. Hence, sociodramatic techniques seemed to be valuable in that they portrayed personality traits that did not appear on the other measurements.<sup>3</sup> Ansbacher noted that the German armies abandoned intelligence tests in favor of tests of a serious nature which were in rapport with daily life.<sup>4</sup> Eaton found that all of these tests, though not experimentally verified, did begin to give encouragement to the fact that sociodramatic tests, combined with sociometric ratings, could be developed to achieve a valid separation of upper and lower deciles or quartiles of persons most likely to succeed or fail as leaders in specified groups.<sup>5</sup>

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<sup>1</sup> Loc. cit.

<sup>2</sup> J. L. Moreno, Psychodrama, Volume 1, p. 158.

<sup>3</sup> Joseph Eaton, "Experiments in Testing for Leadership," American Journal of Sociology, May, 1947, 52:523.

<sup>4</sup> H. L. Ansbacher, "German Military Psychology," Psychology Bulletin, June, 1941, 38:379.

<sup>5</sup> Eaton, op. cit., p. 534.

Several types of role tests are being widely applied by organizations which must screen candidates for positions dealing with inter-personal relationships. One of these tests is to place a number of subjects in a specific role independently and at different times opposite the same auxiliary ego.<sup>1</sup> The Seattle Civil Service Department found this method highly useful in determining qualities not discernible on written tests or in standard oral interviews. They found that role-playing particularly brought out the ability to cope quickly and forcefully with a stress situation. They also noted the ease in judging qualities of tact, ingenuity, resourcefulness, and the ability to get along with others.<sup>2</sup> The Washington State Personnel Board found approval in the group interview method. The observers noted this method less wearing and more fair to each candidate. This method also allowed them to spend the entire time listening and watching. They also felt that the candidate exhibited more of his true personality during the role-playing.<sup>3</sup>

Various methods of the role tests have been applied with research in social anthropology and inter-cultural studies. A new adaptation has been its application to personnel selection in positions of leadership and in positions where inter-personal relations with the public are necessary.

Role-playing and sociodrama best employ that principle of learning which is: learning through participation. As a laboratory technique, they are presenting concrete results in the classroom, in training and human relations programs, and in problem-solving groups.

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<sup>1</sup> J. L. Moreno, Psychodrama, Volume 1, p. 159.

<sup>2</sup> Clara Rubin, "A Statement of the Practical Application of Role-Playing as a Selection Technique by the Seattle Civil Service Department," Sociometry, February, 1951, 14:59.

<sup>3</sup> Harold Lang, "A Statement on the Practical Applications of Role-Playing in the Group Interview Technique by the Washington State Personnel Board," Sociometry, February, 1951, 14:66.

Seemingly, one of the most desirable attributes of role-playing and sociodrama is that groups are able to act out real-life situations and problems, which they presently face or may face in the future, in a play-like situation. In this way they test their own abilities in handling these situations. Stripling observed this factor in a guidance training program. An "irate father" came to the "school" to demand a "teacher's" release. One student acting as the counselor observed how he continued to aggravate the father's anger. He had not been able to handle the situation.<sup>1</sup> Schwebel found that the students were compelled to face reality.<sup>2</sup> Wolozin's students in a personnel administration course thought they were handling an actual case in their role-playing.<sup>3</sup> Role-playing gave the problems a reality and liveliness which could not have been obtained through mere classroom discussion.<sup>4</sup>

An important aspect of any role-playing or sociodramatic session is the discussion which follows the playing. If the drama is to be worthwhile, this discussion has to be objective and meaningful to the group. Several alternatives for handling the situation are considered and enacted. The group will learn to predict reactions to different kinds of approaches and situations. Ultimately, through the discussion, the group arrives at a decision as to the best way to handle the situation.<sup>5</sup>

While playing in and observing the situations, the individual becomes clearly aware of his own behavior and often the need to change his own

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<sup>1</sup> Robert Stripling, "Role-playing in Guidance Training Programs," Teachers College Record, 1954, 55:427.

<sup>2</sup> Milton Schwebel, "Role-Playing in Counselor Training," Personnel and Guidance Journal, December, 1953, 32:197.

<sup>3</sup> Harold Wolozin, "Teaching Personnel Administration by Role-Playing," Personnel Journal, July-August, 1948, 27:109.

<sup>4</sup> Stripling, op. cit., p. 429.

<sup>5</sup> June Bricker, "Pre-Natal Nutrition," Practical Home Economics, September, 1957, 3:106.

behavior. Boniface found role-playing to be useful in the public schools with children who were somewhat mixed-up in their feelings and needed to improve their attitudes and behavior. She helped the children to evaluate desirable behavior patterns and choose those patterns which would bring about better relations.<sup>1</sup> Often the individual is unaware that he needs to change his behavior pattern. Chapman noted a student who had "emotionally" exposed himself. He had been too "keyed up" and had aggravated the other's emotions also.<sup>2</sup> Schwebel determined that developing the habit of self-criticism and self-appraisal was an important step in an individual's inter-personal relations.<sup>3</sup> Through his studies in human relations, Maier has learned that unless there is a change in attitude, there will be no change in behavior.<sup>4</sup> Bavelas and Lewis, doing a study to re-train in-effective leaders, found desirable improvement after the leaders had changed their attitudes from autonomous leadership to democratic leadership.<sup>5</sup>

Role-playing gives the students the opportunity to hear about and to observe the dynamics of human relations. The individual develops a greater sensitivity and deeper insight into problems in the area of human relations. Bricker observed that the students had the opportunity to see how others felt about a situation.<sup>6</sup> French noted that the role-reversal technique enabled a student to see how another's actions would affect him.<sup>7</sup> Maier says,

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<sup>1</sup> Jenora Boniface, "Role-Playing in the Kindergarten," Grade Teacher, October, 1958, 76:30.

<sup>2</sup> Chapman, op. cit., p. 359.

<sup>3</sup> Schwebel, op. cit., p. 197.

<sup>4</sup> Norman Maier, Principles of Human Relations, p. 7.

<sup>5</sup> Alex Bavelas and Kurt Lewis, "Training in Democratic Leadership," Journal of Abnormal and Social Psychology, January, 1942, 37:118.

<sup>6</sup> Bricker, op. cit., p. 106.

<sup>7</sup> John R. F. French, "Role-Playing as a Method of Training Foremen," Group Psychotherapy, ed. by Moreno, p. 424.

"Words and actions communicate content and feelings, and the feelings that are communicated depend upon the attitude of the person who expresses the words and actions."<sup>1</sup> Soon members get an awareness that basic attitudes have a tendency to be the controlling factor in handling a given situation almost irrespective of the words used.<sup>2</sup>

Every session provides a therapeutic atmosphere, because the role-playing situation is not identical to the real-life situation. Twitchell-Allen noted that the player can give vent to his drives and emotions without the need for considering the consequences in the sense that he might in everyday living.<sup>3</sup> Some players, afraid of revealing behavior patterns they may not be aware of or do not understand, find less ego threat in trying out new patterns of behavior.<sup>4</sup> However, Sherwin has found that it is better to bring these feelings out into the open and learn to deal with them.<sup>5</sup> Spontaneous creativity demands catharsis, and by relieving tensions, the individual is better able to cope with the inter-personal relations of a situation.

Role-playing provides a laboratory technique where the individual can afford to make mistakes because of the constant supervision by the leader. Schwebel observed that none of the students playing as "clients" were affected personally by poor handling of inter-personal relations.<sup>6</sup> French

<sup>1</sup> Maier, op. cit., p. 4.

<sup>2</sup> Charley Broaded, "A Statement of the Practical Applications of Role-Playing as a Training Device," Sociometry, February, 1951, 14:69.

<sup>3</sup> Doris Twitchell-Allen, "Psychodrama in the Family," Group Psychotherapy, October, 1954, 7:161.

<sup>4</sup> French, op. cit., p. 424.

<sup>5</sup> May Sherwin, "Role-Playing as a Method of Training Foremen," Group Psychotherapy, ed. by Moreno, p. 424.

<sup>6</sup> Schwebel, op. cit., p. 196.

found that the trainer could coach immediately, correcting errors and reinforcing desired behavior.<sup>1</sup>

Another important advantage is the relationship of the group. Role-playing can bring more cohesiveness in a group. In a study made with psychology classes at Ohio State University, Coleman discovered that the role-playing sessions had changed a heterogeneous group into a homogeneous one.<sup>2</sup> Carter and Schryver noted that since effective role-playing required the participation of the whole group, role-playing exhibited the group process of learning.<sup>3</sup>

Finally, role-playing features the important step in transfer of training. French refers to this as "bridging the gap between talking about interpersonal relations and actually handling them."<sup>4</sup> Brunelle says, "Research indicates that there is considerable carry over from the training situations to real-life situations when role-playing is used."<sup>5</sup> It is this carry over that makes role-playing such a significant educational technique.

As in the case of creative dramatics, the therapeutic benefits of role-playing and sociodrama are often inherent in the educational and diagnostic settings. In acting out some of their problems, the individuals release their tensions and frustrations. In problem-solving, the groups are better able to evaluate their faults and to improve them by re-playing the situation. Specifically, Maier has found these situations allow the individual to develop skills in sensitivity and permissiveness.<sup>6</sup> Until there is a change of attitude,

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<sup>1</sup> French, op. cit., p. 421.

<sup>2</sup> William Coleman, "Role-Playing as an Instruction Aid," Journal of Educational Psychology, November, 1948, 38:432.

<sup>3</sup> Carter and Schryver, op. cit., p. 132.

<sup>4</sup> French, op. cit., p. 421.

<sup>5</sup> Peggy Brunelle, "Action Projects from Children's Literature: An Indirect Approach to Intercultural Relations in the Elementary Schools," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 49.

<sup>6</sup> Maier, op. cit., p. 94.

there can be no change in behavior. Here the therapeutic value of sociodrama and role-playing is that of providing an opportunity to allow the individual to change his attitudes so that he may change his behavior.<sup>1</sup>

In developing his concept of sociodrama, Moreno says:

Sociodrama deals with problems which, as we know, can neither be clarified nor treated in a secret chamber and by the seclusion of two. It needs all the eyes and all the ears of the community, its depth and breadth, in order that it may operate adequately. . .The effect is a community catharsis.<sup>2</sup>

Hansen found that the success of the community sociodrama experienced by the University of Denver was attributed to several factors:

1. Drama is a clear and easy method of transmission because the fact material operates on the level of concrete human illustration.

2. The indirect approach of drama allows the spectators to make their own inferences, the opposite of the more didactic methods of communication in which the speaker makes the inferences.

3. Drama can communicate almost anything and can be made attractive on many appreciation levels at the same time.

4. People, both urban and rural, are fundamentally "town-meeting people." They better enjoy and take part in discussion programs which are not characterized by polished, smooth, and highly professional performances given by experts.<sup>3</sup>

One of the adaptations of sociodrama was Moreno's living newspaper. He found that this technique gave the audience opportunities to experience in a living form the ways of cultural role-taking in various parts of the world.<sup>4</sup> Cook and Treglowny found that it made the study of news events a concrete and

<sup>1</sup> *Ibid.*, p. 96.

<sup>2</sup> J. L. Moreno, *Psychodrama*, Volume 1, p. 363.

<sup>3</sup> Bert Hansen, "Sociodrama—A Methodology for Democratic Action," *Psychodrama and Sociodrama in American Education*, ed. by Haas, p. 171.

<sup>4</sup> Moreno, *op. cit.*, p. 357.

vital thing rather than a dull repetition of distant events.<sup>1</sup>

Spontaneous creativity, as exhibited by all the adaptations of informal drama, may be the key to more effective inter-personal relationships. The results of its use in education, diagnosis, therapy and research indicate that this medium can provide for a better understanding of the inter-personal relationships of any individual in his real-life situations.

#### SUMMARY AND CONCLUSIONS

Informal drama embodies Dr. Moreno's philosophy that spontaneous creativity is the key to every individual's inter-personal relationships. Spontaneous creativity is inherent in everyone, although in varying degrees. A lack of spontaneous creativity leads to tensions and frustrations, which often become severe. Increased spontaneity leads to catharsis, or a release of these tensions.

The forms of informal drama which are being used today include creative dramatics, psychodrama, sociodrama, and role-playing. There are also various modifications of each of these. Each is characterized by spontaneous action, words and movement. The technique of playing another's role or one's own role is the vehicle for the action. Various aspects of each of these forms are found in educational settings, diagnostic settings and therapeutic settings.

Creative dramatics, concerned mainly with the realm of play and fantasy, is found generally in the classroom, in dramatics clubs and in recreational centers. It has been used sparingly as a research tool. Therapeutically,

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<sup>1</sup> Marthanne Cook and James Treglawny, "Instructions to Teachers from a Unit on Intercultural Action Techniques for the Secondary School," Psychodrama and Sociodrama in American Education, ed. by Haas, p. 93.

it provides for a controlled emotional outlet for the participants and has also been applied as a medium in which the physically, mentally, and psychologically handicapped may find expression.

Psychodrama manifests itself as a psychiatric medium. Founded by Dr. J. L. Moreno in Vienna, it has grown into a powerful medium for diagnosis and therapy and as a means of re-training the individual to adjust to real-life situations and to be prepared to handle the recurring events which had led to the illness. Because of the extreme seriousness and complexity of an individual's mental illness, Dr. Moreno devised many techniques which probed deeper into the individual's mind. Psychodramatic methods are being applied in mental hospitals, prisons and other corrective institutions, and in Moreno's therapeutic theatres in New York.

Sociodrama developed out of psychodrama and was considered by Moreno as a method for dealing with the problems of a culture. It provided a catharsis for cultures in conflict. It also provided a research tool for anthropological and inter-cultural studies. Gradually, sociodrama evolved into a medium in which any group, joined by a common problem, conflict, or perhaps interest, could find catharsis and training. A more modern-day terminology for sociodrama is role-playing. This term is generally applied to the acting out of a real-life situation by a group of individuals in an attempt to study, diagnose and improve human relations. Sociodrama and role-playing are being used in industry, education, civic and community organisations and has been a tool for personality research. Recently more scientific methods are being applied to the medium as a tool for personnel selection where leadership and pronounced inter-personal relationships are involved.

There can be no doubt that informal drama has established itself as an important aspect of American culture. However, there are some indications that these forms of informal drama have not been completely integrated into the American way of life. The extent to which creative dramatics is correlated into the educational curricula indicates several problems:

1. There are still some among us who do not understand what is creative dramatics, what are its goals, and how it is a part of the whole field of drama for children.
2. There is difficulty in getting teachers for creative dramatics.
3. We need additional courses in our colleges and universities to train teachers and supervisors.
4. We need a selling job in communities across the country.
5. We need increased flexibility in the curriculum.<sup>1</sup>

Many school situations have trained teachers, but often there is no supervisor to encourage the trained teacher, teach the untrained teacher, and correlate the creative dramatics program with the curriculum.<sup>2</sup>

Research studies in creative dramatics have been limited. Those that have been done indicate encouraging results and a need for more studies. This is especially true in the areas of the various handicapped children.

It would appear that in states where creative dramatics has been emphasized, many forms of informal drama are receiving attention. A good example is the state of Washington. A sound creative dramatics program is offered at the University of Washington. Many creative dramatics activities are included

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<sup>1</sup> Jean Bertram, "Creative Dramatics in the School," Elementary English, December, 1958, 35:516.

<sup>2</sup> Winifred Ward, Playmaking With Children, p. 276.

in the recreational programs and the community programs in the state.<sup>1</sup>

Adaptations of role-playing for personnel selection are being used by various state and city organizations.<sup>2,3</sup>

Much of what has been revealed about creative dramatics applies to role-playing in education. Teachers are unaware of its potentialities and of methods in initiating it. Studies are needed to determine in what courses role-playing might be useful, and what skills and amount of training directors must possess.<sup>4</sup>

Training programs frequently do not have lasting results because officials in top management positions expect supervisors at lower levels to practice an increasingly more considerate approach to employees without seeing that the supervisors in turn require the same consideration from the persons to whom they report. Training programs frequently fail also because they do not change basic attitudes.<sup>5</sup>

Psychodrama is for the psychiatrist, and not the classroom teacher or the playground leader. Its principles and procedures are fully established in many institutions throughout the country. Other institutions are experimenting with and initiating these techniques within their own programs. Specifically, what is lacking here is a knowledge by the general public of what psychodrama is all about.

<sup>1</sup> Geraldine Silks, Creative Dramatics.

<sup>2</sup> Clara Rubin, "A Statement on the Practical Application of Role-Playing as a Selection Technique by the Seattle Civil Service Department," Sociometry, February, 1951, 14:59-62.

<sup>3</sup> Harold Lang, "A Statement on the Practical Applications of Role-Playing in the Group Interview Technique by the Washington State Personnel Board," Sociometry, February, 1951, 14:63-68.

<sup>4</sup> William Coleman, "Role-Playing as an Instruction Aid," Journal of Educational Psychology, November, 1948, 39:427-435.

<sup>5</sup> Norman Maier, Principles of Human Relations, p. 2.

The future of informal drama may depend largely on what is done to educate the general public about its objectives and its value to the public. Some of the most effective orientation could be done by those who have worked with informal drama.

One of the main hindrances to more effective usage of creative dramatics and role-playing is the lack of trained leaders. Since creative dramatics and role-playing are frequently used in the classroom, the training of the classroom teacher would appear advisable. This training could be provided by the teacher training program. Some colleges and universities already offer separate courses entitled creative dramatics. Another method might be to integrate informal drama with the courses for teaching literature and social studies. An effective method of teaching the principles and methods of role-playing would be to use role-playing as a laboratory device with the student teacher-methods class program. Concurrent with the improvement of the training program is the need for research studies to determine the amount of training necessary for a good leader and the type of training that would be desirable.

The integration of informal drama into the elementary and secondary school curricula may need more defined procedures. It would appear that research studies are needed to determine just which courses are most suitable for informal drama. The value of informal drama to such exacting courses as mathematics and science may need to be defined experimentally. The value of informal drama as a method for presenting information in contrast to the conventional classroom procedures may need further study.

The integration of such a program into any school curricula to be effective will require the over-all supervision of at least one individual. While school districts are not prone or always able to hire additional staff members, an

alert school board could encourage an interested staff member both financially and with administrative support to undertake this work. Another method might be to join forces with the city and provide a supervisor who could manage a city-wide program.

It would seem that still more studies are needed to determine what exacting benefits may be derived from creative dramatics and role-playing therapeutically for the mentally, physically, and psychologically handicapped. Studies have not yet completely determined the extent to which attitude change is lasting when role-playing is used in training programs. Likewise, the extent to which training programs do change behavior permanently has not been completely determined.

Other media which should be explored to determine their effectiveness for informal drama are radio and television. Particularly, creative dramatics seems valuable to the children's television program. Operating on a principle similar to that of educational television, stations might be able to provide informal drama programs to smaller city recreation activities which often lack adequate staff. It may be that the most useful contribution of radio and television would be that of informing the public about informal drama in the manner of demonstrations.

This research study has in many ways developed into an exploratory study. More specifically, this author would like to study the effects of role-playing on the development of self-confidence in the players. This study has been fascinating and has convinced this author that the methods of informal drama could well be a powerful means of communication within the realm of inter-personal relations.

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SURVEY OF THE DEVELOPMENTS AND ADAPTATIONS  
OF INFORMAL DRAMA

by

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The purpose of this study was to survey the developments and adaptations of informal drama. Out of this research emerged an area of study, part in its infancy and part well-established, with a scope of unlimited possibilities.

Specifically, this study proposes to survey the developments and adaptations of the basic techniques of informal drama which have been made in education, recreation, research and therapy.

Informal drama is characterized as drama in which action, words and movements emerge spontaneously from the actors. The foundations of informal drama lie in Dr. J. L. Moreno's concepts of spontaneity and creativity. A warming-up process activates the individual's spontaneity which is the key to creativity. A lack of spontaneity leads to tensions and frustrations in the individual's inter-personal relations. Increased spontaneity leads to catharsis, or a release of these tensions.

The forms of informal drama are creative dramatics, psychodrama, sociodrama, and role-playing. Adaptations of each are used in the areas of education, recreation, research and therapy.

Creative dramatics is a play activity used in the classrooms and in recreation centers. It has been used sparingly as a research tool. Its therapeutic value is for all children who participate.

Psychodrama, originated by Dr. Moreno, is a psychiatric tool for working with the deep-seated inter-personal problems of an individual or a group of individuals with the same problem.

The techniques are individual centered. Many complex techniques have been devised for complex and severe problems. Psychodrama follows a pattern process of diagnosis, therapy, and training. Psychodramatic techniques are also being used for personality research.

Sociodrama evolved from psychodrama. It deals with the collective aspects

of a group or culture. It has been applied to research in social anthropology and inter-cultural relations. The concept has changed to include problems of common interest to any group.

Role-playing, often used synonymously with sociodrama, is a technique adapted to the acting out of real-life situations for the purpose of resolving conflicts in inter-personal relations. The techniques of role-playing are being used in education, in research and in human relations training programs. Since World War II it has been used as a tool for personnel selection.

Creative dramatics provides a controlled emotional outlet for all who participate. There are indications that it may be highly desirable for the mentally, physically and psychologically handicapped. Limited research studies in creative dramatics are encouraging for its usefulness to speech correction.

Psychodramatic techniques are being widely used in mental hospitals, veterans' hospitals, prisons, and other corrective institutions. Research studies have established the reliability and validity of the psychodramatic techniques as measurement instruments.

Sociodrama and role-playing are being successfully applied as a method for presenting information and as a laboratory method for practicing real-life situations. Role-playing has been adapted as a method for measuring qualities involved in personnel selection. Sociodrama is often used as a group process method for problem solving.

The methods of informal drama are established. Their success in the future will depend on more education of the general public as to their scope and potentiality. Informal drama presents a powerful medium for communication in inter-personal relations.