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MAJOR THESIS:

THE INFLUENCE OF STORY DRAMATIZATION
ON SEVENTH GRADERS' COMPREHENSION OF SHORT STORY CHARACTERIZATION
AND ON THEIR SELF-CONCEPT

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THE INFLUENCE OF STORY DRAMATIZATION
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by

John S. Rennie

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

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Abstract

The main purpose of this study was to determine the effect of the creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on student self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept. A pretest-posttest control group design was used with sixty grade seven students aged twelve to fourteen years. Two pretests were administered to the students--the Piers-Harris Children's Self-Concept Scale (CSCS) and an investigator developed test (the SCT). The SCT was designed to measure student understanding of personality characteristics in a short story. The students were placed into matched pairs according to their results on the two pretests. One member of each pair was then randomly assigned to the experimental group. The remaining students formed the comparison group. The experimental treatments lasted for three weeks with the experimental group participating in the story dramatization procedure and the comparison group writing individual scripts of a play. The CSCS and SCT were administered as posttests. The data obtained from the pre- and posttests were analyzed using matched group t tests and the Pearson product-moment correlation. The Pearson product-moment correlations were also used in a critical ratio test based on Fisher's z transformation procedure. Significance for all analyses was set at the .05 level. The results of the analyses were: 1. The story dramatization procedure significantly improved students' reading ability as measured by the SCT from the pre- to the posttest. 2. The comparison group's script writing procedure significantly improved students' reading

ability as measured by the SCT from the pre- to the posttest. 3. There was no significant difference between the two groups on the SCT posttest-- both groups had improved. 4. The story dramatization procedure did not significantly improve student self-concept as measured by the CSCS. 5. The comparison group's script writing procedure significantly improved student self-concept as measured by the CSCS. 6. In a posttest comparison, the comparison group had a significantly higher self-concept than did the experimental group. 7. No significant relationship was found between self-concept as measured by the CSCS and reading ability as measured by the SCT for either group. 8. Post hoc analyses showed that a significant relationship existed between self-concept as measured by the CSCS and reading ability as measured by the Stanford Diagnostic Reading Test (SDRT). 9. Post hoc analyses showed that school self-esteem did not change significantly in either group by the end of the study--even though self-concept had changed significantly for the comparison group. 10. The SCT was found to have very low validity coefficients (.225-.341) when compared to the SDRT. The low validity coefficients are probably due to the narrow definition of reading comprehension applied to the SCT. The results of this study support previous research which: a) indicates creative drama can help to improve reading ability; b) outlines a theoretical self-concept construct; and c) shows that a positive relationship exists between reading achievement and self-concept.

Chapter 1

PURPOSE AND SIGNIFICANCE OF THE STUDY

Purpose

The main purpose of this study was to determine the effect of a creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on student self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept.

The relationships between the three main variables of this study--creative drama, reading achievement, and self-concept--have long been hypothesized by educators. As far back as 1931, Anne Shumaker, in an editorial for the Progressive Education Association, pointed to the need for student play in schools and stated, "the school sees in play an invaluable opportunity to observe the child, to discover his possibilities, to learn how to provide an increasingly richer environment, one that will engage the child more fully in more play and better play" (p. 292). She also equated play with dramatics and stressed that teachers have to have confidence in their students' abilities to play and express themselves creatively. However, in order for teachers to be able to acquire this confidence, she stressed that it was necessary for progressive educators to devise research techniques to validate progressive techniques such as creative drama.

The ideas expressed by Shumaker in 1931 are still being expressed fifty years later. For example, the Ministry of Education in Ontario, in its 1981 Dramatic Arts curriculum guide stated:

There is much evidence to indicate that learning through drama is the primary learning mode of all human beings. While creating images and experiencing feelings, the child becomes involved in conceptualization and language. Many problems associated with learning disabilities may result from insufficient development in the affective domain. Drama activities serve to strengthen that development. (p. 8)

This position was also held by a joint committee of the National Council of Teachers of English and the Children's Theatre Association which stated in 1983 that drama could:

- *develop improved skills in reading, listening, speaking, and writing.
- *develop skill in thinking analytically, in acting decisively and responsibly.
- *increase and sustain the ability to concentrate and follow directions.
- *strengthen self-concept by cooperative interaction with others.
- *learn to make commitments and fulfill them.
- *learn to deal effectively with interracial, intercultural and multi-ethnic situations.
- *increase motivation to learn.
- *develop individual and group creativity. (pp. 370-371)

It is this development of the entire child with which schools should be concerned. Traditionally, the emphasis of development has been on the academic abilities of the child--the three Rs--and, to a lesser extent, the physical abilities of the child. More and more, however, schools

are becoming aware of the affective domain (emotional needs) of their students and are trying to teach children in all three areas--intellectual, physical, emotional. As Joan Sanoff (1971) pointed out, "It is essential that a program for young children be concerned with the way a child feels about himself. It has come to be recognized that the way a child perceives himself influences the way he will behave" (p. 1). It is the child's perception of himself which affects his attitude towards his school work. Therefore, it is the responsibility of the school to help promote a positive self-concept in each of its students. According to Vawter and Vancil (1980), "As children's self-concepts strengthen, they are more willing to confront school tasks" (p. 322).

Although these goals and benefits to be derived from creative drama are highly commendable, much the same problem exists now as it did in Shumaker's day--there is relatively little research to support the claims made for creative drama. One such study (Barragar, 1980) indicated that the use of an informal drama procedure significantly improved student self-esteem in groups of pre-adolescents. However, Barragar defined self-esteem in two ways--as a general self-concept as measured by the Piers-Harris Children's Self-Concept Scale (CSCS) and as the evaluative dimension of self-concept (self-esteem per se) as measured by the Coopersmith Self-Esteem Inventory (SEI). The SEI measure was the only one that showed significant improvements for the students participating in the informal drama. In her recommendations for future study, Barragar indicated that the use of informal drama in altering self-esteem should be investigated with various age groups, e.g. young children, teenagers, adults. She also indicated the need for research into various ways to

alter self-esteem and the need to explore other dimensions of self-concept. The present study was designed to follow up one of Barragar's suggestions by determining the effect of a creative drama procedure on the self-concept of pre-adolescents and young teenagers. However, this was a secondary purpose of the study.

The main purpose was to determine the effect of the creative drama procedure on one aspect of reading comprehension, the understanding of characterization in short stories. Although anecdotal reports espousing the usefulness of creative drama for motivating reluctant readers and for improving reading skills appear in the literature (McManus, 1979; Mountain, 1981; O'Brien, 1978; Scheidler, 1981; Wertheimer, 1974), there has been very little empirical evidence to support this viewpoint. One study that does provide evidence to support the hypothesis that creative drama can improve students' reading ability was conducted by Pate (1977). She found that secondary school students who had been taught creative drama scored significantly higher on the Nelson-Denny Reading Test when compared to students who had not been taught creative drama. In the same study, Pate also investigated self-concept and found that there was no significant difference between the same two groups on the Tennessee Self-Concept Scale.

This study was designed, in part, to provide some empirical evidence to support the claims made for creative drama and to explore the relationships between the three main variables--creative drama, reading ability, and self-concept.

The Variables and Their Relationships

There are three main relationships germane to this study which are

outlined below.

1. The relationship between creative drama and reading ability has to be defined in such a way so as to provide a basis for collecting empirical evidence for the efficacy of creative drama as a means of teaching reading. It also has to be defined in order to establish a theoretical link between creative drama and reading. As both Mountain (1981) and O'Brien (1974) have indicated, the creative drama procedure is similar to a language experience approach (LEA) to reading because it involves using the students' own words and experiences as the basis for an improvised play. The students' own words become the script. In the LEA, the students express their experiences, and these are written down and are used as the basis for a reading lesson. As Miccinati and Phelps (1980) pointed out:

Reading related improvisations also allow teachers to assess students' comprehension of what they have read and their ability to express that comprehension. Dramatic play can be an outlet, both physical and verbal, for students who might otherwise have no way to express their understanding or feeling about what they have read or heard. These kids can show what they mean. (p. 270)

With a little imagination on the part of the teachers and the students, reading related improvisations can be adapted to any subject area. This relationship between creative drama and reading is explored in more detail in chapter two.

2. The relationship between creative drama and self-concept is important because self-concept is an important aspect of humanistic

teaching. Quandt (1977) suggested that educators need to be aware of the interrelatedness of students' ability to reason and their feelings and Braun (1976) indicated that how a teacher views a student will affect that student's self-concept. Through the use of drama, the teacher uses a humanistic approach and can promote positive expectations by accepting individual students on the basis of their feelings as expressed in drama. Although a number of studies concerning role-playing and self-concept from a psychological point of view are found in the literature (Carlsmith, Collins, & Helmreich, 1966; Eims, 1966; Janis & Gilmore, 1965), there have been very few studies investigating the relationship between drama and self-concept in a school setting.

3. The relationship between self-concept and reading ability has to be considered. Although some studies have indicated that there is only a low correlation between these two variables (Diamond, 1976; Gerke, 1975; Kelley, 1976), a great deal of other research has established a positive correlation between self-concept and reading achievement (Forte, 1975; Fulk, 1976; Penna, 1975; Shavelson & Bolus, 1982; Van Barn, 1973).

These three relationships actually form the theoretical framework for this study. This study was based on the hypothesis that creative drama enhances both self-concept and reading achievement and that self-concept and reading achievement then form a synergistic cycle which enables students to reach their academic/intellectual potential. Figure 1.1 illustrates these relationships as hypothesized for the present study.

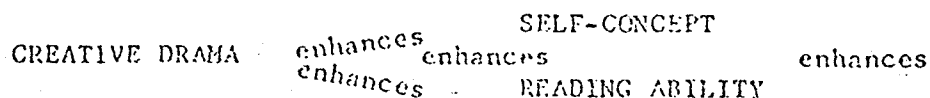


Figure 1.1 Relationships between creative drama, self-concept, and reading ability.

Theoretical Framework

This study was based primarily on the theoretical relationship between a person's self-concept and academic achievement. In 1934, G. H. Mead developed a theory of self which stated that people become psychologically aware of themselves through experiences in the physical environment in which they live. This psychological awareness leads to a concept of self and is the basis for the current ideas of self-concept (Coopersmith, 1967; Kash, Borich, & Fenton, 1976). For most people in our society, part of the physical environment experienced at one time or another is the school system. Consequently, it would be expected that schools would have a great deal of effect on most people's developing psychological awareness/self-concept. Kash et al. (1976) stated that a teacher can have a great deal of influence over a student's developing self-concept. Although they did not provide any empirical evidence regarding the actual effect teachers may have on students' self-concepts, they had reviewed the literature and found that teachers who promote a trusting environment are able to contribute to the formation of positive self-concepts in their students. Similarly, teachers who do not foster an open, honest environment contribute to the development of negative self-concepts in their pupils.

Self-concept theory has been further refined by researchers such as Shavelson and Bolus (1982) who described self-concept as being a multi-faceted global construct comprised of many facets of self-esteem. They also found that changes in some facets of self-esteem were causally predominant over changes in academic achievement. This is an important consideration for teachers because it promotes the hypothesis that techniques used to improve student self-concepts will also improve

academic achievement.

Given this theoretical relationship between self-concept and academic achievement, it would follow that any procedures, such as creative drama, that can be shown to enhance self-concept, would also help to improve academic achievement. Duke (1975), Olive (1967), and Sanoff (1971) all have supported the contention that drama allows students to express themselves in a positive, non-threatening environment. Theoretically, this should lead to a better understanding of self, which should lead to an improved self-concept, which should lead to higher academic achievement. Self-concept theory is explored in more detail in chapter two.

There is also a theoretical link between reading achievement and creative drama in that the creative drama procedure used in this study is very similar to the language experience approach (LEA) to reading. Essentially, both procedures use student experiences as the basis for reading materials. Barnitz (1980) identified three principles on which the LEA is based:

- 1) Reading is a language based process which involves the close relationship of oral and written language patterns.
- 2) The child's own material will be the most meaningful to learn to read.
- 3) Reading is a natural extension of the thinking-speaking-listening-writing process. (p. 784)

The story dramatization procedure used in this study encompasses these three principles. These principles also reflect Goodman's (1976) psycholinguistic model of reading. Goodman indicated that a beginning reader draws on his knowledge of oral language to develop control over printed

material. As the reader becomes more proficient, he relies less and less on phoneme-grapheme relationships and relies more and more on visual-syntactic-semantic cues to obtain meaning (principle 1 above). Meaning cannot be obtained solely from the graphic symbols which appear on the page. Meaning is obtained through a comparison of the student's concepts and experiences with the concepts represented by the graphic symbols. Only by integrating these new concepts with previously learned concepts can a student understand the new ones. Obah (1980) stated that when this integration takes place, the reader's concepts are expanded and provide the basis for more learning. She also indicated that if the reader's experiences cannot be related to the concepts presented in print, integration will not occur and learning, as such, will not take place. In other words, prior knowledge is essential for understanding printed material and it is the reader's prior knowledge which will be the most meaningful (principle 2 above). Finally, Goodman's (1976) psycholinguistic model takes into account the reader's cognitive ability and oral language ability. Thus, reading can be considered to be an extension of the communicative process that involves thinking, speaking, listening, and writing (Blass, Jurenka, & Zirzow, 1981) (principle 3 above).

To summarize, after students have participated in drama that they have written, they have participated in a total communication process that involved thinking, reading, writing, speaking, and listening. Because the students' drama was a part of their experiences, they should have experienced success and this should have resulted in improved self-concepts. Because of this improvement in self-concept and because of the nature of the drama process, the students should, theoretically, have

also experienced a concomitant improvement in reading achievement.

Definitions of Terms

The following terms are fundamental to the concepts presented and their definitions are provided as a common ground for understanding.

1. Creative drama: Creative drama is a term used to describe any activity in which the students create their own actions, expressions, speech, etc. Specifically, creative drama was defined by Youngers (1981) as being:

an inclusive term designating a variety of forms of informal dramatic activities involving symbolic representation, such as movement and sensory exercises, mime, improvisation, story dramatization, and any other kind of extemporaneous drama created by the participants themselves. (p. 88)

2. Improvisational drama: Improvisational drama "is spur of the moment invention of action". This invention of action occurs within a framework of ideas given to the students (Hoffett, 1967, p.26).

3. Story dramatization: Story dramatization is the process of dramatizing a play through improvisational drama (Heinig & Stillwell, 1981, p. 172). This is an informal drama procedure which uses role-playing by the students in a short play that is written by the students based on a short story. Specifically, the student is grouped with three to four other students and the group improvises a short play based on a story. Once the play is worked out, the script is written. The play is then acted out in front of the class.

4. Role-playing: Role-playing is pretending to be someone else in order "to gain insight into the self, the person played, or the

situation depicted" (A Dictionary of Reading and Related Terms, 1981, p. 282).

5. Characterization: Characterization is defined for the purpose of this study as an understanding of the personality characteristics of a character in a short story. In other words, characterization represents a narrow aspect of reading comprehension and it is this aspect that is being examined by this study. Specifically, in this study, characterization is operationally defined as a score on an investigator developed test of short story characterization. Procedurally, characterization is defined as the representation of the characters of a short story in a play. For the experimental group, characterization occurred through the story dramatization procedure outlined above. For the comparison group, characterization occurred through the writing of a script of a play by the individual students.

6. Self-concept: Self-concept is "a person's total appraisal of his appearance, background and origins, abilities and resources, attitudes and feelings which culminate as a directing force in behavior" (Labenne & Greene, 1967, p. 10). In this study, self-concept was operationally defined as the total score on the Piers-Harris Children's Self-Concept Scale.

7. Self-esteem: Self-esteem is a person's evaluation of himself in various situations, activities, etc. It is "the extent to which the individual believes himself to be capable, significant, successful, and worthy" (Coopersmith, 1967, pp. 4-5). In this study, self-esteem was operationally defined as the subscale scores on the Piers-Harris Children's Self-Concept Scale.

8. Short story: As used in this study, the term short story refers to a particular genre of literature which is characterized by "brief, fictional prose narrative, designed to create a unified impression quickly and forcefully" (A Dictionary of Reading and Related Terms, 1981, pp. 294-295).

Hypotheses

As stated at the beginning of this chapter, the main purpose of this study was to determine the effect of a creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on student self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept. This study was designed to answer the following questions:

1. Does the use of role-playing in story dramatization improve grade seven students' understanding of characterization of a short story? Is there a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and comparison groups?

Hypothesis 1.1 Grade seven students who use role-playing in story dramatization will score significantly higher on an investigator developed test of short story characterization than students who do not participate in the story dramatization procedure.

Hypothesis 1.2 There will be a significant increase from pre- to post-test scores on the story characterization test for the experimental group.

Hypothesis 1.3 There will be no significant increase from pre- to post-test scores on the story characterization test for the comparison group.

2. Does the use of role-playing in story dramatization enhance the self-concept of grade seven students? Is there a significant difference between the pre- and posttest scores of self-concept for both the experimental and comparison groups?

Hypothesis 2.1 Grade seven students who use role-playing in story dramatization will score significantly higher on the Piers-Harris Children's Self-Concept Scale (CSCS) than students who do not participate in the story dramatization procedure.

Hypothesis 2.2 There will be a significant increase from pre- to post-test scores on the Piers-Harris CSCS for the experimental group.

Hypothesis 2.3 There will be no significant increase from pre- to post-test scores on the Piers-Harris CSCS for the comparison group.

3. Is there a significantly higher relationship between the reading comprehension and self-concept scores of the experimental group than there is between the reading comprehension and self-concept scores of the comparison group?

Hypothesis 3.0 There will be a significantly higher relationship between the story characterization test scores and the CSCS scores of the experimental group than there will be between the story characterization test scores and the CSCS scores of the comparison group.

Overview of the Study

The purpose of this study was to examine the relationship between creative drama, reading comprehension ability, and self-concept.

Chapter one has stated the problem, has briefly examined the relationships between the three main variables of the study, has examined the theoretical framework of the problem, has operationally

defined terms germane to the study, and has stated the specific hypotheses of the study.

Chapter two will present a review of the related literature and a review of the research outlining the relationships between the three main variables of creative drama, reading comprehension ability, and self-concept.

Chapter three will provide a description of the design of the study, the sample used, the research procedures used, and the test instruments used in the study.

Chapter four will present an analysis of the data.

Chapter five will present a summary of the findings, the conclusions to be drawn from the data analyses, the implications to be drawn from the findings, and some suggestions for future research.

Chapter 2

REVIEW OF RELATED LITERATURE

The main purpose of this study was to determine the effect of the creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on student self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept.

The purpose of this chapter is to examine the relationships between the three main variables of this study--creative drama, reading comprehension, and self-concept. The first section of this chapter will review the literature dealing with self-concept theory. The second section will examine the relationship between self-concept and reading achievement. The third section will examine the relationship between self-concept and creative drama and the fourth section will examine the relationship between reading and creative drama.

Self-Concept Theory

Kash et al. (1976) and Coopersmith (1967) both agree that the current ideas about self-concept stem from G. H. Mead's (1934) theory of self in which the individual was described as becoming psychologically aware of himself through internalizing, organizing, adopting, and expressing ideas and attitudes that were experienced by the individual in the physical environment in which he lived. This psychological awareness develops into a general self-concept in relation to the environment. As Spache (1976) pointed out, the physical environment not only includes the inorganic aspects such as the dwelling place, the school, the town, etc., but also

includes socioeconomic status, family, peers, race, and sex. These factors affect self-concept in different ways. According to Spache (1976), economically deprived minority groups have relatively low self-concepts. This is likely due to the fact that economic wealth represents success in North American society. Consequently, a lack of wealth would represent failure and would lead to a lower self-concept. Family relationships affect self-concept because it is within the family structure that people, in the first few years of life, develop their first self-concept. For example, Gillham (1973) stressed the need for parents to express confidence in their child's abilities in order to build a positive self-concept. Peer relationships also have a great deal of influence on the development of self-concept and Povers et al. (cited by Spache, 1976, p. 248) reported that self-concept was more a product of a person's subgroup than it was a product of the school or community environment. Race also seems to have an effect on self-concept. According to Spache (1976), some sociologists have attributed the lowered self-concept of blacks to the lack of a distinct cultural heritage--blacks do not have a distinct African heritage nor are they considered to be an important part of the overall American cultural heritage. This implies a cultural inferiority which apparently affects individual self-concepts. Finally, feelings of masculinity and femininity have an effect on self-concept. Lanke (1982, p. 1532) reported that "androgynous and masculine individuals had higher levels of self-esteem than feminine and undifferentiated individuals".

Because so many factors affect self-concept, researchers (e.g. Shavelson and Bolus, 1982) have refined the theory so that self-concept is now defined as a global construct which has many other parts comprised

of situation specific self-concepts, here defined as self-esteem. For example, a student may have good reading self-esteem, poor tennis self-esteem, and a good overall self-concept. The global self-concept structure can be depicted as a pyramid structure with the entire structure representing the global self-concept and the supporting layers representing the various aspects of self-esteem. Figure 2.1 illustrates this nature of the self-concept structure and is adapted from the hierarchical structure proposed by Shavelson and Bolus (1982, p. 4).

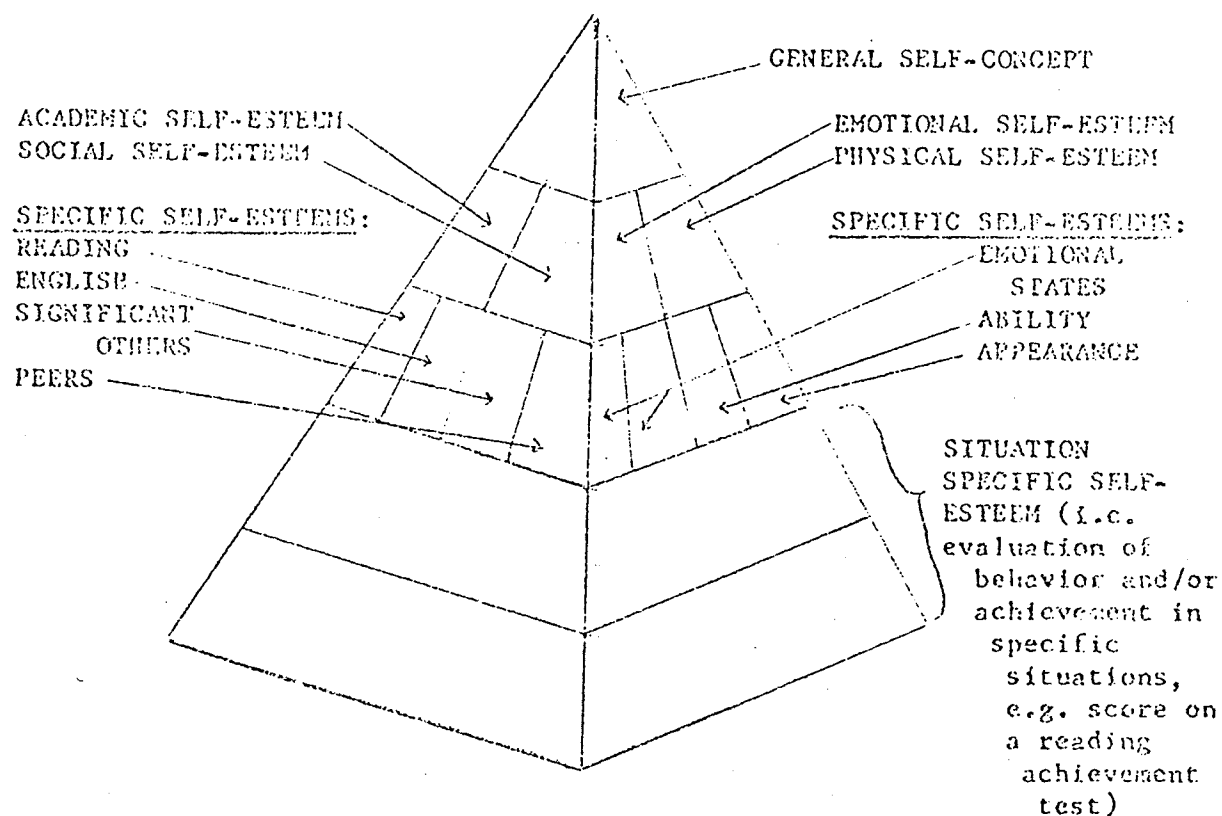


Figure 2.1 The pyramid structure of self-concept.

Within this pyramid structure, the apex is labelled "general self-concept" because of the theoretical, hierarchical nature of the self-concept. Each of the supporting layers contributes to the development

of the general self-concept and yet, the entire structure represents the global self-concept because it is the sum of all the separate self-esteems. Thus self-concept can be seen as a multi-faceted, hierarchical structure.

Research tends to support this multi-faceted construct of self-concept. For example, Jourard and Secord (1955) reported that for college students, body cathexis (physical appearance self-esteem) was correlated with one aspect of the individual's environment, parental attitude. Similarly, Bahs and Stockwell (1972) found, again with college students, that if a woman "does not perceive herself as attractive "beautiful", she feels a loss of self-esteem and becomes insecure" (p. 26). These studies did not consider global self-concept, but instead considered physical appearance self-esteem, thus indirectly supporting the multi-faceted nature of self-concept.

More specifically, Shavelson and Bolus (1982) provided evidence for their theory of self-concept. In their review of the literature, they found that "the multi-faceted nature of self-concept has been more implicit than explicit in research on and reviews of self-concept" (p. 4). In order to supply explicit evidence, they administered two general self-concept scales, and an academic self-concept scale, to ninety-nine seventh and eighth graders. The results from these scales were then correlated with each other and with the students' marks in English, science, and math. The results indicated that measures of general self-concept correlated highest with each other (.77), next highest with academic self-concept (.38), next with subject specific self-concept (.21 - .28), and finally with achievement in the subjects (.10 - .12). Similarly, they found that measures of general self-concept correlated highest with other

measures of general self-concept (.77), measures of academic self-concept correlated highest with other measures of academic self-concept (.73), etc. These results do support the multi-faceted, hierarchical nature of self-concept but must still be interpreted cautiously because, as Shavelson and Bolus (1982) stated, "these pairwise correlations do not take into account other variables in the model" (p. 11). The other variables being referred to relate to the non-academic aspects of self-concept such as physical ability and emotional development.

In any case, the model indicated in Figure 2.1 serves as a useful means of visualizing the terms self-concept and self-esteem and serves as a useful basis for discussion.

Two other factors related to self-concept have now to be considered, the changeability of a person's self-concept and the effect of self-esteem on self-concept.

For self-concept to be a useful consideration in dealing with, and for improving, reading achievement, it must be presumed that changes in self-concept will vary with changes in reading achievement. Hence, a person's self-concept must be changeable. In 1965, Haas and Maehr found, in a study of eighth grade males, that changes in self-concept are durable over time and are greater and longer lasting as a result of increased amounts of approval by significant others. They defined significant others as those people who are held in high esteem by a person and who are in a position to influence that person's self-concept by constant evaluation. However, the interpretation of their results is subject to three considerations. One, their definition of self-concept was related to their measuring instrument, the "Physical Self Test". Hence, self-concept in

their study could actually have been defined as physical self-esteem. Two, the length of time used to measure durability was only six weeks. At the end of this time, self-concept changes were still significant but were not as great as they were initially. It is possible that over a greater time span, the original self-concept would reappear. Three, the increased amount of approval was only one treatment period more than the control group and the treatment periods only consisted of the subjects being given praise on a series of simple tasks by an "expert" on physical training. More approval treatment over more sessions might have produced even more permanent self-concept changes. Even with these considerations, Haas and Maehr's study indicates that self-concept is changeable.

Another study which indicated that self-concept is changeable was reported by Parish and Philip (1982). They reported that teachers of grades three through eight, who received one-to-one training in assessing and meeting student needs according to Maslow's hierarchy of human needs, over a period of one month were subsequently able to improve the self-concepts of students from intact families. Unfortunately, they also reported that, at the same time, children from divorced families did not improve their self-concepts. This would seem to indicate that, although self-concept is capable of being changed, some parts of the pyramid, such as family self-esteem, have a predominant effect over other parts.

The changeability in self-concept has been further substantiated in studies investigating the relationship of self-concept and reading achievement. These studies (Forte, 1975; Blas, 1978; Van Barn, 1973; Waschuk, 1974; Werster, 1975) are discussed below in more detail in the section dealing with self-concept and reading achievement.

In contrast to the above, Coopersmith (1967) reported a study indicating that self-concept is stable over time. In his study, the Self Esteem Inventory was administered to fifty-six fifth grade children with the test-retest reliability after a three year interval being .70.

Coopersmith stated that:

This would suggest that at some time preceding middle childhood the individual arrives at a general appraisal of his worth, which remains relatively stable and enduring over a period of several years. This appraisal can presumably be affected by specific incidents and environmental changes but apparently it reverts to its customary level when conditions resume their "normal" and typical course. (pp. 5-6)

In this case, Coopersmith was referring to global self-concept. It is entirely possible that within the hypothesized self-concept structure, self-esteem in one area may change without noticeably changing the self-concept.

However, several studies have found that self-esteem does affect self-concept. Felker and Treffinger (1971) found that a person's creativity self-esteem had a positive relationship with self-concept. However, their results have to be interpreted in light of their small sample of fourth grade students. Jourard and Secord (1955) found that body cathexis (satisfaction with body parts or physical appearance self-esteem) was related to security concerning the self (self-concept). Shavelson and Bolus (1982) found that subject matter facets of self-concept are distinct entities but are correlated with one another, academic self-concept, and general self-concept.

With this evidence, it would seem to follow that according to the theoretical structure of self-concept as diagrammed in Figure 2.1, changes in self-esteem will affect the self-concept and vice versa. Similarly, changes in achievement should cause changes in self-esteem and vice versa. Although the correlational studies themselves do not imply a cause-and-effect relationship, the theoretical pyramid structure of self-concept does imply a cause-and-effect relationship. This theoretical relationship is important because it leads to the next variable germane to this study--reading achievement. In other words, changes in reading achievement should cause direct changes in self-esteem and these should cause changes in the global self-concept. Similarly, changes in the global self-concept should cause direct changes in self-esteem which should cause changes in reading achievement. The next section of this chapter will examine the relationship between self-concept and reading achievement.

Relationship Between Self-Concept and Reading Achievement

Building on the evidence and theory that changes in self-esteem can affect self-concept, knowledge of either a positive or a negative correlation between changes in self-concept and changes in reading achievement would be of use to teachers. For example, if a positive correlation existed, teachers might be able to enhance reading achievement by enhancing self-concept. This presumes a direct cause-and-effect relationship which has not yet been proven to exist, but it is a possible relationship which teachers cannot ignore if a positive correlation exists between self-concept and reading achievement.

Although some studies indicate that there is only a low correlation between the two at the elementary school level (Diamond, 1976; Gerke, 1975;

Kelley, 1976), these results may be due more to the methodologies and techniques employed rather than to a lack of relationship between self-concept and reading achievement. On the other hand, Forte (1975), Pine (1978), Van Barn (1973), and Wurster (1975), all discovered a positive correlation between reading achievement and self-concept. Forte (1975) and Van Barn (1973) both used individualized instruction to increase self-concept and reading achievement in primary grade children. In these two studies, the individual attention given to the subjects may have resulted in the increase in both achievement and self-concept without there being an actual link between the two. On a one-to-one basis, an instructor can readily correct student errors and provide immediate feedback to enhance learning. With the instructor being a significant other, the individual attention may enhance student self-concept irrespective of activity. This is supported in part by Feldman, Saletsky, Sullivan, and Theiss (1983, pp. 31-32) who, in a study with female undergrad students, found that "subjects holding a positive teacher expectation tended to perform better ($M = 67.4\%$) than those holding a negative teacher expectation ($M = 61.0\%$)". In a one-to-one situation, students would have positive expectations for the teacher and, according to Feldman et al., would tend to achieve higher marks than they would in a group situation. This would help to explain, in part, the increase in both self-concept and reading achievement in individualized situations.

A positive correlation between self-concept and reading achievement has also been found in group situations. In his study using educationally disadvantaged grade one to four students in small groups of ten or less, Wurster (1975) found that there was a concomitant increase in both reading

achievement and self-concept in a reading resource center instructional setting. Waschuk (1974) found that a contingency reinforcement program resulted in significant differences in self-concept and reading achievement for first graders in an experimental group when compared to a control group. Similarly, Pine (1978) found that activity centers produced self-concept and reading achievement scores "equal to or slightly higher than those obtained by children in traditional classrooms" (p. 416). These studies indicate that even in group settings, the correlation between reading achievement and self-concept is reasonably high. In summary, Pine (1978) stated:

Investigations conducted with children in grades three through nine report a relationship between self-concept and reading achievement (Hallock 1958, Blackman 1965, Lewis 1974, Southgate 1973, Bodwin 1968, Bricklin 1965, Ruhly 1971, Toller 1968, Williams 1973, Hake 1969, Cummings 1971, and Swartz 1972). Taken as a whole, this research indicates that children who are successful in reading have positive self-concepts while the antithesis is true of unsuccessful readers. In contrast, only two studies refute these findings (Nicholson 1965, Sedarat 1968). (p. 412)

One recent study which questions the idea that poor readers always have a low self-concept was conducted by Adams and Anderson (1982) with third, fourth, and fifth graders. They "compared the perceptions of a group of Mexican-American children with reading problems to teachers' perceptions of the children's competence" (p. 9). Their results indicated that there was no relationship between the students' perceptions of

themselves and the teachers' perceptions of their abilities. Fifty percent of the Mexican-American children said they had no difficulty with reading. This led Adams and Anderson to question the assumption that poor readers always have poor self-concepts because the children rated themselves higher than their actual performance would have indicated. Although they came to this conclusion, they also stated that the program used in the study was designed to enhance self-concept and may have raised the self-concepts to the point where the students possessed unrealistic perceptions of their abilities.

Although there is general agreement that the research evidence indicates a positive relationship between self-concept and reading achievement, the exact nature of this relationship is unknown. There are three possible ways to describe this relationship. One, the relationship is a synergistic cycle in which changes in self-concept cause changes in reading achievement which cause changes in self-concept, etc. This cycle does not describe a cause-and-effect relationship because it does not assume that one component has to change before the other one can change. The second and third descriptions are cause-and-effect relationships. One possibility is that a change in reading achievement will cause a change in self-concept. The other possibility is that a change in self-concept will cause a change in reading achievement.

In his review of the literature, Forte (1975) found that there was conflicting evidence regarding a cause-and-effect relationship and he stated:

While the evidence does not always support a cause and effect relationship, an implication that may be reasonably drawn

from research is that good self-concept has a positive effect on a child's ability to read. (p. 28)

More recently, the results of Shavelson and Bolus' (1982) study "pointed to the causal predominance of self-concept over achievement" (p. 16). Using a set of crosslagged panel models in which they simultaneously examined the competing causal explanations, they found that achievement in mathematics, science, and English changed according to changes in self-concept. However, they cautioned that only tentative generalizations should be drawn from these results because of the small sample size of their study. As well, according to their hierarchical model, subject specific self-esteem should have been more causally predominant over marks than general academic self-esteem should have been. However, this was not the case for their results for English and science. Although the evidence for causal predominance is still present, it is clear that more research in this area is required.

In summary, although the evidence is not conclusive, it indicates that as self-concept improves, reading achievement also improves. Therefore, the implication is that techniques that help to improve self-concept may also help to improve students' reading achievement. Similarly, as reading achievement improves, self-concept should also improve, thus leading to a synergistic cycle of reading improvement. The next section of this chapter will examine one educational technique, creative drama, and its effect on self-concept.

Relationship Between Creative Drama and Self-Concept

Creative drama has been commonly recognized as an educational technique useful for enhancing self-concept. In fact, the Children's Theatre

Association of America (the largest organization of child drama professionals in the U.S.) has included this relationship in its definition of creative drama which states, in part:

Participation in creative drama has the potential to develop language and communication abilities, problem solving skills, and creativity; to promote a positive self-concept, social awareness, empathy, a clarification of values and attitudes, and an understanding of the art of theatre. (Heinig & Stillwell, 1981, p. 5)

This opinion has also been held by other writers such as Duke (1975), Mazer (1978), Mountain (1981), and Sanoff (1971). These authors, although not reporting research, stressed the need for some aspect(s) of creative dramatics to be included in school programs in order to enhance student self-concept. In 1952, George Shaftel stressed that role-playing, one aspect of creative drama, was important and should be included in school programs. As he stated:

If we take various life problems of children and play them out in the classroom, using the techniques of role-playing, we can help children explore their feelings about the situations in life which most fundamentally shape their attitudes and values. (p. 10)

Because of its perceived importance, drama has been included in the curricula of schools. Typical of these curricula is the Dramatic Arts curriculum for Ontario which stresses that drama techniques are to be used to help students develop to their full potential in confidence and self-worth.

These statements, although impressive and indicative of a positive relationship between creative drama and self-concept, are only opinion. Is there any research evidence to support them? As Judith S. Youngers (1981) stated:

Research reports are far outweighed by the number of articles directed at the practitioner. The latter rely chiefly on the voice of experience and they characteristically present anecdotal reports of methods and activities used by teachers. Frequently there is little consistency of basic creative dramatics procedures shown within these works, to say nothing of any recognition of findings accepted in the social sciences. While serving a beneficial purpose as an idea resource, these works are of questionable value in producing long-term evidence to support curricular decisions. (p. 90)

Some of the research that does exist originates in the field of psychology rather than education. Janis and Gilmore (1965) investigated the effect of role-playing on attitude change in college students and found that under favorable conditions, overt role-playing was more effective than nonovert role-playing for inducing attitude change. Carlsmith, Collins, and Helmreich (1966) also found that role-playing was effective in causing attitude change in high school students. In their study, subjects role-played attitudes which were opposite to their own. The researchers found that "subjects who adopted a counterattitudinal position, ... changed their attitudes to bring them into line with the counterattitudinal position" (p. 13). Elms (1966) also found that counterattitudinal role-playing resulted in attitude change in adults.

These studies are relevant to the present one because they indicate the possibility that low self-concept students, who role-play high self-concept characters, will adopt the attitudes of the high self-concept characters and thus will improve their self-concepts. Even though these studies are relevant, it must be remembered that they occurred under very controlled, laboratory-like conditions--not in a school environment.

There is some evidence that role-playing in a school environment does cause attitude change in the students. Layman (1974) reported that a twelve week educational drama program conducted with children from ten to fourteen years old caused an improvement in attitude and interest towards learning. However, this conclusion was subjective because Layman had not finished compiling all of her reports and statistical information. In 1972, Schwartz reported that high school students involved in an extracurricular play production showed a significant change towards positive attitudes, as measured by a battery of seven attitude tests, when compared to students in a debate and speech group and students who did not participate in an extracurricular activity. Although there is a difference between a positive attitude and self-concept, it would seem logical to assume that a positive attitude would only occur with a student who has a good self-concept. Since there is some evidence to show that drama may cause positive changes in attitude, there should also be some evidence to show that drama may cause a change in self-concept.

Three studies in the educational context of creative dramatics and self-concept have been conducted by Irwin (1963), Barragar (1980), and Pate (1977). In the first study, Irwin (1963) demonstrated that a fifteen week creative dramatics program caused a significant improvement in the

personal and social adjustment of third graders, as measured by the California Test of Personality, when compared to a control group. Because the creative dramatics program had been conducted in different classrooms by different teachers, Irwin also concluded that there would be no reason "why such gains would not be achieved in any class of creative dramatics taught in a similar manner" (p. 29). In the second study, Barragar (1980) found that using an informal drama procedure (by definition a form of creative drama) with sixth and seventh graders produced significant changes in self-esteem as measured by Coopersmith's Self-Esteem Inventory. However, although changes in the predicted direction occurred with self-concept as measured by the Piers-Harris Children's Self-Concept Scale, they were not statistically significant. Barragar explained this lack of significance as being due to the global dimensions of self-concept as compared to the narrower dimensions of self-esteem. As well, her samples were rather small, consisting of approximately thirteen pupils in each experimental group. Thus, any generalizations from her results should be made cautiously. In the third study, Pate (1977) conducted an eighteen week program of creative dramatics with secondary students. The control group participated in choir and sophomore English for the eighteen weeks. In comparing the two groups, Pate found no significant difference in self-concept as measured by the Tennessee Self-Concept Scale. As with Barragar's study, this lack of significance could be due to the global dimensions of self-concept. The self-concept scales used by Pate and Barragar may not have been sensitive enough to measure the changes (if any) in the global self-concept.

In conclusion, although there has not been a great deal of research

into the use of creative drama as a means of improving self-concept, and although some of the existing research indicates that creative drama does not affect self-concept, there is some research which points to a direct relationship between creative drama and self-esteem. However, much more research is needed in this area. As previously indicated, some evidence exists that self-concept is causally predominant over reading achievement. Therefore, creative drama could ultimately improve reading achievement by improving self-concept. The final section of this chapter will explore the relationship between creative drama and the reading process.

Relationship Between Creative Drama and Reading

As with the literature dealing with creative drama and self-concept, there is very little research dealing with creative drama and reading, although there are a fair number of anecdotal reports expressing opinions on the usefulness of creative drama. For example, Lebr (1983) stated that creative drama "can be an effective means of combining the study of literature and language" (p. 365). Similarly, Cunningham (1981) stated:

story dramatization is the ultimate comprehension activity.

Main ideas and supporting details must be clear in your mind. Events must be remembered in the proper sequence.

Inferences must be made about character's motivations and intentions. (p. 468)

These two authors were reviewing creative drama materials and activities which could be used in classroom situations to improve reading skills.

In another testimonial, Miccinati and Phelps (1960) described the procedures of synchronized movement, pantomime, and improvisation as being useful for motivating students and for improving their reading

comprehension.

In three other articles, creative drama was described as a useful activity for motivating students to read and for improving reading skills. Cox (1980) described how she adapted some of Shakespeare's plays for use with her fourth and fifth graders. Even though she did not conduct any formal evaluation, she still concluded that:

having a class produce these plays provides a way to help children develop confidence, self-awareness, the ability to think on their feet and work cooperatively with other children, and a strong sense of group responsibility. It also

facilitates language growth and developmental reading. (p. 439)

In their articles, Scheidler (1981) and Wertheimer (1974) described the use of drama in a classroom situation. Both authors found that drama was useful for motivating their students to read and that it provided a useful basis for follow-up reading exercises.

Although all of the above articles point to the usefulness of drama to promote reading, none of them are based on empirical research evidence. They are all opinion/observation articles. As previously mentioned, there are few studies describing the relationship between drama and reading.

Willis and Gueldenpfenning (1981) did not investigate the use of drama as a means of enhancing reading per se. They compared role-playing to lecturing and modeling as a means of teaching paraprofessional reading tutors. Their results showed that role-playing was the most effective method for teaching the skills involved. They also stated, "the results support the use of training procedures that involve doing as opposed to talking about skills" (p. 328). This study is relevant to this review

because it implies that role-playing is a more effective means than modeling or lecturing for teaching skills, such as reading skills, to students. Yawkey (1979) supports this implication to some extent through his study using role-playing to promote imaginativeness and reading readiness skills in five year olds. He found that role-playing did, in fact, significantly enhance these skills when the experimental group was compared to a control group. Although this study did not deal with the reading process as such, the implication is that if it can aid in improving reading readiness, it can aid in improving reading achievement. One further aspect that relates his study with this review appears in his discussion of the results where he stated:

role-play, permitting the child to feel, act, and think like the characters in the story passages, helped them to relate to the situations in the episode and facilitated their understandings of story content and concepts. (p. 11)

There is some empirical evidence that creative drama will facilitate older students' understandings of story content and concepts. In a review of the literature Miccinanti, Sanford, and Hepner (1983) cited Henderson and Shanker's 1978 study which found that primary grade students who dramatized basal reader stories scored significantly higher on the story comprehension questions than students who did not dramatize stories. Similarly, Laffey (1981) cited Carleton and Moore's 1966 study which found that students who participated in self-directed dramatizations showed significantly higher progress in reading when compared to a group who followed "traditional" methods of instruction. The dramatization group also "showed a high positive correlation between progress made in

reading and self-concept" (p. 473). In another review of the research literature Pellegrini, DeStefano, and Thompson (1983) found that social dramatic play:

has been shown to encourage children's use of explicit language in preschool and elementary school settings (Pellegrini 1980, 1982; Pellegrini and Galda, in prep.).

Relationships between children's use of explicit oral language in social dramatic play and their ability to write and read have also been documented (Pellegrini 1980).

Further research (Pellegrini and Galda, in prep.) has established a link between children participating in social dramatic play and their ability to answer questions and retell stories they dramatized in play. (p. 381)

Galda (1982) found that kindergarten to grade two students who participated in dramatizing stories scored significantly higher on remembering, understanding, solving, and analyzing comprehension questions based on the stories than students who participated in discussion and drawing groups. As well, "the play group recalled significantly more episodes and in a more sequential order than both discussion and drawing groups" (p. 53). Galda explained these results as being due to the differing amounts of verbal interaction in the treatments.

Seriale (1976), in a report on a summer school migrant program for kindergarten through grade seven, reported that students participating in a production of the "Wizard of Oz" made significant gains in vocabulary development. Pate (1977) also found that there was a significant difference between secondary students who participated in creative drama and

those who did not participate in creative drama on a measure of vocabulary development and on the Nelson-Denny Reading Test. However, in contrast to Galda's (1982) findings, Pate found no significant difference between the two groups in verbal growth as measured by the Sequential Tests of Educational Progress, Step II: English Expression.

All of the above evidence supports the positive correlation and direct relationship between creative drama and reading. However, Girshick (1977) reported that eleventh graders who were randomly assigned to three groups--psychodrama, verbal training only, and a control group--showed no significant differences on the Torrance Tests of Creative Thinking, or the Verbal Scales, Form A, and in academic achievement. Similarly, Liwin (1963), who compared third graders involved in a creative dramatics program with a control group, found no significant differences between the two groups with regard to reading and language arts grades. Although these last two studies indicate that the use of drama in the schools does not have a beneficial effect on reading achievement, the majority of the research indicates its utility. There is also another area of research which lends its support to the positive relationship between creative drama and reading achievement--the research into the language experience approach to reading (LEA).

Language Experience Approach

As outlined in chapter one, there is a theoretical link between creative drama and reading achievement because of the theoretical background of the LEA. The LEA is based on the theory that children learn to read by relating their experiences to the experiences expressed by the authors of printed material. Both the LEA and creative drama provide

students with the opportunity to use their own experiences in a learning situation. Thus they are similar and should both have the same effect on students' academic achievements. This relationship has been described by various authors such as McManus (1979), Mountain (1981), and O'Brien (1978). Mountain's (1981) report suggested that inventiveness games and creative dramatics could be used as a language experience approach to reading. He stated:

Pantomime and creative dramatics can release creative powers and improve self-image. Often the language experience approach can be used to tie the other strategies to the reading and language arts curriculum. (p. 1)

McManus (1979) also pointed out the relationship between a language experience approach and drama through a description of a Rhode Island Right to Read Program. In her outline of the program (which was used to help youngsters with poor self-concepts, negative attitudes towards books, and low reading and language levels) she presented ideas for integrating a language experience approach with drama and puppetry, among other things. O'Brien (1978) described a "Learning to Read Through the Arts" program which was similar to the one described by McManus and again pointed to a relationship between the LEA and drama.

As McManus (1979), Mountain (1981), and O'Brien (1978) have indicated, the creative drama procedure is similar to the LEA because it involves using the students' own words and experiences as the basis for an improvised play. Once the play has been developed, a script is written. Thus, the students' words become the reading material. This is the basis of an LEA reading lesson.

Various authors (McCarthy, 1981; Edwards, 1965; Jensen & Hanson, 1980; & Richardson, 1981) have all indicated that the LEA not only aided in improving student reading achievement but also aided in improving student self-esteem. Although these authors were not reporting research, they were either reviewing the literature (McCarthy; Jensen & Hanson) or commenting on their own experience (Richardson; Edwards). These articles are relevant to the present study because they relate the LEA to reading achievement and self-concept. Again, however, these articles do not provide empirical evidence for the efficacy of the LEA.

Most of the actual research into the LEA has been conducted at the elementary level and has shown variable results. Some of the studies indicated that the LEA could enhance reading achievement when compared to a basal program (Stauffer & Hammond 1967, 1969; Kendrick & Bennett, 1967; & Forrester, 1977) while others did not (Harris, Serwer, & Gold, 1967; Schneyer, 1967). These studies are important because they do provide some empirical evidence that the LEA is a useful teaching method. Variation in the results of the studies was likely due to variations in the LEA and basal approaches used in each of the studies.

Although there is a need for more research into the relationship existing between creative drama and reading, the literature does suggest that creative drama be used as a means to enhance reading achievement.

Summary

This review of the literature examined the current thinking in the area of self-concept theory, and has examined the relationships between self-concept and reading, self-concept and creative drama, and creative drama and reading.

Self-concept was described as a pyramid-shaped, hierarchical structure consisting of specific aspects of achievement and self-esteem at the base, with global self-concept represented at the apex but with the entire structure actually comprising the global self-concept (see Figure 2.1, p. 17). It was also described as a changeable structure with many variables interacting to cause the changes. Self-concept was also related to academic achievement and was described as possibly being causally predominant over it.

The relationship between self-concept and reading achievement was then examined and, although some evidence was presented to show that there was only a low correlation between them, the vast majority of the evidence indicated a highly positive relationship existed between these two variables. Most of this evidence does not provide any indication of a cause-and-effect type of relationship. However, Shavelson and Bolus (1982) did provide some evidence of the causal predominance of self-concept over achievement. More research is needed to determine conclusively whether or not a cause-and-effect relationship exists between them or whether the relationship is a synergistic cycle.

The relationship between creative drama and self-concept was then examined and, although there have been a large number of authors who have extolled the virtues of creative drama as a means of enhancing self-concept, it was found that there is actually very little empirical evidence to support these claims. What evidence does exist was also found to be somewhat contradictory but this could be due to the different use of the terms "self-concept" and "self-esteem" by the different researchers. According to the hypothesized structure of self-concept,

changes in self-esteem should occur before changes in the global self-concept. However, the measuring instruments (self-esteem/self-concept tests) have to be sensitive enough to measure the appropriate changes. More research is needed in this area but the indications are that creative drama may cause changes in self-esteem, if not in self-concept.

Finally, the relationship between creative drama and reading was examined. Again, although there was some contradictory evidence, the majority of the evidence supported a high positive relationship between creative drama and reading achievement. Although various authors used various forms of creative drama, the results generally indicated that the drama helped to improve reading achievement. Further support for this was garnered from the area of research into the language experience approach to reading which was described as being similar to creative drama procedures. Because of the variability in the procedures used in the LEA and creative drama studies, there is a need for more research into this area.

From an examination of these relationships, it was hypothesized that creative drama could be used to enhance the self-concept and reading achievement of junior high school students. As outlined in chapter one, the relationships could be diagrammed as follows:

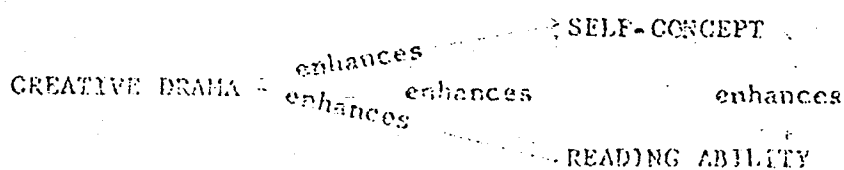


Figure 2.2 Relationships between creative drama, self-concept, and reading ability.

Chapter three provides a description of the design of this study

which attempted to test the above hypothesized relationships. Chapter three also contains a description of the sample, a description of the teaching procedures used, and a description of the test instruments employed in the study.

Chapter 3

PROCEDURES AND DESIGN OF THE STUDY

The purpose of this study was to determine the effect of the creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept. Specifically, the study was designed to answer the following questions:

1. Does the use of role-playing in story dramatization improve grade seven students' understanding of characterization of a short story? Is there a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and comparison groups?
2. Does the use of role-playing in story dramatization enhance the self-concept of grade seven students? Is there a significant difference between the pre- and posttest scores of self-concept for both the experimental and comparison groups?
3. Is there a significantly higher relationship between the reading comprehension and self-concept scores of the experimental group than there is between the reading comprehension and self-concept scores of the comparison group?

The Study

Sample

The sample for this study consisted initially of 61 seventh-grade students from one of the four junior high schools in the Portage la Prairie School Division. The sample consisted of 30 female students and

31 male students ranging in age from 12 to 14 years with the average age being 12.4.

The students came from three distinct segments of the population in Portage. Although all of the students came from the lower to upper middle class in socioeconomic status, approximately 60% were bussed to the school from rural farms, approximately 20% were bussed from the armed forces base, and approximately 20% lived in the city of Portage.

The entire grade seven population of the school was used and the students were split into three equal-sized heterogeneously grouped classrooms. This sample was chosen for the study because the researcher was on Sabbatical leave from the Portage School Division and had taught at the school. Consequently, the researcher was familiar with the school's staff and administrative procedures and this allowed the researcher to conduct the study with as little disruption to the school's regular routine as possible.

For the study, the sample was divided into two groups--the experimental group and the comparison group. The experimental group participated in the group drama activity and the comparison group wrote individual scripts of a play. The term "comparison group" was used for this study because the students in this group participated in a related, but different, activity from the experimental group. The specific procedures used with each group are outlined in more detail in the next section of this chapter.

In order to divide the sample into the two groups, the Piers-Harris Children's Self-Concept Scale (CSCS) and the investigator developed Story Characterization Test (SCT) were administered as pretests. The

tests were scored and the students, within their own classrooms, were then placed into matched pairs according to both the CSCS and SCT scores. For example, the students in each classroom were listed in descending order of their marks on each test. The two students who received the highest marks on the CSCS were compared to see if they also received similar marks on the SCT. If they did, the students were matched as a pair. If they did not match, then other students who had received high marks on the CSCS were compared to the first two with regard to the SCT marks. This resulted in each matched pair having similar marks on both the CSCS and SCT and this resulted in thirty matched pairs of students--ten pairs per classroom. (See Appendix A for the raw scores of the matched pairs of students.) Once the ten pairs in each classroom were finalized, the members of each pair were randomly assigned to either the experimental or comparison group. One student who was unable to be matched was assigned to participate in the comparison group. This resulted in 30 students in the total experimental group and 31 students in the total comparison group with each of the grade seven classes being split in half.

Matched group t tests were conducted on the CSCS and SCT scores to determine if there were any initial differences between the experimental and comparison groups. (Note: One matched pair was dropped from the study because one student transferred out of the school.) For the CSCS scores there were no significant differences found, $t(28) = 1.967$, $p < .05$. The pretest mean for the experimental group on the CSCS was 57.448 and for the comparison group was 58.690. For the SCT scores there were no significant differences found between the groups, $t(28) = .844$, $p < .05$. The pretest mean for the experimental group on the SCT was 6.103 and for

the comparison group was 6.552. These results are summarized in Table 3.1.

Procedures

As outlined above, each grade seven class was split into experimental and comparison groups. Since each class received one regularly scheduled literature class each day in a six-day cycle, the researcher was able to teach the experimental group from each class on days 2, 4, and 6 and the comparison groups on days 1, 3, and 5. While the researcher was teaching an experimental group, the regular literature teacher was teaching the comparison group and vice versa.

The researcher was in the school from the end of January to the middle of March. During this time, the regular literature teacher taught the same material to both groups. Before the actual experimental procedures were carried out, both of the groups received the same instruction in drama. There were two reasons why the initial instruction was the same. First, the researcher had to provide a drama mark for the grade sevens' report cards and, in order to be as fair as possible, the researcher felt the largest percentage of the mark should be based on the same material and should be calculated in the same way. Secondly, the researcher wanted an introductory period so that the students in the experimental group would be able to get to know the researcher and would then feel more comfortable expressing themselves as part of a group in front of the researcher.

During the introductory period, both groups received the following instruction:

1. Three classes of copying and discussing notes on the history and development of modern theatre.

Table 3.1
Means, Standard Deviations, and t Values
For The Pretest Comparisons Of The
Experimental and Comparison Groups On The
CSCS and The SCT.

TEST		EXPERIMENTAL	COMPARISON	t VALUE
CSCS	MEAN	57.448	58.690	1.967
	S.D.	10.270	10.784	
SCT	MEAN	6.103	6.552	0.844
	S.D.	4.813	4.188	

CRITICAL VALUE OF t (28) = 2.05, $p < .05$ (2 tailed test)

2. Two classes reading a play in which all students took part and then discussing the importance of speaking out to be heard and using the voice to express emotions.

3. Three classes in practising and performing (while using the textbooks) a short play--incorporating both voice and movement on-stage.

4. Two classes discussing and practising basic stage movements and voice expression.

5. One class explaining how to write a script.

After the introductory period, each group participated in the following procedures for seven classes:

1. Experimental group: The experimental groups from each class were randomly divided into three groups of 3, 3, and 4 students. Thus, over the three grade seven classes there were a total of nine experimental drama groups. Each student was given a copy of the story "The Open Window" by Saki. After reading the story, each experimental group had to develop a short play (minimum time of three minutes) based on the characters of the story. They were expressly told not just to act out the story. Once each group had developed their play, finalized it, and rehearsed it, they wrote the script. This was the story dramatization procedure defined in chapter one. Once all of the groups had finished, they performed their play in front of the other two groups of their class. All of the performances were videotaped and marked by the researcher as part of the report card evaluation. After marking the performances, the tapes were played for each group and the marks and comments made by the researcher in evaluating the performances were discussed at that time.

2. Comparison group: All of the students in the comparison groups worked on their own for the duration of the drama instruction. Each student was given a copy of the story "The Open Window" by Saki. The students were then instructed to write a script of a play based on the characters from the story. The scripts were to be a minimum of two and a half one-sided loose leaf pages long and were not to be the story rewritten in script form. The students in each class were also divided into three groups for the purpose of proofreading the rough copies of the scripts. There was a spelling group, a grammar group, and a script format group. The students were placed into these groups based on their perceptions of their abilities in each of the above areas, e.g. the students who the group felt were the best spellers were placed in the spelling group. Each group had 3 to 4 members. Although the students were assigned to these groups, they still worked independently. For example, when a student finished the rough copy of the script, the script was given to one of the members of the spelling group who proofread it and corrected the spelling errors. The script was then passed on to a member of the grammar group and then to a member of the script format group who made sure it followed a proper script format. In this way, each student worked individually in writing a script and in proofreading other scripts; yet each student was also able to have their rough copy proofread by at least three other students. Once the scripts had been corrected by a member of each group, the students wrote their good copies in the form of miniature books (see Appendix B for details on the construction of the books). The books were then handed in and marked by the researcher in order to provide part of the report card mark. The

books were then handed back to the students with the researcher's marks and comments written on separate cards. There were no evaluation marks or comments placed on or in the books because the students were then asked to add their books to the classroom library in the literature teacher's homeroom. The students had the opportunity to keep their books if they so desired.

Figure 3.1 summarizes the procedures carried out with each group. The treatment period extended from 24 January 1983 to 18 March 1983 with the last three weeks of this period (1 March - 18 March) being allotted for the two different treatments.

Figure 3.1 Diagrammatic plan of the procedures of the study.

ACTIVITY	EXPERIMENTAL	COMPARISON
Pretest:		
Self-concept (CSCS)	*	*
Characterization (SCT)	*	*
Drama:		
History of	*	*
Components of	*	*
Introductory acting techniques	*	*
Comparisons to short story	*	*
Focus on characterization	*	*
Write scripts based on story	*	*
Act out scripts	*	
Make book of scripts		*
Evaluate activities	*	*

Figure 3.1 (Cont.)

ACTIVITY	EXPERIMENTAL	COMPARISON
Posttest:		
Self-concept (CSCS)	*	*
Characterization (SCT)	*	*

Posttesting

Both the experimental and comparison groups completed their procedures on March 18th. The posttesting was conducted on March 22nd and 23rd with the CSCS posttest conducted on the 22nd and the SCT posttest conducted on the 23rd. The posttesting was conducted before the marks for the performances and books were given to the students so that any marks due to go on the report cards would not have interacted with the procedures' effects on the students' self-concept scores on the CSCS.

Test Instruments

Two test instruments were used in this study:

1. The Eiers-Harris Children's Self-Concept Scale (CSCS): The CSCS is an eighty item, self-report style of test. The students are to read each item and are to circle the word "yes" if the item is generally like them or to circle the word "no" if the item is generally not like them. The higher the score on this test, the higher is the perceived self-concept. The test took approximately 20 minutes to administer to each of the grade seven classes.

The CSCS is considered fairly reliable with the internal consistency reliability coefficients ranging from .78 to .93 as determined from samples of students at different grade levels. The test-retest reliability

of the CSCS over both a two month and a four month period was found to be .77 for both periods. In a research monograph of the CSCS, Piers (1977) stated that, "temporal stability estimates up to 5 months ... confirm the coefficients of over .70 reported in the Manual" (p. 2).

Piers also reported on the convergent validity of the CSCS with other self-concept inventories. The validity coefficients of the CSCS with other inventories ranged from .49 to .85.

The CSCS was also found to be useful because it can be used to obtain self-esteem scores for the factors of behavior, intellectual and school status, physical appearance and attributes, anxiety, popularity, and happiness and satisfaction.

The CSCS was also found to be useful because it has been used extensively in other research studies. In a research monograph on the CSCS, Piers (1977) stated, "it has been used in hundreds of school systems and clinics, and as a major research instrument in many theses and dissertations" (p. 1). Besides being widely used as a research instrument, it is also highly recommended for research work. In a review of the CSCS in the Seventh Mental Measurements Yearbook, Bentler (1972) stated, "it is recommended for studies of change in self-concept; the appropriate recommendation to use a control group is urgent because scores on the scale tend to increase slightly with retestings" (p. 124). Finally, the CSCS was used because it had been used in Barragar's (1980) study and this study was attempting, in part, to extend, substantiate and/or refute Barragar's findings.

There is only one form of the CSCS available and this form was used for both the pre- and posttests.

2. Story Characterization Test (SCT): This test was developed by the researcher and is based on one specific aspect of reading comprehension--understanding characterization in a short story. Reading comprehension is broadly defined as understanding printed material. For this test, reading comprehension was defined as being able to understand and recognize personality traits of the main characters in a short story, when the personality traits are not explicitly stated. The short story "A Man Who Had No Eyes" by MacKinlay Kantor was used as the basis for the SCT. The story only has two characters and the characters have vastly different personalities (see Appendix C for the test). The pretest consisted of having the students read the short story and after everyone had finished reading the story, the first question paper was handed out. The students were then given three minutes to list all of the personality characteristics they could think of that would describe the character whose name appeared at the top of the question sheet. After the three minutes were up, the question sheets were collected and the second question sheet was handed out and the same procedure was followed. The students were allowed to look back at the story because the personality traits were not explicitly stated.

The pretests were scored by counting the number of correct personality traits listed for each character and by combining the two scores for each student. Responses were accepted as correct if they could be seen by the researcher as being justifiable from the story. From the responses provided during the pretest and during the reliability testing described below, two sets of responses were compiled for each character--acceptable and unacceptable responses (see Appendix D for the complete

lists). All of the pretests were then rechecked to ensure that the scores corresponded with the "acceptable" lists.

Except for the story, the posttest form of the SCT was exactly the same in style and procedure as the pretest. The posttest story was entitled "The Cripple" and was written by the researcher. "The Cripple" was patterned very closely after Kantor's story so that the two would essentially be the same in character development and length. "The Cripple" has two main characters whose personality traits are not mentioned explicitly in the story and it is only 69 words longer than "A Man Who Had No Eyes". Both stories were also checked for readability using the Fry readability graph and both were determined to have an average readability level of approximately 3.9. The posttest form of the SCT was marked using the same lists of acceptable and unacceptable responses used for the pretest. The same lists were used because a comparison of the pre- and posttest responses revealed that, overall, the same adjectives were being used to describe the corresponding characters in each story.

In order to check the reliability of the SCT, the researcher conducted a test-retest reliability check with 49 grade seven students at another school in the Portage School Division. The test procedures used were exactly the same as outlined above. The posttest for this study was conducted six days after the pretest. The test-retest reliability coefficient was found to be .759. This indicated that the SCT is fairly reliable and as Spache (1976) stated, "lower reliabilities, as those under .80, will be relatively satisfactory for comparing group or class averages" (p. 286). However, there is one cautionary note; because the test-retest interval was only six days, the reliability coefficient could be spuriously

inflated due to a practice effect. The pre- and posttests were very much alike and some of the students may have remembered some of the responses used on the pretest and included those on the posttest (Wallace & Larsen, 1978).

Because the SCT was to measure one aspect of reading comprehension, the scores of the students involved in the study were correlated with their scores on the reading comprehension subtest of the Stanford Diagnostic Reading Test--Brown Level, Form A (SDRT). The SDRT had been administered to all of the students involved in the study when they first entered grade seven in September 1982. The correlation coefficient between the SCT pretest and the comprehension score of the SDRT was found to be .229. This indicated that the SCT does not have validity in measuring reading comprehension as defined by the SDRT. The correlation coefficient of .229 was found to be not significant at the .05 level using a t test for significance of a correlation coefficient (Ferguson, 1976, p. 183). This lack of significance indicated that the SCT and SDRT are testing two unrelated skills.

As a further check on the SCT, the posttest scores of the two groups combined were correlated with the SDRT and the coefficient obtained was .341. This coefficient is significant at the .05 level but it is still very low. Because the personality characteristics to be recognized from the pre- and posttests were not explicitly mentioned in the stories, the recognition of these traits could be defined as an inferential reading comprehension skill. Therefore, as a further check on the SCT's validity, the pre- and posttest scores were each correlated with the inferential reading comprehension scores from the SDRT. The coefficients obtained

(.225 - pretest; .340 - posttest) were almost identical to the coefficients obtained using the SDRT total comprehension scores. Table 3.2 summarizes these results.

These results indicate that the SCT is not a valid reading test-- at least with regard to reading comprehension as defined by the SDRT. The SCT could still be measuring a reading comprehension skill, but a very specific one. Therefore, any conclusions based on the SCT will have to be made with this in mind.

Design of the Study

The design of this study was a pretest-posttest control group design which can be diagrammed as in Figure 3.2.

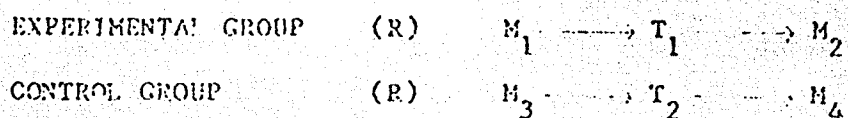


Figure 3.2 Pretest-Posttest control group design. (Tuckman, 1978, p. 131)

For the purpose of this study, the term "comparison group" was used instead of "control group" because the comparison group participated in an alternate procedure, rather than not participating at all as a true control group would have done.

Data Analysis

Data analyses were carried out for the posttest comparisons of the CSCS scores and the SCT scores of the experimental and comparison groups. Data analyses were also carried out for the pre- to posttest scores of the CSCS and SCT for both groups. The procedure used for these analyses was the matched group t test conducted on the University of Manitoba's computer system using the SOL ST15 program--Two Sample t Test (Paired

Table 3.2
 Pearson Product-Moment Correlations Between The
 SCT Pre- And Posttest Scores And The SDRT
 Total Reading Comprehension Scores And The
 SDRT Inferential Reading Comprehension Scores.

CORRELATION	r	r ²	SIG./N.S.*
SCT _{pre} X SDRT _{Total}	.229	.059	N.S.
SCT _{post} X SDRT _{Total}	.341	.116	SIG.
SCT _{pre} X SDRT _{Inf.}	.225	.051	N.S.
SCT _{post} X SDRT _{Inf.}	.340	.115	Sig.

*THE CRITICAL VALUE OF r (54) = .264, $p < .05$ (2 Tailed Test)

Observations). Significance was set at the .05 level for all of the tests. The null hypotheses which were tested using the matched group t test procedure are listed below.

Hypothesis 1.1 There will be no significant difference between the scores of grade seven students, who use role-playing in story dramatization, and the scores of grade seven students, who do not participate in the story dramatization procedure, on an investigator developed test of short story characterization.

Hypothesis 1.2 There will be no significant increase from the pretest to the posttest scores on the story characterization test for the experimental group.

Hypothesis 1.3 There will be no significant increase from the pretest to the posttest scores on the story characterization test for the comparison group.

Hypothesis 2.1 There will be no significant difference between the scores of grade seven students, who use role-playing in story dramatization, and the scores of grade seven students, who do not participate in the story dramatization procedure, on the Piers-Harris Children's Self-Concept Scale (CSCS).

Hypothesis 2.2 There will be no significant increase from the pretest to the posttest scores on the CSCS for the experimental group.

Hypothesis 2.3 There will be no significant increase from the pretest to the posttest scores on the CSCS for the comparison group.

To determine if there was a higher correlation between the CSCS and SCT scores of the experimental group when compared to the comparison group, the correlation coefficients for both sets of posttest scores

were determined using the SOL ST31 program--Simple Linear Correlation and Regression. These coefficients were then compared using a critical ratio test based on the Fisher z transformation procedure (Keselman, Note 1). Significance was again set at the .05 level. (See Appendix E for the detailed formula used in this critical ratio test.) The specific null hypothesis which was tested was:

Hypothesis 3.0 The relationship between the story characterization test scores and the CSCS scores of the experimental group will be the same as the relationship between the story characterization scores and the CSCS scores of the comparison group.

Summary

This chapter identified the sample used in this study and the matching procedures used to divide the sample into the experimental and comparison groups. The pre- and posttest procedures were outlined as well as the teaching strategies used that were common to both groups. The two alternate drama procedures were described in some detail as were the test instruments employed. Finally, the design of the study and the data analyses procedures were described. In chapter one, the hypotheses were stated as research hypotheses. For the data analyses, the hypotheses were stated in the null form.

The null hypotheses, statistical analyses, and findings will be reported and discussed in chapter four.

Chapter 4

ANALYSES AND RESULTS

The purpose of this study was to determine the effect of the creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept. Specifically, the study was designed to answer the following questions:

1. Does the use of role-playing in story dramatization improve grade seven students' understanding of characterization of a short story? Is there a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and comparison groups?

2. Does the use of role-playing in story dramatization enhance the self-concept of grade seven students? Is there a significant difference between the pre- and posttest scores of self-concept for both the experimental and comparison groups?

3. Is there a significantly higher relationship between the reading comprehension and self-concept scores of the experimental group than there is between the reading comprehension and self-concept scores of the comparison group?

The sample used in this study consisted of 60 grade seven students in a pretest-posttest control group design. The 60 students were matched into pairs on the basis of their pretest scores from the Piers-Harris Children's Self-Concept Scale (CSCS) and the investigator developed Story Characterization Test (SCT). This resulted in 30 matched pairs with one

member from each pair randomly being assigned to the experimental group and the other member being assigned to the comparison group. As outlined in chapter three the experimental group followed the story dramatization procedure and the comparison group wrote individual scripts of a play.

For the data analyses, the results from 29 matched pairs (58 students) were used. This reduction from 30 pairs (60 students) was a result of one student being transferred out of the school during the treatment period. Consequently, his partner's results were dropped from the study.

This chapter describes the data analyses used to test the hypotheses of the study, describes the results of the analyses, and provides a discussion which explains the results obtained. Finally, there is a section which relates the results of this study with the results of other studies cited in chapter two.

Data Analyses

Data analyses were carried out for the posttest comparisons of the CSCS scores and the SCT scores of the experimental and comparison groups. The procedure used for these analyses was the matched group t test and was carried out with the computerized SOL system at the University of Manitoba. The computer program used was SOL ST15--Two Sample t Test (Paired Observations). Significance was set at the .05 level.

To determine if there was a higher correlation between the CSCS and SCT scores of the experimental group when compared to the comparison group, the correlation coefficients for both sets of posttest scores were determined using the computer program SOL ST31--Simple Linear Correlation and Regression. These correlation coefficients were then compared using a critical ratio test.

Results

General question 1. Does the use of role-playing in story dramatization improve grade seven students' understanding of characterization of a short story? Is there a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and comparison groups?

Hypothesis 1.1 There will be no significant difference between the scores of grade seven students, who use role-playing in story dramatization, and the scores of grade seven students, who do not participate in the story dramatization procedure, on an investigator developed test of short story characterization.

As shown in Table 4.1, a comparison of the SCT posttest means of the experimental group ($M = 8.79$, $SD = 4.62$) and the comparison group ($M = 8.48$, $SD = 4.43$) gave a result of $t(28) = .321$, $p > .05$. Because the critical value of $t(28) = 1.70$, $p < .05$ was not reached, the result indicated there was no significant difference between the SCT posttest means of the two groups. Therefore null hypothesis 1.1 was retained. Students who use role-playing do not score significantly higher on a test of short story characterization than students who do not use role-playing.

Hypothesis 1.2 There will be no significant increase from the pretest to the posttest scores on the story characterization test for the experimental group.

A comparison of the experimental group's SCT pretest mean ($M = 6.10$, $SD = 4.81$) with the posttest mean ($M = 8.79$, $SD = 4.62$) gave a result of $t(28) = 3.427$, $p < .05$. Because the critical value of $t(28) = 1.70$, $p < .05$ was exceeded, the results indicated that there was a significant

increase in the experimental group's SCT results from the pre- to the posttest. Table 4.2 summarizes these results. Null hypothesis 1.2 was rejected.

Hypothesis 1.3 There will be no significant increase from the pretest to the posttest scores on the story characterization test for the comparison group.

A comparison of the SCT pretest mean ($M = 6.55$, $SD = 4.19$) with the posttest mean ($M = 8.48$, $SD = 4.43$) gave a result of $t(28) = 2.917$, $p < .05$. Because the critical value of $t(28) = 1.70$, $p < .05$ was exceeded, the result indicated that there was a significant difference between the SCT pretest and posttest means for the comparison group. Table 4.2 summarizes these results. Null hypothesis 1.3 was rejected.

General question 2. Does the use of role-playing in story dramatization enhance the self-concept of grade seven students? Is there a significant difference between the pre- and posttest scores of self-concept for both the experimental and comparison groups?

Hypothesis 2.1 There will be no significant difference between the scores of grade seven students, who use role-playing in story dramatization, and the scores of grade seven students, who do not participate in the story dramatization procedure, on the Piers-Harris Children's Self-Concept Scale (CSCS).

Table 4.3 summarizes the results of the comparison of the CSCS posttest mean of the experimental group ($M = 57.483$, $SD = 10.312$) and the posttest mean of the comparison group ($M = 60.586$, $SD = 11.435$). The result of the comparison was $t(28) = 2.020$, $p < .05$. Because the critical value of $t(28) = 1.70$, $p < .05$ was exceeded, the result indicated

Table 4.1
Means, Standard Deviations, And t Value
For SCT Posttest Scores Of The Experimental
And Comparison Groups.

TREATMENT	POSTTEST MEAN	SD
EXPERIMENTAL	8.79	4.62
COMPARISON	8.48	4.43
t VALUE	.321	
Critical value of t (28) = 1.70, $p < .05$		

Table 4.2
Means, Standard Deviations, And t Values
For Pre- To Posttest Comparisons Of SCT
Scores For Both The Experimental And
Comparison Groups.

TREATMENT		PRETEST	POSTTEST	t VALUE
EXPERIMENTAL	MEAN	6.10	8.79	3.427
	SD	4.81	4.62	
COMPARISON	MEAN	6.55	8.48	2.917
	SD	4.19	4.43	
Critical value of t (28) = 1.70, $p < .05$				

there was a significant difference between the two groups. Therefore null hypothesis 2.1 was rejected. However, the difference between the two groups was not in the predicted direction. It was the experimental group which had been predicted to improve in self-concept. However, the results show that it was the comparison group which improved in self-concept. These results, and possible explanations, are discussed below in the discussion section of this chapter.

Hypothesis 2.2 There will be no significant increase from the pretest to the posttest scores on the Piers-Harris CSCS for the experimental group.

A comparison of the CSCS pretest mean ($M = 57.448$, $SD = 10.270$) with the posttest mean ($M = 57.483$, $SD = 10.312$) gave a result of $t(28) = .033$, $p > .05$. Because the critical value of $t(28) = 1.70$, $p < .05$ was not reached, the result indicated there was no significant difference between the CSCS pre- and posttest means for the experimental group. Table 4.4 summarizes these results. Null hypothesis 2.2 was retained.

Hypothesis 2.3 There will be no significant increase from the pretest to the posttest scores on the Piers-Harris CSCS for the comparison group.

A comparison of the CSCS pretest mean ($M = 58.690$, $SD = 10.784$) with the posttest mean ($M = 60.586$, $SD = 11.435$) gave a result of $t(28) = 2.056$, $p < .05$. Because the critical value of $t(28) = 1.70$, $p < .05$ was exceeded, the result indicated that there was a significant difference between the CSCS pre- and posttest means for the comparison group. Table 4.4 summarizes these results. Null hypothesis 2.3 was rejected.

General question 3. Is there a significantly higher relationship between the reading comprehension and self-concept scores of the experi-

Table 4.3
Means, Standard Deviations, And t Value
For CSCS Posttest Scores Of The Experimental
And Comparison Groups.

TREATMENT	POSTTEST MEAN	SD
EXPERIMENTAL	57.483	10.312
COMPARISON	60.586	11.435
t VALUE	2.020	

Critical value of t (28) = 1.70, $p < .05$

Table 4.4
Means, Standard Deviations, And t Values
For Pre- To Posttest Comparisons Of CSCS Scores
For Both The Experimental And Comparison Groups.

TREATMENT		PRETEST	POSTTEST	t VALUE
EXPERIMENTAL	MEAN	57.448	57.483	.033
	SD	10.270	10.312	
COMPARISON	MEAN	58.690	60.586	2.056
	SD	10.784	11.435	

Critical value of t (28) = 1.70, $p < .05$

mental group than there is between the reading comprehension and self-concept scores of the comparison group?

Hypothesis 3.0 The relationship between the story characterization test scores and the CSCS scores of the experimental group will be the same as the relationship between the story characterization test scores and the CSCS scores of the comparison group.

The Pearson product-moment correlation between the CSCS and SCT posttest scores of the experimental group was found to be .332. The Pearson product-moment correlation between the CSCS and SCT posttest scores of the comparison group was found to be .336. These correlations were then used in a critical ratio test based on Fisher's z transformation procedure (Keselman, Note 1), to determine if there was a significant difference between them. The critical ratio test showed a value of $z = .012$, $p > .05$. Because the critical value of $z = 1.645$, $p < .05$ was not reached, the result indicated there was no significant difference between the correlation of CSCS and SCT posttest scores of the experimental group and the correlation of CSCS and SCT posttest scores of the comparison group. These results are summarized in Table 4.5. Null hypothesis 3.0 was retained.

Summary of Results

The statistical results obtained in this study generally were not as conclusive as the results of the studies cited in the review of the literature. First, the difference between the SCT posttest results of the two groups was not statistically significant although the experimental group did have a higher mean score as predicted (8.79 vs. 8.48). As well, it was predicted that only the experimental group would increase signifi-

Table 4.5
 Pearson Product-Moment Correlations Between The
 SCT Posttest And CSCS Posttest Scores For The
 Experimental And Comparison Groups And The \underline{z} Score
 Value For The Critical Ratio Test.

TREATMENT	CORRELATION	\underline{r}
EXPERIMENTAL	SCTpost X CSCSpost	.332
COMPARISON	SCTpost X CSCSpost	.336
\underline{z} SCORE		.012
Critical value of $\underline{z} = 1.645, p < .05$		

cantly from pre- to posttest on the SCT. However, the comparison group also showed a significant increase, although the average increase for the comparison group (1.93) was not as great as the average increase for the experimental group (2.69).

The results of the analyses on the CSCS scores revealed that there was a significant difference between the posttest scores of the two groups, but not in the predicted direction. The comparison group was found to have the higher average self-concept, not the experimental group. Similarly, for the pre- to posttest comparisons, the experimental group did not change its average self-concept score while the comparison group significantly improved its average self-concept score. The opposite set of circumstances had been predicted from the review of the literature.

Finally, it had been predicted that the experimental group would have a significantly higher relationship between the SCT and CSCS scores than would the comparison group. The results showed, however, that there was no significant difference between the two relationships. In fact, the individual correlations obtained for the SCT and CSCS scores for both groups are not statistically significant (See Table 4.10). This implies that there is no significant relationship between self-concept as measured by the CSCS and reading comprehension as measured by the SCT.

Discussion

In order to understand the implications of the results and in order to properly interpret the results, the difference between the two groups' activities must be clearly understood. The activities of both groups were outlined in detail in chapter three. Both groups experienced identical introductory activities which included some experience in

acting on stage. Although the comparison group did not do any subsequent acting, the initial small amount of acting may have contributed to the comparison group's significant increase from pre- to posttest on the SCT. Support for this possibility can also be found in the results of various studies such as Galda (1982), Pate (1977), and Seriale (1976) who all found that participating in some form of drama helped to improve reading comprehension and/or vocabulary development.

Beyond the fact that the comparison group did a small amount of acting during the introductory sessions, the essential difference between the two treatments was the aspect of the students working as a group (experimental treatment) versus working as an individual (comparison treatment). Essentially, both groups had the same task--they were to read the story "The Open Window" by Saki and then were to transfer the characters from the story into a new situation. The students were then to write a play developing the characters as their personalities had been described in the original story. The experimental group performed this activity in small groups and had the opportunity to role-play the characters and to interact as the characters. It was this interaction that was the key to the hypothesized increase for the experimental group on the SCT posttest. By role-playing and interacting as the characters, the students were expected to increase their understanding of character personalities in a short story. The results from the data analysis showed that this increase did occur. However, the comparison group also showed a significant increase although it was not as large an increase as shown by the experimental group. The comparison group worked as individuals, and rather than role-playing one character, they had to examine all the

characters of the story. This examination of all the characters' personalities and their incorporation into a script could account for the significant increase on the SCT by the comparison group. Thus, although the experimental group had a larger increase as predicted, the comparison group was also very much aware of personality characteristics and showed a significant increase on the SCT, leading to no significant differences between the groups.

Ultimately, however, the results of the SCT have to be interpreted with extreme caution and should not be used as the basis for educational instructional decisions. In the test-retest reliability check of the SCT, the r value was calculated to be .759, which is fairly high and satisfactory. As Spache (1976) stated, "lower reliabilities, as those under .80, will be relatively satisfactory for comparing group or class averages" (p. 286). As indicated in chapter three, to ascertain the validity of the SCT, the SCT scores were correlated with the total reading comprehension scores from the Stanford Diagnostic Reading Test, Brown Level (SDRT) and an r value of .341 was obtained. This correlation of .341 is significant at the .05 level which means that some type of relation does exist between the SCT and the SDRT. Using a t distribution, a critical value of $r = .264$ is necessary for significance at the .05 level (Ferguson, 1976, pp. 183, 494). Therefore there is a low, but significant correlation between the SCT posttest scores and the SDRT. However, the same does not hold true for the SCT pretest scores and it is this factor which tends to question the validity of the SCT results. The correlation between the SCT pretest scores and the SDRT was calculated to be $r = .229$ and this is not significant at the .05 level. In other

words, the pretest SCT may be measuring a reading comprehension skill that is only partially reflected in the skills measured by the SDRT. Similar results were obtained when the SCT scores were correlated with the SDRT reading comprehension inferential scores. Because the SCT requires the students to pick out personality characteristics that are not mentioned explicitly in the story, the test requires students to use what could be defined as an inferential reading comprehension skill. Therefore, post hoc correlations were obtained between the SCT pre- and posttests and the SDRT inferential reading comprehension scores. The values obtained were $r = .225$ for the pretest and $r = .340$ for the posttest. These results are almost identical to the correlations for the total SDRT reading comprehension scores. The results of these correlations are summarized in Table 4.6.

Although the correlations between the pre- and posttests of the SCT and the SDRT are low, they do not necessarily invalidate the SCT as a tool for measuring a reading comprehension skill. A very narrow definition of reading comprehension was applied to the SCT--understanding the personality characteristics of a character in a short story--and this was the only skill measured by the SCT. Although inferential comprehension is measured by the SDRT, the SDRT does not specifically test for understanding of personality characteristics. This could account for the low correlations. The increased correlations for the posttest SCT scores and the SDRT scores could be accounted for by the increased ability of the students to pick out personality characteristics from a story. During the pretest, many of the students, both good and poor readers, may have been unsure as to the type of adjectives required

Table 4.6

Pearson Product-Moment Correlations Between The
SCT Pre- And Posttest Scores And The SDRT
Total Reading Comprehension Scores And The
SDRT Inferential Reading Comprehension Scores.

CORRELATION	\underline{r}	r^2	SIG./N.S.
SCT pre X SDRT Total	.229	.059	N.S.
SCT post X SDRT Total	.341	.116	SIG.
SCT pre X SDRT Inf.	.225	.051	N.S.
SCT post X SDRT Inf.	.340	.115	SIG.

Critical value of \underline{r} (54) = .264, $p < .05$ (2 Tailed Test)

Table 4.7

Means, Standard Deviations, And \underline{t} Value
For The Test To Retest Comparison
For The Group Used In The Test-Retest Reliability Study.

	TEST	RETEST	\underline{t} VALUE
MEAN	7.477	9.841	3.662
SD	5.065	6.570	

Critical value of \underline{t} (43) = 1.68, $p < .05$

for describing the characters and, thus, the pretest may not have accurately reflected the abilities of the students. During the treatment period all of the students had the opportunity to learn and discuss adjectives appropriate for describing personalities. Consequently, the students' abilities would be more accurately reflected in the posttest. Because the students' rankings on the posttest more likely reflect their respective abilities, this could account for the increased correlation between the SCT posttest scores and the SDRT.

Finally, to further complicate any conclusions based on the SCT, the group used in the test-retest reliability study showed a significant increase from test to retest (test mean = 7.477, retest mean = 9.841; $t(43) = 3.662, p < .05$). See Table 4.7 for the t test results. This significant increase occurred after the one week interval between the test and retest and without any special intervention. Although an increase was not totally unexpected because the test and retest were essentially the same, and because the test interval was short, the magnitude of the increase was unexpected. The students in the test-retest situation increased an average of 2.36 while the students in the comparison group increased an average of 1.93--and the comparison group had had some practice in picking out personality characteristics. Therefore, the magnitude of the increase for the test-retest group could clearly call into question any results based on the SCT for this study and would make any practical conclusions based on the SCT to be very tenuous at best.

The results obtained with the Piers-Harris GSCS, like the results of the SCT, were not the results that had been predicted. The comparison

group significantly improved on the CSCS, not the experimental group as had been expected. These results are similar to the results obtained by Barragar (1980) and Pate (1977), both of whom found that creative drama did not significantly improve student self-concept. Their results were partly explained as being due to the global nature of self-concept as measured by the tests that they used (Barragar--the Piers-Harris CSCS; Pate--the Tennessee Self-Concept Scale) and the tests' inability to measure any changes in the self-concept structure caused by the creative drama activity. This was partly substantiated by the fact that Barragar (1980) found significant changes with the Coopersmith Self-Esteem Inventory, indicating that self-esteem changes more easily than the global self-concept. This explanation would seem to apply to the lack of change for the experimental group in this study, except that changes in the global self-concept were observed for the comparison group and post hoc analyses of the intellectual and school status self-esteem as measured by the CSCS showed no change in self-esteem for either the experimental or comparison groups. Consequently, other explanations than the one used for Barragar's (1980) and Pate's (1977) studies must be offered to explain this study's results.

First, according to the pyramid structure of self-concept (See Figure 2.1), and according to the research of Felker and Treffinger (1971), Jourard and Secord (1955), and Shavelson and Bolus (1982), changes in self-esteem should occur more easily than changes in the global self-concept. However, as outlined in Tables 4.3 and 4.4 and discussed earlier in this chapter, the global self-concept of the comparison group changed significantly from pre- to posttest. Because of this, post hoc

analyses were conducted using the cluster scores of Factor II: Intellectual and School Status from the CSCS as a measure of school self-esteem. The post hoc analyses were conducted to determine if school self-esteem changed in the predicted direction for the experimental group and to determine if any insight could be gained as to why the comparison group's global self-concept improved. The scores were compared using the SOL program ST15--Two Sample t Test (Paired Observations) on the University of Manitoba's computer system. Significance was set at the .05 level. In the first analysis, the Factor II posttest cluster scores of the experimental group were compared with the cluster scores of the comparison group. This analysis gave a result of $t(28) = .203, p > .05$. The second analysis compared the pre- to posttest Factor II scores for the experimental group and a result of $t(28) = .587, p > .05$ was obtained. The third analysis compared the pre- to posttest Factor II scores of the comparison group. The result obtained was $t(28) = .769, p > .05$. These results are summarized in Tables 4.8 and 4.9. Because the critical value of $t(28) = 1.70, p < .05$ was not exceeded in any of the analyses, the means of the Factor II cluster scores were found to be not significantly different. These results were rather surprising considering the hypothesized structure of self-concept and the results of previous researchers (Felker & Treffinger, 1971; Jourard & Secord, 1955; Shavelson & Bolus, 1982). According to the hypothesized structure, school self-esteem should have increased in the comparison group along with the global self-concept. Since this was not the case, factors other than the treatment activities in the school setting probably caused the self-concept change in the comparison group.

Table 4.8
Means, Standard Deviations, And t Value
For The GSCS Factor II Scores
(Intellectual And School Status)
Of The Experimental And Comparison Groups.

TREATMENT	POSTTEST MEAN	SD
EXPERIMENTAL	12.172	4.045
COMPARISON	12.035	4.280
t VALUE	.203	
Critical value of t (28) = 1.70, $p < .05$		

Table 4.9
Means, Standard Deviations, And t Values
For Pre- To Posttest Comparisons Of Factor II Scores
(Intellectual And School Status) For Both The
Experimental And Comparison Groups.

TREATMENT		PRETEST	POSTTEST	t VALUE
EXPERIMENTAL	MEAN	11.931	12.172	.587
	SD	3.555	4.045	
COMPARISON	MEAN	11.759	12.035	.769
	SD	3.833	4.280	
Critical value of t (28) = 1.70, $p < .05$				

Even though the post hoc analyses did not produce the expected results according to the hypothesized self-concept structure, the results still support the theoretical structure because the Factor II scores of school self-esteem can be seen to be independent of the scores for the global self-concept in the results of the comparison group. Because the comparison group's school self-esteem scores did not change as did the global self-concept scores, the school self-esteem can be described as a subpart of self-concept which may or may not reflect changes in the overall self-concept as per the hypothesized construct.

There is one cautionary note in relation to the Factor II scores obtained from the CSCS. The Manual for the Piers-Harris CSCS states that "information from cluster [Factor] scores is so far only tentative, but gives promise of being useful" (p. 20). This indicates that any results using the Factor scores should be interpreted with caution, although in her research monograph on the CSCS, Piers (1977) reports that more recent research had confirmed the identification of the six factors, including Intellectual and School Status, which affect global self-concept. Considering the lack of changes in school self-esteem for both groups, explanations other than the study treatments have to be examined in order to explain the change in global self-concept for the comparison group and the lack of change for the experimental group.

Because it had been predicted that the experimental group would improve in self-concept and this did not occur, one possible explanation was that the students who participated in the story dramatization procedure did not like acting. To check out this possibility, a questionnaire was given to the students (See Appendix F). However, out of the nine students

who indicated on the questionnaire that they did not like acting and/or the group activity, only two experienced a drop in self-concept score from pre- to posttest. The remaining seven all improved their self-concept scores from pre- to posttest. Similarly, ten students who indicated they liked acting and/or the group activity experienced a drop in self-concept scores from pre- to posttest. Again, this would indicate that some other factor, other than the treatment, prevented the experimental group from improving their average self-concept scores. Other possible factors which may have affected the posttest CSCS scores include individuals' home situations, relationships with other teachers, and peer influences. It was beyond the scope of this study to determine which of the other factors had the most influence. It was also beyond the scope of this study to examine the other cluster scores of the other Factors evident in the CSCS and to examine individual scores for increases or decreases in self-concept.

From the comparison group's questionnaire responses, similar results were found in an attempt to explain why this group had the significant increase in self-concept from pre- to posttest. One possible explanation was that the students in the comparison group felt more comfortable in not having to act in front of their peers. However, ten out of fifteen in this group, who indicated that they did not like this group activity and/or acting, still improved their self-concept scores from pre- to posttest and six out of eleven whose self-concept scores decreased from pre- to posttest indicated that they liked the group's activity. Again, this would seem to indicate that factors other than the group's activity affected the change in self-concept scores. However, one aspect of the

activity that was not overtly checked by the questionnaire was the contribution of writing the play. By the end of the comparison group's activity, each student had "published" a hard-cover book of a play. These books were the same type of books other students had published in previous years and which were kept at the back of the language arts classroom and which seemed to be very popular with the students. The satisfaction of manufacturing a book and the choice of keeping it or placing it in the classroom library could have been the factor that caused the improvement in self-concept for the group.

Another factor that may have contributed to the increase in self-concept for the comparison group may have been one of the primary differences between the two groups--the comparison group's activity was an individual activity compared to the experimental group's group activity. Working as individuals, the comparison group members may have felt more secure in what they, themselves, were doing. In contrast, the experimental group members may have felt insecure in that, through their rehearsals and performances, they were under constant scrutiny, and possible criticism, by the other group members. This possible difference in sense of security could have contributed to the observed differences in self-concept scores.

Other factors may have contributed as well. Factors such as the home environment, success at extra-curricular activities, and peer influences may all have combined to influence the comparison group's self-concept score. As indicated above, it was beyond the scope of this study to determine which factors, other than the treatment, might have had an effect on the self-concept scores.

Other aspects of this study which could have had unforeseen effects on the two treatment groups include the Hawthorne effect, a routine different from the normal routine, and an historical effect. With the Hawthorne effect, the students may have changed simply because they perceived themselves as being part of a research project. However, any changes due to the Hawthorne effect would likely be very small because the members of both groups were aware of their involvement in a research project and any change in score due to the Hawthorne effect would likely have affected both groups equally. Similarly, changes from pre- to post-test scores, particularly on the SCT, may have been due to the change from the normal routine. With this study, the students participated in their activities as only half a class. They also continued with the regular literature teacher with the reduced class sizes. This led to more individualized attention being paid to the students by the researcher and by the literature teacher. This increase in individualized attention could have had an effect on the students irrespective of activity, although the effect should have been about the same for both groups. Along with this change in routine, there should not have been any differences due to a teacher effect because both groups were taught drama by the researcher and any effect the researcher had as a teacher on one group should have occurred with the other group as well. Similarly, the literature teacher should have influenced both groups equally. Finally, one historical effect occurred with the comparison group but did not occur with the experimental group. One-half of the comparison group received a one-day holiday from the research study due to a snowstorm when the school division buses were unable to run. Thus, half the comparison group only

had six classes instead of seven in which to write their scripts. This could have had some unknown effect on the posttest scores of the comparison group.

Relationship to Other Studies

As described in chapter two, this study was based on research conducted in the area of self-concept theory and on research which examined the relationships between self-concept and reading achievement, self-concept and creative drama, and reading and creative drama. These will be examined respectively.

Self-Concept Theory

Based on Shavelson and Bolus' (1982) study, the hierarchical, pyramid-shaped structure of self-concept (See Figure 2.1, p.17) was postulated as being the theoretical basis of self-concept as described for this study. Evidence for this multi-faceted structure came from Jourard and Secord (1955), Bahs and Stockwell (1972), and Shavelson and Bolus (1982). As discussed above, this study provided further evidence of the multi-faceted structure through the differential patterns of scores obtained from the cluster scores of Factor II (Intellectual and School Status) and the scores obtained for global self-concept. The cluster scores showed no significant differences from pre- to posttests whereas the global score of the CSCS showed a significant improvement from pre- to posttest for the comparison group. This would indicate that although the Intellectual and School Status self-esteem is a part of the global self-concept, it is also a recognizable facet by itself.

However, contrary to the results found by Felker and Treffinger (1971) and some of the results from Jourard and Secord (1955) and Shavelson and

Bolus (1982), this study did not show that changes in self-concept may cause changes in self-esteem or vice versa. This evidence may have appeared if all the cluster scores had been obtained for all the Factors of the CSCS.

Self-Concept and Reading Achievement

The overwhelming evidence cited in chapter two supported a positive relationship between self-concept and reading achievement (Forte, 1975; Pine, 1978; Van Barn, 1973; Wurster, 1975) although the exact nature of this relationship remained undefined. The results of this study (as outlined in Table 4.10) indicated that with the investigator developed Story Characterization Test, there was no significant relationship between self-concept and reading. This, of course, may be due to the very narrow definition of reading as applied to the SCT. It is entirely possible that, in order to be able to measure the relationship between self-concept and reading ability, some form of "global" reading score must be obtained. This would seem to be substantiated by the correlation coefficients obtained from the SDRT and CSCS scores (See Table 4.10). When the CSCS scores were correlated with the SDRT scores, a positive relationship was found, thus agreeing with the overwhelming evidence cited in chapter two. Finally, as with the previous studies, the results of this study do not give any indication as to the nature of the relationship between self-concept and reading.

Creative Drama and Self-Concept

Barragar (1980) and Pate (1977) both found that creative drama procedures did not enhance student self-concept as measured by the Piers-Harris CSCS (Barragar) and the Tennessee Self-Concept Scale (Pate). The

Table 4.10
 Pearson Product-Moment Correlations Between The
 Piers-Harris CSCS And The SCT Posttest Scores And
 Between The CSCS And The SDRT Total Reading Comprehension Scores.

CORRELATION	r	r^2	SIG./N.S.
EXPERIMENTAL: CSCS X SCT _{post} X SCT _{post}	.332	.110	N.S. *
COMPARISON: CSCS X SCT _{post} X SCT _{post}	.336	.113	N.S. *
CSCS pre X SDRT _{Total}	.453	.205	SIG. **
CSCS post X SDRT _{Total}	.418	.174	SIG. **

* The critical value of r (27) = .367, $p < .05$ (2 Tailed Test)

** The critical value of r (54) = .264, $p < .05$ (2 Tailed Test)

results of this study are similar in that the experimental group which followed the creative drama procedure did not experience an increase in self-concept from pre- to posttest.

On the other hand, Barragar (1980) reported that her students had a significant increase in self-esteem as measured by Coopersmith's Self-Esteem Inventory and Irwin (1963) reported that creative drama significantly improved the personal and social adjustment (two aspects of self-esteem) of third graders. The one aspect of self-esteem examined in a post hoc analysis in this study--Intellectual and School Status--did not show the same type of increase. Self-esteem in this study did not significantly change from pre- to posttest.

Creative Drama and Reading

The final section of chapter two cited some evidence that creative drama could be used to enhance reading achievement (Galda, 1982; Laffey, 1981; Miccinati, Sanford, & Hepner, 1983; Pate, 1977; Pellegrini, DeStefano, & Thompson, 1983; Seriale, 1976). Although the results of this study seem to be in agreement with these studies as evidenced by the significant increase from pre- to posttest on the SCT for the experimental group, the problems previously identified for the SCT would likely invalidate any such generalization.

Similarly, the problems with the SCT would preclude any generalization of either the experimental or comparison group procedures as beneficial language experience types of approaches to reading.

Summary

This chapter described the data analyses carried out to test the hypotheses of the study and described the results of the data analyses.

Generally, it was found that both treatments used in the study significantly improved the students' scores on the SCT but only the comparison treatment produced a significant change in the self-concept scores. Finally, there appeared to be no statistically significant relationships between self-concept and reading based on correlations between the CSCS and SCT scores.

The results were discussed in some detail with possible explanations being offered to explain the pattern of the results. From this discussion the SCT results have to be viewed with extreme caution and it is doubtful whether any valid conclusions can be drawn from the SCT results.

Finally, the results of this study were examined in relation to studies cited in the review of the literature in chapter two. Again, however, the SCT problems prevented any useful comparisons with regard to reading. The CSCS results showed some agreement with previous studies with regard to the global self-concept but not with regard to self-esteem.

Chapter five will summarize the study and will describe the limitations of the study. Chapter five will also describe implications of the results of this study and will suggest avenues of further research.

Chapter 5

SUMMARY AND CONCLUSIONS

The purpose of this study was to determine the effect of the creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students. Secondary purposes were to determine the effect of the creative drama procedure on self-concept and to determine if there was a positive relationship between reading comprehension ability and self-concept. Specifically, the study was designed to answer the following questions:

1. Does the use of role-playing in story dramatization improve grade seven students' understanding of characterization of a short story? Is there a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and comparison groups?

2. Does the use of role-playing in story dramatization enhance the self-concept of grade seven students? Is there a significant difference between the pre- and posttest scores of self-concept for both the experimental and comparison groups?

3. Is there a significantly higher relationship between the reading comprehension and self-concept scores of the experimental group than there is between the reading comprehension and self-concept scores of the comparison group?

Summary of the Design of the Study

The study used a pretest-posttest control group design with sixty grade seven students from one school. The Piers-Harris Children's Self-Concept Scale (CSCS) and an investigator developed reading test, the Story Characterization Test (SCT), were administered as pretests. On

the basis of the two pretest scores, the students were matched into pairs and were then randomly assigned to one of two treatment groups--either the experimental group or the comparison group. Both groups were taught several identical introductory lessons on drama before the two different treatments were started. Once the treatments started, the experimental group participated in the creative drama procedure, story dramatization, where they created a group play based on the characters from the short story "The Open Window" by Saki. The comparison group worked as individuals and wrote individual plays using the characters from the story "The Open Window". Once these plays were written, they were bound into books by the students. The CSCS and SCT were then administered as posttests.

The CSCS was used because it was considered fairly reliable with the internal consistency reliability coefficients ranging from .78 to .93 and it has a test-retest reliability of .77. The CSCS was also considered to be a valid measure of self-concept because the validity coefficients of the CSCS with other self-concept inventories range from .40 to .85. (Piers, & Harris, CSCS Manual, 1969).

The SCT was an investigator developed test which measured students' understanding of personality characteristics in a short story. The SCT was found to be fairly reliable with a test-retest reliability coefficient of .759. However, a validity check of the SCT pretest with the Stanford Diagnostic Reading Test--Brown Level, Form A (SDRT) produced a correlation coefficient of .229. The correlation coefficient between the SCT posttest and the SDRT was slightly higher at .341. Similar results were obtained when the SCT was correlated with the inferential reading comprehension scores from the SDRT (SCTpre X SDRTinf., $r = .225$; SCTpost X SDRTinf,

$r = .340$). Because the validity coefficients of the SCT were so low, any generalizations made from the SCT results must be made very cautiously.

The data analyses consisted of matched group t tests and Pearson product-moment correlations. Both procedures were conducted using the computerized SOL system at the University of Manitoba. The Pearson product-moment correlations were subsequently used in a critical ratio test based on Fisher's z transformation procedure (Keselman, Note 1). Significance for all data analyses was set at the .05 level.

Summary of Results and Conclusions

The main purpose of this study was to determine the effect of the creative drama procedure, story dramatization, on the reading comprehension ability of junior high school students.

General question 1. Does the use of role-playing in story dramatization improve grade seven students' understanding of characterization of a short story? Is there a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and comparison groups?

The data analyses revealed that, according to the SCT, the use of role-playing in story dramatization did improve grade seven students' understanding of characterization of a short story. The analyses of the SCT results also revealed a significant difference between the pre- and posttest scores of reading comprehension for both the experimental and the comparison group. On the surface, these results indicated that both the creative drama procedure and the script writing procedure were able to enhance students' reading ability. These results were similar to the results described by other researchers (Galda, 1982; Laffey, 1981;

Miccinati, Sanford, & Hepner, 1983; Pate, 1977; Pellegrini, DeStefano, & Thompson, 1983; Seriale, 1976) who indicated that creative drama could help to improve reading ability. However, the results of this study have to be interpreted in light of the low validity coefficients of the SCT (.225 - .341) and in light of the narrow definition of reading comprehension that was applied to the SCT. Therefore, the results of this study only provide conditional support for the results obtained in previous studies. Further research needs to be conducted on the SCT to determine the exact nature of the reading comprehension ability it measures and to determine how this reading comprehension ability relates to the entire reading process.

A secondary purpose of this study was to determine the effect of the creative drama procedure on student self-concept.

General question 2. Does the use of role-playing in story dramatization enhance the self-concept of grade seven students? Is there a significant difference between the pre- and posttest scores of self-concept for both the experimental and comparison groups?

The data analyses revealed that the experimental group's self-concept remained unchanged from the pre- to the posttest. Therefore, this study's results agree with previous educational research (Barragar, 1980; Pate, 1977) which found that role-playing in creative drama does not enhance the global self-concept. However, post hoc analyses on the Factor II--Intellectual and School Status scores of the CSCS indicated that the creative drama procedure also did not affect school self-esteem. These results are not in agreement with previous studies which found that role-playing did cause changes in various aspects of self-esteem

(Barragar, 1980; Carlsmith, Collins, & Helmreich, 1966; Elms, 1966; Irwin, 1963; Janis & Gilmore, 1965; Layman, 1974; Schwartz, 1972). Changes in self-esteem as a result of the role-playing may have been found if all of the Factor scores from the CSCS had been analyzed, but as mentioned in chapter four, it was beyond the scope of this study to analyze all of the Factor scores.

The data analyses also revealed that the comparison group's self-concept significantly improved from the pre- to the posttest. This indicated that the individualized activity of writing a script and putting it into a hard bound cover may be used to enhance student self-concept at the grade seven level. However, since the post hoc analyses on the Factor II (school self-esteem) scores for the comparison group did not show any significant increase from the pre- to the posttest, the possibility must be considered that factors other than the treatment activity caused the changes in the global self-concept. It was beyond the scope of this study to determine which of several possible influences--peer relationships, home life, etc.--may have affected the students' self-concepts. Although this study provided support for research which showed that self-concept is a multi-faceted construct made up of various aspects of self-esteem (Bahs & Stockwell, 1972; Jourard & Secord, 1955; Shavelson & Bolus, 1982), more research is needed in order to determine which aspects of self-esteem have the most effect in changing the global self-concept of students.

Another secondary purpose of this study was to determine if there was a positive relationship between students' reading comprehension ability and self-concept.

General question 3. Is there a significantly higher relationship between the reading comprehension and self-concept scores of the experimental group than there is between the reading comprehension and self-concept scores of the comparison group?

Using a critical ratio test based on the Fisher z transformation procedure, the correlation coefficients of the CSCS and SCT scores of the experimental and comparison groups were compared. The comparison revealed that there was no significant difference between the two relationships. Previous research had indicated that there was a high positive relationship between reading achievement and self-concept (Forte, 1975; Pine, 1978; Van Barn, 1973; Wurster, 1975). There is also some evidence which supports a positive correlation between creative drama and reading achievement (Galda, 1982; Laffey, 1981; Miccinati, Sanford, & Hepner, 1983; Pate, 1977; Pellegrini, DeStefano, & Thompson, 1983; Seriale, 1976). Based on this research, the experimental group had been predicted to have a higher relationship between self-concept and reading achievement when compared to the comparison group. This prediction was made because it had been expected that the role-playing in the creative drama would have enhanced both self-concept and reading achievement whereas the comparison group's activity had not been expected to significantly enhance either. Further examination revealed that the correlation coefficients of the SCT scores with the CSCS scores (Experimental group, $r = .332$; Comparison group, $r = .336$) were not statistically significant at the .05 level. These results indicated that there was no statistically significant relationship between self-concept and reading achievement. However, considering the low validity coefficients of the

SCT and its narrow definition of reading ability, post hoc correlations were determined for the SDRT and the CSCS pre- and posttest scores. These correlation coefficients (CSCSpre X SDRT, $\underline{r} = .453$; CSCSpost X SDRT, $\underline{r} = .418$) were found to be statistically significant at the .05 level, thus supporting the previous research that a relationship exists between reading achievement and self-concept. Considering that the SCT measured only a narrow aspect of reading comprehension and the CSCS measured global self-concept, more research should be conducted to determine if there is a significant relationship between subskills of the reading process and various aspects of self-esteem. Shavelson and Bolus (1982) have conducted some initial research into this area but they did not deal specifically with reading.

Limitations of the Study

The results of this study can only be interpreted and generalized within the limitations of the study. Following are a list of the limitations that were placed on the results of this study.

1. The sample used consisted solely of grade seven students from a small urban center. The students came from families of a wide range of socioeconomic status and came from three distinct segments of the population--60% rural farm, 20% armed forces, 20% urban. The students ranged in age from 12 to 14 years old. The results of this study, therefore, should only be generalized to populations with these general characteristics.

2. The creative drama procedure used in this study was the story dramatization procedure which involved students' working in small groups to role-play characters from a specific short story. The results of this

study can be generalized only to this specific creative drama procedure, not to other forms of creative drama.

3. The book production procedure followed a very structured pattern which included the proofreading of the scripts. Any generalization made from this study can only be applied to this procedure as it was used for writing the scripts.

4. Because both groups experienced identical introductory lessons on drama, the different experimental treatments were conducted over a relatively short time period--namely three weeks. Any generalization of these results can only apply to the same treatment period.

5. In order for this study to be conducted, the regular classes were split into two halves--the experimental group and the comparison group. Since each class initially consisted of twenty students, the different procedures were used with small groups of ten students. This means that the results should only be generalized to classrooms using small group instruction.

6. Notwithstanding the fact that self-concept has been hypothesized as a pyramid shaped construct made up of many facets of self-esteem, and the fact that the Piers-Harris CSCS could measure various concepts of self-esteem, the results of this study are concerned only with the global self-concept as measured by the CSCS. Therefore any generalizations about self-concept which are made from the results, must be made on the basis of the definition of self-concept that can be derived from the total score on the Piers-Harris test.

Implications for Educational Practice

The following implications for educational practice are based on the

results of this study:

1. The story dramatization procedure and the writing of the script could be used as alternate procedures for teaching students about the personality characteristics of characters in short stories. Both procedures were found to enhance students' scores on the SCT, which specifically measured the students' ability to understand personality characteristics.
2. Although the story dramatization procedure did not statistically increase self-concept, it did not lower it either. The experimental group's CSCS pretest mean was 57.448 and the posttest mean was 57.483. Since there is some research evidence to support the utility of creative drama as a means of enhancing self-esteem (Barragar, 1980) and since there is evidence to support its utility as a means of enhancing reading ability (Galda, 1982; Pate, 1977), teachers could still use this procedure as one way of teaching creative drama.
3. The book production procedure is easy to utilize at any time throughout the school year and because of its effect on self-concept as determined by this study, it should prove to be a very useful teaching tool.
4. As mentioned in the results section, the relationship between the SCT and CSCS scores was not significant. However, the post hoc analysis of the relationship between reading and self-concept, as measured by the SDRT and the CSCS, revealed that there was a significant relationship. Although the nature of the relationship cannot be determined (i.e. whether or not there is a cause-and-effect relationship between reading and self-concept), teachers should be aware that there

is a relationship and should work towards improving both self-concept and reading achievement.

Implications for Future Research

This study failed to provide conclusive information with regard to the effect creative drama has on reading ability and self-concept. What can be inferred is that a story dramatization procedure that ran for seven class periods did not cause any changes in student self-concept.

This study did raise several questions which require further investigation. Some of these questions are:

1. How long do students have to participate in creative drama before significant changes occur in self-concept? In this study, seven class periods of creative drama did not cause any changes in student self-concept. Barragar (1980) found that three classes of creative drama a week for twelve weeks did not produce significant self-concept changes. On the other hand, she found that changes did occur in self-esteem. Pate (1977) found no significant changes in the self-concepts of students involved in an eighteen week program of creative dramatics. Irwin (1963) and Layman (1974) found that fifteen and twelve week programs produced changes in self-esteem. Besides length of involvement in creative drama, these studies also indicate that research is needed to answer the question: Does creative drama enhance self-concept or does it only enhance various aspects of self-esteem?

2. Can story dramatization improve students' reading abilities? Because of the low validity coefficients cited earlier for the SCT, a test more sensitive to this variable may need to be developed.

3. Will other methods of teaching creative drama improve students'

reading abilities? As outlined in various texts dealing with creative drama (e.g. McCaslin, 1980), there are many different styles of creative drama. Research is needed to determine which, if any, of these creative drama techniques can improve students' reading ability.

4. Do various self-concept tests measure the same construct?

Because the validity coefficients of the CSCS with other inventories range from .40 to .85, it is unlikely that each different test is measuring the same aspect of self-concept. Hence, there is a need to explore other self-concept measures, and to define and measure the various aspects of self-concept, so that procedures being tested are not used or discarded on the basis of one test's definition of self-concept or self-esteem.

5. Is the relationship between self-concept and reading achievement a cause-and-effect relationship or a synergistic cycle? The post hoc analysis of the correlation between the CSCS and SDRT scores indicated a relationship existed. However, as with previous studies (Forte, 1975; Pine, 1978; Van Barn, 1973; Wurster, 1975) the nature of the relationship remained undefined. Because it would be useful for classroom teachers to know whether or not a cause-and-effect relationship did exist, more research is needed in this area.

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APPENDIX A
SCT, CSCS, AND SDRT RAW SCORES
OF THE STUDENTS INVOLVED IN
THE STUDY

SCT and CSCS Pretest Raw Scores For The Matched Pairs

Experimental Group:		Raw Scores			Comparison Group:
Student	SCT	CSCS	CSCS	SCT	Student
A1	9	70	77	12	A2
B1	5	68	67	6	B2
C1	15	67	68	10	C2
D1	10	62	65	9	D2
E1	1	58	59	3	E2
F1	5	51	53	2	F2
G1	6	49	49	6	G2
H1	3	48	47	0	H2
I1	3	42	38	6	I2
J1	0	31	35	4	J2
K1	10	69	80	10	K2
L1	1	71	66	5	L2
M1	8	63	66	9	M2
N1	0	61	59	0	N2
O1	7	60	60	9	O2
P1	6	60	60	2	P2
Q1	14	53	57	18	Q2
R1	2	52	52	1	R2
S1	3	49	50	7	S2
T1	19	74	78	15	T2
U1	0	69	65	3	U2
V1	4	69	67	7	V2
W1	5	61	63	8	W2
X1	3	59	60	4	X2
Y1	5	54	58	6	Y2
Z1	8	54	54	8	Z2
AA1	3	52	53	4	AA2
BB1	13	48	48	7	BB2
CC1	9	42	48	9	CC2

* Class A: Students A1 - J1 and A2 - J2
 Class B: Students K1 - S1 and K2 - S2
 Class C: Students T1 - CC1 and T2 - CC2

SCT And CSCS Posttest Raw Scores For The Matched Pairs

Experimental Group: Student	Raw Scores				Comparison Group: Student
	SCT	CSCS	CSCS	SCT	
A1	16	66	78	9	A2
B1	9	65	65	6	B2
C1	11	71	70	11	C2
D1	12	64	74	9	D2
E1	3	44	69	5	E2
F1	11	58	48	15	F2
G1	3	45	44	5	G2
H1	13	52	50	2	H2
I1	10	31	36	8	I2
J1	8	34	44	10	J2
K1	17	67	77	13	K2
L1	2	64	72	7	L2
M1	10	67	65	12	M2
N1	4	63	62	3	N2
O1	13	63	65	11	O2
P1	5	61	50	2	P2
Q1	13	55	60	15	Q2
R1	4	51	56	4	R2
S1	5	51	53	8	S2
T1	13	68	77	17	T2
U1	4	64	76	5	U2
V1	9	72	66	16	V2
W1	4	59	64	12	W2
X1	6	59	59	5	X2
Y1	7	51	64	13	Y2
Z1	15	57	63	9	Z2
AA1	10	59	55	4	AA2
BB1	16	62	47	2	BB2
CC1	2	44	48	8	CC2

* Class A: Students A1 - J1 and A2 - J2
 Class B: Students K1 - S1 and K2 - S2
 Class C: Students T1 - CC1 and T2 - CC2

CSCS Factor II - Intellectual And School Status

Pre- And Posttest Raw Scores For The Matched Pairs

Experimental Group: Student	Raw Scores				Comparison Group: Student
	Pre	Post	Post	Pre	
A1	17	17	16	15	A2
B1	15	15	14	14	B2
C1	15	17	15	14	C2
D1	18	18	16	15	D2
E1	9	9	13	9	E2
F1	10	9	10	10	F2
G1	8	3	6	10	G2
H1	11	14	8	9	H2
I1	9	6	4	6	I2
J1	4	3	6	6	J2
K1	15	14	18	18	K2
L1	14	13	17	15	L2
M1	9	13	11	12	M2
N1	10	11	16	15	N2
O1	15	16	12	11	O2
P1	15	14	8	12	P2
Q1	14	13	14	14	Q2
R1	9	7	9	7	R2
S1	11	12	5	5	S2
T1	18	16	18	18	T2
U1	14	14	17	12	U2
V1	15	17	15	15	V2
W1	13	14	17	17	W2
X1	13	10	9	7	X2
Y1	9	10	13	15	Y2
Z1	8	11	16	15	Z2
AA1	11	16	9	9	AA2
BB1	11	13	8	7	BB2
CC1	6	8	9	9	CC2

* Class A: Students A1 - J1 and A2 - J2
 Class B: Students K1 - S1 and K2 - S2
 Class C: Students T1 - CC1 and T2 - CC2

SDRT Total Comprehension Raw Scores And
SDRT Inferential Comprehension Raw Scores For The Matched Pairs

Experimental Group: Student	Raw Scores				Comparison Group: Student
	SDRT Total	SDRT Inf	SDRT Inf	SDRT Total	
A1	60	30	26	51	A2
B1	--	--	21	46	B2
C1	53	25	29	59	C2
D1	60	30	26	53	D2
E1	51	25	29	58	E2
F1	55	28	28	57	F2
G1	38	17	23	51	G2
H1	57	29	18	42	H2
I1	55	27	21	41	I2
J1	23	12	23	45	J2
K1	49	25	23	49	K2
L1	56	27	29	59	L2
M1	44	19	26	52	M2
N1	51	26	30	60	N2
O1	59	29	28	56	O2
P1	53	27	29	56	P2
Q1	57	28	24	52	Q2
R1	50	25	24	51	R2
S1	46	22	23	46	S2
T1	59	29	28	57	T2
U1	37	15	23	48	U2
V1	57	27	25	55	V2
W1	55	25	27	57	W2
X1	43	23	22	48	X2
Y1	39	22	25	52	Y2
Z1	50	25	26	53	Z2
AA1	32	14	27	51	AA2
BB1	53	27	--	--	BB2
CC1	12	7	30	59	CC2

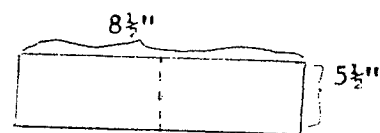
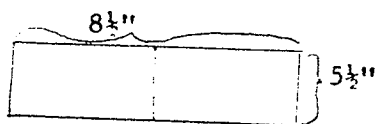
* Class A: Students A1 - J1 and A2 - J2
 Class B: Students K1 - S1 and K2 - S2
 Class C: Students T1 - CC1 and T2 - CC2

APPENDIX B
BOOK PUBLISHING PROCEDURE

Book Publishing

1. Start with a standard size piece of paper, $8\frac{1}{2}$ " X 11" or 21.5cm X 28 cm.
2. Fold the paper into quarters.
3. Cut the paper in half to make two pieces of paper $8\frac{1}{2}$ " x $5\frac{1}{2}$ " (21.5 cm X 14cm). This will result in a total of eight quarter pages.

e.g.

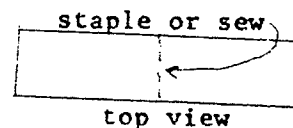


4. Determine the number of quarter pages needed from the rough copy of the work that will be put into booklet form. It may be easier to write the rough copy on quarter pages to begin with.
5. Add two quarter pages to the number obtained in step #4. These two pages are to be pasted onto the cardboard. (See step #12)
6. Add 4 or more quarter pages for the Title, Table of Contents, Note about the Author, etc.
7. Place the pages on top of one another and staple or sew them together along the center seam.

e.g. staple or sew

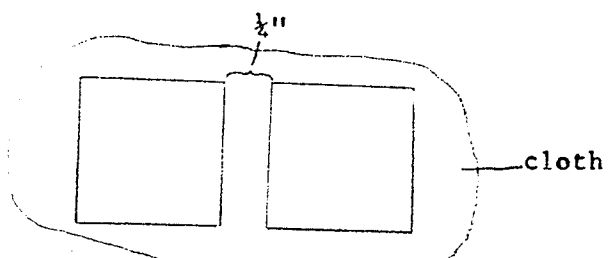


quarter page



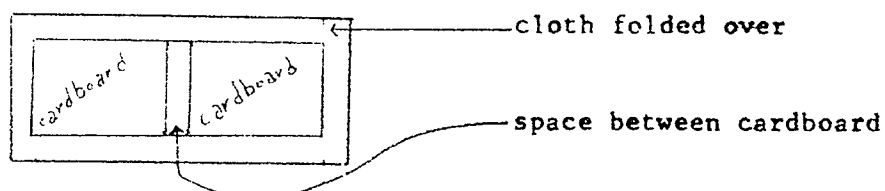
8. Cut out two pieces of stiff cardboard approximately 11.5 cm X 16.5 cm ($4\frac{1}{2}$ " X $6\frac{1}{2}$ ").
9. Cut out a piece of cloth approximately 11" X 8" (28cm X 20cm).
10. Lay the cloth on a flat surface. Place the two pieces of cardboard onto the cloth, leaving a very small gap ($\frac{1}{4}$ " or .6cm) between the pieces of cardboard.

e.g.



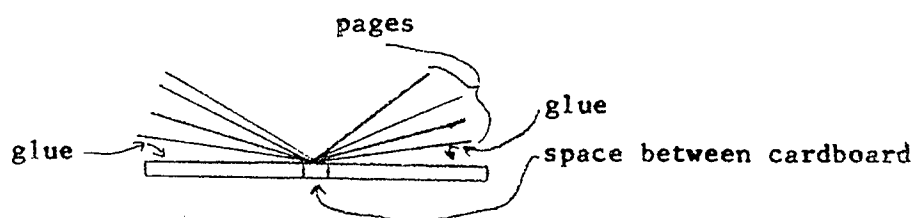
11. Fold the corners of the cloth over and glue them onto the cardboard, forming the book cover.

e.g.



12. Glue the completed pages onto the book cover.

e.g.



13. The book is now complete.
14. Paper or cloth letters may be glued or sewn onto the cloth cover to form the title on the outside of the book.

APPENDIX C
STORY CHARACTERIZATION TEST (SCT)
PRE- AND POSTTEST FORMS

SCT PretestInstructions:

Have the students read the story "A Man Who Had No Eyes" by MacKinlay Kantor (in E. Lodge & M. Braymer (Eds.), Adventures in reading, volume 1, short stories. New York: Harcourt, Brace, & World, Inc., 1963.). Once all the students have finished reading the story, hand out the first question page. The students are to be given three minutes to list as many adjectives as they can to describe the character's personality. Because the personality traits are not stated explicitly in the story, the students may refer back to the story. After the first three minutes, collect the first question page. Hand out the second question page and then collect them after three minutes.

On the lines below, write down as many adjectives as you can think of to describe Mr. Parsons. The adjectives should describe his personality, not his physical appearance.

MR. PARSONS

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____
- 11) _____
- 12) _____
- 13) _____
- 14) _____
- 15) _____
- 16) _____
- 17) _____
- 18) _____
- 19) _____
- 20) _____

A Man Who Had No Eyes -- MacKinlay Kantor

On the lines below, write down as many adjectives as you can think of to describe Markwardt. The adjectives should describe his personality, not his physical appearance.

MARKWARDT

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____
- 11) _____
- 12) _____
- 13) _____
- 14) _____
- 15) _____
- 16) _____
- 17) _____
- 18) _____
- 19) _____
- 20) _____

SCT PosttestInstructions:

Have the students read the story "The Cripple". Once all the students have finished reading the story, hand out the first question page. The students are to be given three minutes to list as many adjectives as they can to describe the character's personality. Because the personality traits are not stated explicitly in the story, the students may refer back to the story. After the first three minutes, collect the first question page. Hand out the second question page and then collect them after three minutes.

The sun was streaming through the second story office window. Mr. Parker sat gazing out of the open window, relaxing before his next meeting. The fresh air of spring drifted in and refreshed him. How sweet it smells, he thought to himself - how fresh and warm - not like other times - but that was in the past.

A taxi pulled up on the street below and Mr. Parker watched as the driver assisted a man out of the cab and into a beat-up wheelchair. The man in the wheelchair, dressed in old army fatigues, reluctantly paid the cab driver and crossed the sidewalk to the door below Parker's office, rudely cutting in front of several pedestrians.

Watching, Parker felt a sudden and foolish sort of pity for all paraplegics. And, he was very glad to be alive. A few years ago, he had had nothing - no job, few skills, and fewer prospects; now, he was successful, owner of his own company - admired and respected. And he had done it alone, unaided, struggling beneath handicaps; and he was still young. A fresh breeze thrilled him with eagerness.

The buzzer on his phone sounded. He turned his chair around and pressed a button. "Yes?"

"There's a man in a wheelchair here to see you, sir." His secretary's voice was soft and pleasant.

"I have a board meeting right away but I'll see him for a few minutes. Send him in."

The office door opened and the man from the street rolled into the room. On closer examination, Parker could see life had not been kind to him. His old fatigues were worn and patched and greasy about the lapels and pockets. Although there was a youthfulness about the face, the lines around the man's eyes and mouth made him appear much older. He did not sit up straight in the chair, but sat slightly hunched over. Parker took this all in at a glance.

"I'm Mr. Parker. What can I do for you?"

The other man glanced up, then looked away, unable to look directly at Parker. "My name's Troon - Paul. I heard down at the VA Hospital that you hire cripples." A trace of bitterness had crept into his voice.

"Yes, that's true. I do hire handicapped people. But I'm not sure I have any openings at this time."

"Please, mister. You've got to help a poor guy out." Troon's voice wheedled. "I don't have many skills but I'll try whatever you can give me. None of the other places I went to would hire me. Said it was 'cause I didn't have any skills. But I know better. It's 'cause I'm a cripple."

Parker sighed. "Okay, I'll help you out. I'm sure there's something you can do for my firm." He paused, not wishing to be boorish and inquisitive, even with a down and out paraplegic. "Are you completely paralyzed?"

The shabby man shifted to sit up a bit straighter. "Ten years, sir." Then he added with an insane sort of pride, "Khe Sahn, sir, in 'Nam."

"Khe Sahn." repeated Mr. Parker. "Khe Sahn. I remember. It's been a long time. Our men were trapped there for several weeks. It was supposed to be one of the greatest setbacks in ..."

"People have forgot all about it." The man shifted wearily. "I tell ya, sir, a man who was in it sure don't forget it. Last thing I remember 'bout 'Nam was the machine guns and exploding shells as we retreated."

Mr. Parker coughed. But the crippled man was caught up with the train of his one dramatic reminiscence. And, he was thinking that there might be more of a chance of getting a job with Mr. Parker's firm.

"Just think about it, sir. There was a hundred and eight of us killed in my platoon that day. There were over two hundred injured and several of us were crippled - paralyzed for life." He leaned forward, his greasy hands leaving

faint marks on Parker's desk. "I tell ya, sir, there weren't nothin' worse than that. And if I had lost my legs in Korea, fine. But this was Viet Nam where I got hit. Viet Nam. Nobody cares about us who fought there. The capitalists who were sitting safely here? Ha! They don't care about us. They don't hand out jobs to us who were fighting."

"I try to help," interjected Mr. Parker softly.

"You want to know how I was crippled?" cried the other man. "Well, I'll tell you." His words tumbled out with the bitter and studied drama of a story often told, and told for money. "I was ordered out with my platoon. We were to go to the aid of another platoon involved in a fire fight. We ended up in the middle of it and all we could do was turn around and try and get out again. Choppers were sent in for us and I made my way towards one. Just as I was to get in, a guy behind me grabs my leg. He says, 'Let me past, you _____!' Maybe he was nuts. I dunno. I try to forgive him in my heart. But he was bigger than me. He hauls me back and climbs right over me! Tramples me into the dirt. And he gets out, and I get shot trying to get to another chopper." He swallowed -- a studied sob - and sat, head bowed, dumbly expectant. He could imagine the next words: Tough luck, man. Awfully tough. Now I want to ... "That's the story, sir."

The spring breeze shrieked in the open window, rustling papers on the desk.

"Not quite," said Parker.

The man in the chair shivered crazily. "Not quite? What d'ya mean, you _____?"

"The story is true," Mr. Parker said, "except that it was the other way around."

"Other way around?" He creaked unamiably. "Listen here you ..."

"I was in Khe Sahn," said Mr. Parker. "It was the other way around. You were the fellow who hauled back on me and climbed over me into the helicopter. You

were bigger than I was Troon."

The cripple sat for a long time, swallowing hoarsely. He gulped. "Good God! I thought you ..." And then he screamed fiendishly: "Yes. Maybe so. But I'm crippled! I'm paralyzed! And you've been sitting there letting me spout off to you, and laughing at me every minute! I'm a cripple! You got away but I'm paralyzed! Do you hear? I'm ..."

"Well," said Mr. Parker as he wheeled his chair out from behind his desk, "don't make such a row about it, Troon ... So am I."

- by John S. Rennie

(Story written and prepared

by author for test purposes)

On the lines below, write down as many adjectives as you can think of to describe Mr. Parker. The adjectives should describe his personality, not his physical appearance.

MR. PARKER

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____
- 11) _____
- 12) _____
- 13) _____
- 14) _____
- 15) _____
- 16) _____
- 17) _____
- 18) _____
- 19) _____
- 20) _____

On the lines below, write down as many adjectives as you can think of to describe Paul Troon. The adjectives should describe his personality, not his physical appearance.

PAUL TROON

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____
- 11) _____
- 12) _____
- 13) _____
- 14) _____
- 15) _____
- 16) _____
- 17) _____
- 18) _____
- 19) _____
- 20) _____

APPENDIX D
ACCEPTED AND UNACCEPTED RESPONSES
FROM THE PRE- AND POSTTEST
FORMS OF THE SCT

SCT Accepted Responses for Parsons (pre) and Parker (post)

admirable	friendly	loyal
aggressive	full of pity	mild-mannered
alert	generous	modest
ambitious	gentle	nice
amiable	gentleman-like	not a quitter
appreciative	giver	no temper
attentive	giving	not feeling sorry for himself (not self- pitying)
believed in himself	glad	not foolish
brave	glad to be alive	not grumpy
bright	good	not prejudiced
businesslike	good attitude	observant
calm	good hearted	open
capable	good humored	open minded
carefree	good listener	optimistic
careful	good memory	outgoing
cares	good natured	patient
caring	good outlook on life	perceptive
cheery (cheerful)	good willed	pity (felt sorry)
clever	grateful	pleasant
compassionate	gritty	polite
concerned	happy	proud
confidence	hard-working	relaxed
conservative	has get up and go	remembering
considerate	has guts	resourceful
consistent	helpful	respectful
cooperative	helping	responsible
cool	helps handicapped people	responsive
could stand up for himself	honest	sane
courageous	honourable	satisfied
courteous	humble	self-confident
curious	humorous	self-controllable
deep-hearted	impatient	self-convincing
dependable	independent	self-sufficient
determined	industrious	sense of humour
dignified	inquiring	sensitive
distinguished	inquisitive	serious
does not hurt people	intelligent (smart)	shares
dramatic	interested	sincere
eager	just	skilled
eagerness	kind	skillful
easy-going	kindly	sneaky (way he told Markwardt off at end)
educated	kind-hearted	sociable
enjoys life	knowledgeable	soft-hearted (softy)
enthusiastic	leader	soft-spoken
fair	liked crippled people	sophisticated
finds time for people	likes people	strong
firm	likes to help people out	
forgiving	listened to other people	
	loving	

sure
sweet
sympathetic
talented
thankful
thinker
thinks of others
thoughtful
tidy
tough
true
trusting
trustworthy
truthful (not a liar)
unashamed
understanding
unselfish
warm-hearted
watchful
well-educated
willing to work
wise
witty
worker

SCT Unaccepted Responses for Parsons (pre) and Parker (post)

able to get back	expectant	mad
a creep	fancy	man
adequate	foolish	manager
admire	forgetful	mean
admired	fortunate	meaningful
affectionate	fought	nature lover
angered	fresh	neighborly
angry	fresh air lover	non-humorous
annoyed	frustrated	nosey
anxious	funny	not skillful
a real "snake"	funny kind of pity	old
argumentative	gazing	owns an office
awfully	greasy	over-heated
beggar	greedy	paralyzed
big-headed	grudging	paraplegics
black-hearted	gullible	patched
blind (sightless)	had authority	pessimistic
boorish	handicap	pighead
breeze	handicapped	piteous
bully	handsome	pitiful
businessman	has a job	pity
busy	has a secretary	platoon
cautious	has nerve	popular
cheat	hater-lover	precise
chipped	hailed	professional
clean gentleman	healthy	prejudiced about cripples
conceited	helpless	prospects
conscious	heroic	prosperous
consistently	hesitated	questionable
creatures	hilarious	quiet
cripple	hired crippled people	refused
crippled	ignorant	relaxful
cunning	immaculate	relaxing
deceiver	in a wheelchair	reluctant
deceiving	injured	respectable
dependent	insurance	respected
despicable	interjected	rich
devoted	in the war	rough
did it alone	irresponsible	rude
different	jerk	rushing
dishonest	joked around	sad
doesn't say "no" to crippled people	Korea	sarcastic
dreamer	liar	scared
dreamy	liked fresh air	selfish
dumb	listened to the dying cripple	shabby
dumby	lively	short tempered
embarrassed	lowdown	shrubbery
emerged	lucky	shy
		sighed

skilled laborer
skills
sly
small
sneaky
snobbish
soft
sold life insurance
something
sorry
standing
stingy
straight
strange
struggling
studied
stylish
successful
surprised
the boss
thrilled
traditional
tricky
troubled
trying
unaided
unfortunate
unhappy
uninterested
unlucky
untrustworthy
unusual
useful
veteran
vibrant
waster
watching
wealthy
weary
well-off
wheeled
willing
wonderative
wondered about his problem
worried
worthy
would
young
youthful

SCT Accepted Responses for Markwardt (pre) and Paul Troon (post)

acts happy	discontented	inconsiderate
afraid	disgusting	insane sort of pride
aggressive	dishonest	insistent
always thinking of himself	disloyal	interruptive
angry	disturbed	irresponsible
annoying	dramatic	jealous
anxious	dramatizing	lazy
argumentative	dreamer	liar (lying)
ashamed	dull	lied
awful	dumb (not smart)	liked to tell stories
bad	easily excited	likes to interrupt
bad manners	easily irritated	loner (lonely)
bad tempered	easy to get mad	loud
belligerent	easy to use him	mad
bitter	emotionally unstable	mannerless
bitterness	exaggerator	mean
black-hearted	excited	miserable
boaster	expectant	mixed-up
boorish	expecting	nasty
bragger	faker	no education
bully	fast talker	no guts
careless	feels sorry for himself	non-skillful
centered with his past	few skills	no self-confidence
cheap	fibber	not ambitious
cheater	fiendish	not concerned
con artist	foolish	not generous
conceited	forward	not giving
conman	friendless	not proud
conner	frightened	not quiet
conniving	given-up	nuts
convincing	gloomy	out for money
cool-hearted	got mad easily	outgoing
crabby	greedy	out of his mind
cracked	grouchy	out-spoken
crafty	gruff	persistent
crazy	grumpy	persuasive
crooked	guiltful	pessimistic
cruel	guilt spreading	phony
crude	harsh	pigheaded
cunning	hateful	pitiful (for himself)
cynical	hates himself for what he is	pitiless
deceitful	high-strung	poor attitude
deceiving	hopeless	poor in spirit
dependent	hostile	profane
depressed	hypocrite	pushy
desperate	ignorant	quick to judge
despicable	impatient	quitting attitude
	impolite	quitting quitter
		reluctant

reluctant about everything	unforgetful (not forgetting)
rotten	unforgiveable
rough	unforgiving
rude	unfriendly
ruthless	ungiving
sad	ungrateful
sarcastic	unhappy
scared	unkind
self-centered	unlikeable
selfish	unloving
self-pitying	unloyal
shifty	unpleasant
sleazy	unreliable
slow	unrespectful
sly	unskilled
sneaky	unskillful
sometimes happy	unsuccessful
sorrifful (felt sorry for himself)	unsympathetic
sorrowful	untalented
sorry	unthankful
stingy	unthoughtful
story-teller	untrue
stubborn	untrustful
stunned	untrustworthy
stupid	untruthful
sulky	used people
taker	wanting
takes advantage of others	wants attention
talkative	wants people to feel sorry for him
talks too much	wary
tempermental	weary
thoughtless	wheedling
tough	worried
treacherous	wrapped up in himself
trickster	
tricky	
troubled	
trying to make money	
try to get more than he could	
unamiable	
unappreciative	
unbusinesslike	
uncaring	
uncouth	
uneducated	
unfair	
unfaithful	

SCT Unaccepted Responses for Markwardt (pre) and Paul Troon (post)

able	crazily	glad
active	creep	good memory
actor	crept	goof
admired	cripple	got shot
affectionate	crippled	greasy
angrily	croaked	greasy coat
annoyed	croud	grody
army fatiques	"C-shop"	groggy
at VA hospital	curious	grubby
awfully	defying	gullible
bad memory	determined	had a job
bad speech	different	haggler
battered	dirty	handicap
beggar (begging)	dirty hand	handicapped
below	dirty looking	happy
big	disappointed	hard working
bigger	disgusted	hauled
bigmouth	disorganized	heart
bit straighter	doesn't want to be	heartbroken
bitterness in his voice	a beggar	helpful
black pouch	doubtful	helpless
blaming	down and out	hoarsely
blank	dumbly	homeless
blind (sightless)	dumbly expectant	honest
blunt	dunno	hopeful
boasted	eager	hopefully
bottled-up	eagerness	horrible
bragged	easily put down	humble
brave	effortless	hunched over
bum	embarrassed	hurt
carefree	examination	hurts people
careful	fearly	hypochondriac
caring	fiendishly	idiot
cautious	fighter	idiotic
certain	firm	imaginative
chauvinistic	forgetful	in a broken down wheelchair
clever	forgets	in a fire fight
climbs over them	forgiving	incredible
clothes covered in oil	frantic	indecent
clothes were torn	fried	independent
con	friendly	influential
conscientious	from the army	inhuman
confused	frowned	injured
considerate	fumbled	in my heart
consistent	funny	inquisitive
could kill the man	furios	insane
couldn't talk well	gazing	intelligent
	generous	interesting
	gentle	interjected

in the VA	puzzled	sure
in the war	queer	surprised
in Viet Nam	quick	surprised
jerk	quivering	terrible
jobless	receiver	thick-necked
jolly	reluctantly	thief
kind	remembers	thrill
laughable	reminisce	tight-wadded
likes Mr. Parker	reminiscence	tired
lines about the eyes	reminiscing	traditional
lines about the mouth	respectful	tramp
looking for a job	retarded	tramp over someone else
loony	rich	trampled in army
man from war	ridiculous	tramples
marks	rugged	tricks people into buying
meanless	rushful	an article
menace	scrounge	trustless
menacing	scrupulous	trustworthy
mocker	secretary's voice	truthful
my	selective	tumbled
naughty	self-confident	unable
need help	self-conscious	unamiably
needs a job	sensitive	unbeliever
nice	serious	uncared for
noisy	setback	unclean
no nerve	shabbily dressed	uncontrollable
nosy	shabby	understanding
not a complainer	shaggy	unloved
not a troublemaker	shifted	unlucky
not boorish	shivered	unpitiful
not inquisitive	shot in the legs	unpopular
not well taken	shrewd	unrespectable
care of	shrilled	unselfish
odd	shy	unsure
old	skilled	untalkable
out of shape	skills	untidy
paralyzed	sloppy	unwanted
paraplegic	slow	unwealthy
patched	small	upset
peabrain	smart	uptight
peddlar	snobbish	urgent
picky	sold lighters	useless
pighead	solemn	very tall
piggish	sorrow	veteran
polite	spoiled	wants a job
poor	strange	wants self-pity
poor English	strong	was in Khe Sahn
pouring	struggling	wearily
proud (full of	successful	weird
pride)	sucky	welcher
puts them in dirt	suggestive	wheeled

wheeled and dealed
wild and crazy
willing
witless
witty
wore greasy clothes
work with chemicals
worthy
young
youthfulness
zapped

APPENDIX E
FORMULA FOR THE CRITICAL RATIO TEST
BASED ON FISHER'S z TRANSFORMATION PROCEDURE

Critical Ratio Test

Test Statistic for $H_0 : \rho_{12} = \rho_{34}$

ρ_{12} = population correlation
of variables 1 & 2

ρ_{34} = population correlation
of variables 3 & 4

$$\text{Statistic: } Z = \frac{z_{12} - z_{34}}{S_2}$$

$$z_{12} = \frac{1}{2} \frac{\log(1 + r_{12})}{(1 - r_{12})}$$

r_{12} = correlation of x & y in group #1

$$z_{34} = \frac{1}{2} \frac{\log(1 + r_{34})}{(1 - r_{34})}$$

r_{34} = correlation of x & y in group #2

$$S_2^2 = \frac{2(1 - c)}{n - 3} \quad \text{where:}$$

$$c = \frac{\left[\frac{r_{12}r_{34}}{2} (r_{13}^2 + r_{14}^2 + r_{23}^2 + r_{24}^2) + (r_{13}r_{24} + r_{14}r_{23}) - (r_{12}r_{13}r_{14} + r_{12}r_{23}r_{24} + r_{13}r_{23}r_{34} + r_{14}r_{24}r_{34}) \right]}{(1 - r_{12}^2)(1 - r_{34}^2)}$$

r_{13} = correlation of x in group 1 with x in group 2

r_{14} = correlation of x in group 1 with y in group 2

r_{23} = correlation of y in group 1 with x in group 2

r_{24} = correlation of y in group 1 with y in group 2

Note: ALL CORRELATIONS ARE TO BE DONE WITH MATCHED PAIRS.

APPENDIX F
DRAMA SURVEY FORM

YES NO

1) Before the drama unit was taught this year, I was interested in acting. _____

2) Before the drama unit was taught this year, I would have volunteered to act on stage in a play. _____

3) After the drama unit was taught this year, I was interested in acting. _____

4) After the drama unit was taught this year, I would have volunteered to act on stage in a play. _____

5) I have participated in the school drama club this year -
(a) during activity periods. _____
(b) as an extra-curricular activity. _____

6) Explain why you LIKE/DO NOT LIKE acting.

7) (a) Before this year, did you do any acting? _____

(b) If so, when? _____

(c) Did you enjoy the acting? Why or why not? _____

8) (a) Which group were you in this year? Group 1 - writing play/ making book _____

Group 2 - acting/writing play _____

(b) Were you happy with your group's activity? Why or why not? _____