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An Exploration of the Growth of Moral Judgment in Eighth Grade Students Through Process Drama

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AN EXPLORATION OF THE GROWTH OF MORAL JUDGMENT

IN EIGHTH GRADE STUDENTS

THROUGH PROCESS DRAMA

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methodologies presented in this work represent the work of

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For the eighth grade students of the class of 1998

for daring to go into the drama world

and risking to share their experiences.

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CHAPTER I

THE RESEARCH PROBLEM

Statement of the Problem

Throughout the history of moral education in the United States, educators have

sought effective instructional approaches to develop students morally (McClellen, 1992).

Berkowitz (1997) pointed out that this contentious issue of how to ethically raise and

educate good citizens has remained a vigorously debated topic among educators, parents,

and civic leaders. An investigation of teaching strategies for moral development within

the cognitive development approach revealed that discussion and role-play based on

moral dilemmas were the most used and researched strategies (Blatt, 1969; Selman, 1971;

Traviss, 1974; 1985; Duska & Whelan, 1975; Kohlberg, 1981; Reimer, Paolitto & Hersh,

1983). Oliver and Bane (1971) expressed concerns that these strategies do not

sufficiently involve the students in a manner that affects moral development while

rewarding verbal ability and heated conflict and encouraging a game-playing attitude by

second guessing the teacher. The more significant criticism was that these teaching

methods only affected moral awareness or judgment and had little impact on moral action

(Dykstra, 1981; Sichel, 1988; Carr, 1991; Burton & Kunce, 1995; Pelaez-Nogueras &

Gewirtz, 1995).

In the 1990s, process drama, an instructional approach based on drama in

education developed by Heathcote (1978), was promoted by Edmiston (1995) as an

effective medium which creates unique opportunities for students to connect words with

deeds and thereby expose and affect their ethical understandings. This process drama

approach has been used sparingly within the classroom and has received limited research attention; yet according to Edmiston, its use addresses the criticism leveled at moral discussion and role-play, and affects the students' behavior by connecting words with deeds. This study investigated Edmiston's claim.

Purpose of the Study

The purpose of this research was to investigate whether process drama as an instructional approach increases the level of moral judgment in eighth grade students. This study also examined whether gender, academic achievement, and/or years of attendance in a Lutheran school affected the increase of moral judgment of eighth grade students. Finally this study explored how students' perceptions of the process drama experience enabled them to connect words with deeds and thereby expose and affect their ethical understanding.

Background and Need for the Study

When looking for an effective instructional approach several factors come into play. Teachers play a critical role in the development process. As Chenfeld dramatically stated, "Every teaching moment is either life or death, either opening up or down, either connecting or disconnecting" (Wilhelm & Edmiston, 1998, p. 56). Peter Singer (1991) further argued:

> We cannot avoid involvement in ethics, for what we do — and what we don't do—is always a possible subject of ethical evaluation. Anyone who thinks about what he or she ought to do is, consciously or unconsciously, involved in ethics. (p. 5)

Reimer, Paolitto, and Hersh (1983) asserted that teachers need to become aware of the moral dimension of their classrooms which is often hidden beneath the general

curriculum. "A moral dimension is inherent in both the process and the content of schooling. Teachers and students encounter values and moral issues constantly, yet the issues are often hidden and thus are not perceived as important concerns" (p. 2). Jackson's (1993) research has shown that there are moral messages and meanings in every classroom interaction and every teacher choice. Durkheim (1925/1973) believed that it was essential to use the hidden curriculum for moral development by making it explicit and investing it with moral meaning by treating the classroom as a small society with its own rules, obligations, and a sense of social cohesion.

Further, Reimer, Paolitto, and Hersh (1983) indicated that teachers need to develop the necessary skills in order to meet the demands placed on them as moral educators and facilitators of the hidden curriculum. They pointed out that "even when teachers are aware of these issues, they may feel they lack the necessary skills to help students develop more adequate value positions and moral perspectives" (p. 2). It is essential, they claimed, that these moral moments are not lost to oversight and lack of skill to properly respond. Examining process drama as an instructional approach for use in the classroom offers teachers a way to respond to the challenge of being moral educators, effectively using the hidden curriculum and developing creative skills, which build ethical understandings in adolescent students.

For 27 years, this researcher has chosen to use various forms of drama that has enabled students to explore and reflect on themes in literature and issues in the students' lives within the school. He frequently encountered students' reactions as the following describes. By creating a fictional mock trial, this researcher was able to charge students

with a crime and put them on trial by using students to act as judge, jury, and witnesses

with the purpose of exploring and reflecting on stealing as the abstract concept and a day-

to-day behavior that some participate in and the rest tolerate. Five students were accused

of overlooking the stealing that was taking place in their community. These students

were arrested, charged, and handed over for classroom trial. Lawyers were assigned, a

judge appointed, and a jury selected. The lawyers argued, the witnesses testified, and the

jury listened. At the end of the trial the student defendants stood in front of the judge and

jury and heard the verdict: Guilty!

"Guilty! What do you mean guilty?" shouted David. "We all have to tolerate

stealing. It is the only way we will survive."

David's realization, coming out in dramatic style after being convicted, became

the focal point for a lively and insightful discussion about stealing and why it continues

to happen at school. These are the opportunities that are created by using the process

drama approach that Edmiston (1995) maintained construct ethical understandings in

adolescent students. These are the dialogic interactions that could enable students to grow

morally, connecting words with deeds, and thereby exposing and affecting ethical

understandings.

Theoretical Rationale

The theoretical rationale for this research is based on the moral development

research of Kohlberg (1975), Gilligan (1982), and Powers (1997) and the process drama

work of Edmiston (1995; Wilheim & Edmiston, 1998). Kohlberg (1975), who was

influenced by Dewey (1909) and Piaget (1932), advanced a cognitive development theory

of moral development. He argued that children play an active not passive role in their moral development. Children's moral growth takes place by moving through a series of distinct and universal stages. As children progress through these stages, they develop an increasing ability to understand another's perspective, integrate conflicting points of view, and embrace universal ethical principles.

The cognitive development approach is realized in the classroom through moral dialogue within a moral environment. Facilitating moral dialogue for students in the classroom provides the impetus, through a process of disequilibrium, assimilation, and accommodation, to move from one stage to another (Kohlberg & Blatt, 1975; Piaget, 1977). This process works best when there exists a supportive environment that allows for honest and fair discussion (Kohlberg, 1972). Kohlberg's (Power, Higgins & Kohlberg, 1989) "Just Community Schools" were designed to be places that would engage students and teachers in these types of discussions in an atmosphere of fairness, reciprocity, and respect. Kohlberg maintained that if students were to develop morally, they needed to grow in the ability to view other perspectives (empathy), integrate conflicting points of view, and embrace universal principles. He suggested that this was accomplished by appropriately challenging moral dialogue in a supportive environment.

As a student of Kohlberg, Gilligan (1982) supported the cognitive development approach but argued that students have two voices: one of justice and the other of care. By broadening moral considerations to include care and responsibility, students have a more holistic and integrative way to view themselves and their moral growth. Gilligan advised that it was important to nurture webs of relationships "that revolve around the

central insight that self and others are interdependent" (p. 74). Further, Gilligan argued

for an ethic of justice and care with:

> ... the vision that self and other will be treated as of equal worth, that despite
> differences of power, things will be fair, the vision that everyone will be
> responded to and included, that no one will be left alone and hurt. (p. 63)

Power (1995) advanced the belief that the Just Community Schools already

provide what Gilligan maintained was needed. Power, Higgins, and Kohlberg (1989)

asserted that both the affective and cognitive domains exist within the original theory and

are not separated into two voices. Power (1997) shifted his view to include responsibility

as suggested by Gilligan to be added to the Just Community's requirements of fairness,

reciprocity, and respect. It is through this sense of responsibility to the community that

students develop what Power called moral self-esteem or an ethical self. Power

concluded "the best approach to character education is one that provides a communal

environment supportive of the virtues of trust, care, participation, and responsibility"

(p. 7).

Edmiston (1991,1995; Wilhelm & Edmiston, 1998) influenced by Bakhtin (1981),

Heathcote (1984), Bolton (1985), and O'Neill (1989) described how process drama can

create unique opportunities for students to develop ethical understandings. He argued

that there are three conditions that must exist within the classroom to make this possible.

First, there must be a supportive caring community in the classroom. Edmiston (Wilhelm

& Edmiston, 1998) maintained that it is necessary "to build and maintain relationships

among the students and teacher in an atmosphere of care toward others and the world

which is engaging yet safe, demanding yet fair, challenging yet respectful" (p. 63).

Secondly, students must feel free to participate using their imaginations in dramatic

dialogue that contains conflict between ideas and views. By participating in dramatic

dialogues, students can do more than engage and talk about actions they might choose.

They are able to take action and, in imagination, actually do that which in discussion they

might only contemplate. Finally, students, Edmiston theorized, must reflect on and

critique their own moral choices and the actions of others within the imagined context of

the drama. Edmiston stated that students do not just act in drama, they must reflect on the

meanings of actions as they consider the consequences for different people. This

reflection is dialogic when students evaluate actions from the point of view of a person

affected. Students can evaluate not only other's actions, but for the development of an

ethical self in drama, they can evaluate their own actions. It is through this process that

students are able to reconsider their own positions and develop new understandings.

Kohlberg (1981), Gilligan (1982), Edmiston (1995), and Power (1997), have three

points of agreement, which served this research. The four researchers advanced that

moral development occurs within the cognitive realm, that is, it is constructed by

participating in moral dialogs within an imagined or real context. Further, they stated

that this process only succeeds when there is a caring responsible community in which

these dialogs take place and points of view are reflected upon and understood. Finally,

all four scholars maintained that within the process there must be time for reflection and

critique so that new understandings can be identified and used as the basis for further

learning and future action.

Cognitive and affective ethical development within a caring responsible community that allows for reflection and critique provides the theoretical underpinnings for process drama. This rationale guided the research which examined the effectiveness of process drama as it was implemented in the classroom.

Research Questions

Data was gathered to respond to the following questions:

1. To what degree will the level of moral judgment in eighth grade students increase when the process drama instructional approach is used?

2. To what degree will gender differences (male and female) affect the increase of moral judgment among eighth grade students?

3. To what degree will academic achievement differences (above average, average) as reported on the Stanford Achievement Tests (Laurel Hall, 1997) for the students at the end of the seventh grade affect the increase of moral judgment among eighth grade students?

4. To what degree will the number of years of attendance (one to seven, eight to thirteen) in a Lutheran school affect the increase of moral judgment among eighth grade students?

5. How do the students perceive that their process drama experiences connect words with deeds and thereby expose and affect their ethical understandings?

Limitations

Limitations

The limitations for this research stemmed from the research design employed and

the instruments selected for measuring moral judgment. The first limitation concerned

the length of time the study was conducted. This study took place over a seven-week

period with instruction occurring in two 60-minute sessions per week. When using a

test-retest design, it is important to allow for enough time between testing dates so other

extraneous variables such as a student becoming "test wise" do not influence the results.

The Defining Issues Test [DIT], the quantitative instrument for this study, does not have

different forms, so the students took the same test before and after the experience of

process drama. Although the stage designations for moral judgment on the DIT are not

easily discerned, taking the tests in this close time frame could have provided

questionable insights into answering the test questions and could have prevented students

from expressing an accurate assessment of their moral judgment. Rest (1987) pointed out

that the DIT has demonstrated high validity even when the test-retest period was limited

to three weeks; however, an analysis of educational intervention studies (Schlaefli, Rest

& Thoma, 1985; Thoma, 1984) revealed that the increase of moral judgment within the

experimental group was slow and gradual.

The sample size provided three statistical analysis limitations. This research was

limited to the 58 eighth graders who made up the entire eighth grade population of the

school. As Levin & Fox (1994) pointed out, 30 subjects per research group is minimally

adequate to guarantee accuracy of statistical results at the .05 level. Fifty-eight students,

29 per group, pushed the levels of adequacy of statistical analysis. Attrition is the second

limitation that affected statistical analysis. Due to absences of three students and the

inability to read and understand the DIT by another student, four students were lost to the

experimental group at the time of the posttest. The missing students further reduced the already less than adequate numbers and could have affected the statistical analysis. Finally, the numbers of students in two of the groups concerning academic achievement and years in a Lutheran school only had 16 and 18 students. Again, this small number could have affected the statistical analysis.

The use of the DIT brought with it two limitations. Rest (1987) acknowledged that for the best results, the students need to be reading on the grade level or above, and that English should be the primary language for the student. One student had extreme problems reading the pretest and chose not to take the posttest. The researcher observed that 12 students were challenged with the complexity of the examples and the directions. These difficulties could have affected the responses of the students. A further limitation concerning the DIT was advanced by Sutton (1992) who pointed out that the DIT, although a well-constructed test, may not fully address the diverse learning styles and experiences that wide ranges of ethnic and cultural backgrounds bring to the classroom.

The composition and background of the sample was limited when making generalizations about the results of the study. This sample contained some diversity, but there were no African-Americans present and the sample still remained 73% white. A further limitation was that the students in the sample attended a Lutheran school; however, this school is representative of the 187 Evangelical Lutheran Church of America [ELCA] schools across the United States.

The use of a qualitative design that relied on student focus interviews and an interview analysis that depended on observations and interpretations of the researcher

posed limitations. All reported results and conclusions must reflect the researcher taking into account indirect data filtered through the views of the interviewees, the various levels of the students' abilities to perceive and articulate their experiences, and the ability of the researcher to account for the dynamics of bias for research participation in the interviews and research interpretation of the meaning condensation analysis for interviews.

Delimitations

There are two delimitations that concerned this research. The researcher and most of the students have known each other over time. The researcher has been the school principal for all but eight of the students in the identified sample. During the research, the researcher was not in any authority position at the school, but was working with most of the students in a high school entrance workshop. This prior and ongoing relationship could bias the responses that students give on the DIT and the subsequent interviews. Secondly, the discovery of the possibility that the inherent nature of process drama, the ability to enter the drama world that blurs reality and fiction thus allowing students to reframe their perspectives through dialogue and reflection, might not be congruent with the objective of the DIT and may delimit the findings of that measurement instrument.

Significance of the Study

The significance of this study can be found in two categories: it contributes to the scholarly research and literature of the field, helping to improve educational practice. This research adds to the scholarly research because of the limited work that has been done in connecting process drama with moral development and in quantifying the effects of process drama. The process drama writers, Bolton (1984), Heathcote (1985), and

O'Neill (1995), have suggested that drama can and will encourage moral growth but have chosen to direct their research to focus on curriculum and instruction in general. Colby (1984) recommended that drama would be a viable approach that may complement moral discussion and role-play. Edmiston (1995) has been most instrumental in using process drama as an instructional approach for moral development. The quantitative analysis of the data collected by this research did not find any statistically significant differences between instructional treatments; however the qualitative analysis indicated that the students perceived that process drama did connect words with deeds and, thereby, expose and affect ethical understandings. At the very least, this expansion of the research will stimulate feedback and discussion among theorists, which will extend the theoretical base and clarify the descriptive elements of the process, thus making a clear and useful approach, which can be put into practice more effectively. Finally, this feedback and discussion will generate a need to do more research which will further develop the thinking about the theory and the practice in both the moral education and the educational drama areas.

This research will also improve practice by providing an additional instructional approach that may develop students morally in the classroom setting. This additional method that encourages students to see and reflect on moral words in relationship to their deeds as they are challenged to be active participants in their own moral education will add to the teachers arsenal of strategies that lead to moral growth and competence. By using the process drama approach, teachers will be able to add feedback to the ongoing evaluation that must take place if this approach is to develop and continue to be effective.

Teachers involved in constructive discussions about their experiences as they use the process drama approach will be of great help in strengthening its effectiveness.

Teacher-researchers will be encouraged to run experiments within their classrooms which will generate more useful data which will be added to the discussion, evaluation, and development of the process drama approach. It is hoped that this research will encourage both theorists and practitioners to explore and continue to develop and use an instructional approach that may well serve to positively affect ethical understanding and overall moral growth of students throughout the United States.

Definition of Terms

Cognitive Development Approach to Moral Development: An approach that

stresses the judgmental aspect of morality and implies a moral structure, which includes

the underlying propositions of a particular moral system and content. This view sees

students as active, spontaneous, unique agents in their own moral development rather

than as passive recipients of external influence and teachings. It suggests that students

spontaneously formulate moral ideas that form organized patterns of thought, that these

patterns do not come directly from the culture, and that these patterns go through a series

of qualitative transformations as the child develops (Traviss, 1974).

Just Community Approach: An educational approach designed by Kohlberg in

1974, which focuses on promoting individual moral development through building a

group-based moral atmosphere. This means that moral education not only consists of

extensive discussion of moral issues within the classroom, but that students and faculty

would be directly involved in all moral issues throughout the school (Reimer, Paolitto,

Hersh, 1983).

Hidden Curriculum: This is a curriculum in every school that parallels the

academic. Within this curriculum students learn to live as members of the crowd of

peers, work hard to gain praise and avoid the censure of their peers and teachers, and

learn to either abide by or dodge the rule and authority structure set up by the

administration and the teachers. Some observers have argued that students learn more,

especially in social behavior and moral values, from the hidden curriculum than from the

explicit, formal curriculum (Jackson, 1968).

Zone of Proximal Development [ZPD]: The distance between the actual

development level as determined by independent problem-solving and the level of

potential development as determined through problem-solving under adult guidance or in

collaboration with more capable peers (Vygotsky, 1978).

Metaxis: The term used by Bolton (1984) to describe the two worlds, the real and

fictitious, that the drama participants must hold simultaneously in their minds in order to

achieve the full meaning of the drama.

Liminal Servant: The teacher is a liminal servant in the process drama approach

when he or she, working in role, leads students across the threshold into the imagined

world of drama, a place of separation and transformation where the rules and

relationships of classroom life are suspended (O'Neill, 1995).

Cognition: An active structuring, transforming, and creating of relations and

inferences by a person based on his or her own perceptions and experiences with the

world and the meaning they have for him or her (Higgins, 1995).

Drama World: This is a shared world in which participants create as they interact

with other participants during the drama (Edmiston, 1991).

Dream Sequence: A strategy where participants usually divided into groups will

create dreams that a character or characters in the drama may have. These dreams are

presented with sound and movement. These dreams are often used to reflect on the depth

of thought or personality of a character or a group of related characters (O'Neill, 1995).

Episodes: An important element in the structural transformation of any story into

a plot is the way in which the dramatic presentation is divided into segments. The first

step toward solving the problem of structure in process drama lies in conceiving of the

development of the work in units or episodes (O'Neill, 1995).

Forum Theatre: A strategy where two or more participants improvise a situation

within an episode and allow for that improvisation to be halted, modified, and

transformed by the spectators or percipients (O'Neill, 1995).

Hunter and the Hunted: A strategy where two people are blindfolded and one

hunts for the other within a circle of watchers. This activity is designed to reestablish

drama tension within the framework of the pre-text and developing episodes (O'Neill,

1995).

Inner Voices: A strategy that allows for the identification of and reflection on the

thoughts of a character or characters within a particular episode. Within the interaction

between characters, the leader may call from the participants in the scene or from the

participants in the audience to add the thoughts (inner voices) of the character or

characters at any moment. The participants would then discuss and reflect on those

thoughts (O'Neill, 1995).

Pre-text: The source or impulse for the drama process. It is the reason for the

drama work. Pre-text also carries the meaning of a text that exists before the event

(O'Neill, 1995).

Tableaux: A strategy where an image (part of an episode) is prepared and

presented to the rest of the participants. This image is frozen for inspection and reflection

of the other participants. Its function is to arrest attention, to detain the viewers, and to

impede the viewers' perception (O'Neill, 1995).

Teacher-in-Role: The teacher chooses to play a role within the drama that will negotiate activities and meaning for the students as the drama unfolds (Warner, 1995).

CHAPTER II

REVIEW OF THE LITERATURE

Overview

This research investigated the use of process drama as an instructional

approach to promote the growth of moral judgment in eighth grade students. Process

drama, as Edmiston (Wilhelm & Edmiston, 1997) maintained, has the ability to connect

words with deeds and thereby expose and affect students' ethical understandings. This

review of the literature is divided into three sections: moral development theories,

discussion and role-play as instructional strategies, and the development of process drama

as an instructional approach to increase moral growth in students.

Moral Development Theories

A review of the literature on moral education before the 20th century revealed that

most moral educators chose religious or didactic instruction designed to promote moral

behavior (Colby, 1984). McClellen (1992) observed that a new era of educational

thought began in the early 1900s and ultimately had a great impact on future instructional

methods used in American schools. Dewey (1916/44, 1938/63) rejected the notion that

knowledge exists only "out there" with facts and figures to be accumulated and

memorized by the passive learner. Dewey believed that the student could be a powerful

creator of knowledge who learned through doing, through directed integration of personal

experience and so-called objective realities, and through the continual process of critical

inquiry. Dewey (1909) advanced a theory of moral development that relied on students'

abilities to think critically and reflectively. Schools, Dewey maintained, needed to be

learning communities. These communities, he wrote, act as agencies of individuals bent

on changing individuals' habits and minds so as to change and reconstruct society itself.

Dewey (1898) argued that this change would take place developmentally:

> No one can estimate the benumbing and hardening effect of continued drill in
> reading as mere form. It should be obvious that what I have in mind is not a
> Philistine attack upon books and reading. The question is not how to get rid of
> them, but how to get their value—how to use them to their capacity as servants
> of the intellectual and moral life. To answer this question, we must consider what
> is the effect of growth in a special direction upon the attitudes and habits which
> alone open up avenues for development in other lines. (p. 29)

Dewey (1944) claimed that this kind of development for each student is the aim of

education:

> The aim of education is growth or development, both intellectual and moral.
> Ethical and psychological principles can aid the school in the greatest of all
> constructions, the building of a free and powerful character. Only knowledge of
> the order and connection of the stages in psychological development can insure
> this. Education is the work of supplying the conditions, which will enable the
> psychological functions to mature in the freest and fullest manner. (p. 47)

As Dewey was advancing his theory of moral development, Piaget in his study of

children developing moral judgment challenged Durkheim's (1925/1965) view as simply

a direct internalization of norms and values of a particular culture. Piaget (1932) insisted

that the essence of mature morality is fairness or justice, which he defined as "an ideal

equilibrium... born of the actions and reactions of individuals upon each other" (p. 318).

Piaget believed that children naturally construct ideas of equality and reciprocity as they

engage in the interaction (cooperating, sharing, competing) normal to growing up in any

society. According to Piaget, mature justice is the "equilibrial limit ... toward which

reason cannot help but tend as it is gradually refined through exchanges of viewpoints in peer interaction" (p. 317). Piaget championed justice as the essence of morality, however, he did acknowledge that justice in its initial appearance is less than mature. Children's first notion of fairness developed through peer interaction. Normally, by late childhood, this kind of justice gives way to a more contextual and ideal justice in which, "the circumstances of the individual are taken into account" (p. 272). Children's construction of this kind of justice is more idealistic, as they conceptually reverse roles and achieve a "do as you would be done by" morality. Piaget believed in two conceptions of justice, reciprocity as a fact and reciprocity as an ideal. Gibbs (1995) summarized this by stating:

> In the 'fact' or pragmatic version of reciprocity, the child calculates whether his or her prospective action has been or will be matched by a reciprocal action; that is, one's action and its effects on another person are considered in terms of a tit-for-tat exchange of rewards or punishments. In the 'ideal' version of reciprocity, one evaluates one's prospective action as if it were the reciprocal action; that is one's action and its effects on another person are hypothetically inverted ('if you were to treat me that way, how would I feel?') and used as a guide to conduct. (p. 29)

Piaget (1932) noted the presence of considerable overlap from superficial to more mature moral judgment. Due to such variability, Piaget refrained from referring to his modes of moral judgment as stages, instead he used the term phases. With age, the mixture in children's moral judgment increasingly favored the maturer phase. Piaget concluded that there is, in general, a definite direction in moral judgment from primitive to more involved phases of moral judgment.

Piaget's (1932) work provided the stimulus for Kohlberg's (1981) contribution to the study of moral development. Gibbs (1995) asserted that Kohlberg's (1958)

dissertation on moral development was initially meant to be a replication study of Piaget's research incorporating a different methodology that included adolescents. Kohlberg's work, however, developed into a much more elaborate sequence of moral judgment stages (Kohlberg & Kramer, 1968). Piaget described a definite direction of three overlapping phases. Kohlberg replaced the term phase with stage, arguing that a given subject's use of a particular phase is pervasive and consistent enough to justify the use of the term, stage. He expanded the three phases into the six stages of moral development (Appendix A). Further, Kohlberg claimed that the stages progressed in an invariant sequence, meaning that subjects over the course of moral development should evidence the six stages in consecutive order, without stage skipping or stage reversal. Finally, Kohlberg broadened Piaget's emphasis on peer interaction to include an enlarged conception of the social interaction processes mediating moral judgment development.

Higgins (1995) believed that Kohlberg used the assumptions of cognitive development theory that were put forth by Piaget as bootstraps to pull up his own theory of moral development. These assumptions included:

1. Each stage is a distinctive or qualitatively different mode or way of thinking that still serves the same function, like solving moral problems, or has the same focus, like justice, at various times in development.

2. The stages form an invariant sequence, that is, they occur in the same order in each person's development. Cultural factors may speed up, slow down, or even stop development, but not change the order. There can be no regressions or moving backward in reasoning according to this assumption.

3. Each stage or way of thinking forms a "structured whole." Each way of

thinking is a coherent and organized "worldview" or perspective, and is used to solve

various kinds of problems in a whole domain, such as the moral domain.

4. Stages fit together in a hierarchy of increasing complexity and organization.

One stage is integrated into the next one, and each stage is more advanced than the

previous one.

Kohlberg (1984) concluded:

> ...that mature thinking emerges through a process of reorganization of
> psychological structures or stages and development is dependent upon experience.
> Using this model, moral development is also dependent upon interpersonal and
> social experiences including role taking. It [cognitive development] is a 'dialogue'
> between the structures of the human mind. (p. 57)

Gilligan (1982) claimed, through her research, that the understanding of the moral

domain is incomplete if the only consideration is the morality of justice as put forth by

Piaget (1932) and extended by Kohlberg (1981). She believed that the ethic of care and

responsibility, primarily in the voices of women, was not adequately described in

Kohlberg's developmental model. Gilligan (1988) argued that the two meanings of the

word responsibility, commitment to obligations and responsiveness in relationships, were

central to the mapping of the moral domain. Since moral judgments reflected the logic of

social understanding and formed a standard of self-evaluation, a conception of morality

was the key to the conception of self in relationships.

Gilligan has been challenged for her views on care and responsibility (Power,

Higgins & Kohlberg, 1989; Snarey, 1995; Walker, 1995). These criticisms are centered

on her focus on care and responsibility as a gender issue. While many of these writers

believed her initial premise was worthy of consideration, when based on a male-female

continuum the force of her argument was weakened. Power (1997), however, admitted to

the importance of the development of responsibility within the Just Community. He

stated that this sense of responsibility was defined as a particular kind of moral

orientation and judgment much along the lines suggested by Gilligan.

Although not considered a moral development theory, Vygotsky's (1986) learning

theory as an alternative to Piaget's (1932) theory provided an additional developmental

framework for this research. Vygotsky believed in the primacy of culture in shaping

development and, in particular, the importance of language in mediating thought. "The

relation between thought and word is a living process; thought is born through words. A

word devoid of thought is a dead thing and a thought unembodied in words remains a

shadow" (p. 255). Vygotsky asserted that a person might have an unconscious

understanding of a concept before being able to express it in language. He believed that

concepts are formed not by interplay of associations or by repeated experience, but by an

intellectual construction. Thus, the construction of meaning requires personal activity

such as reflective dialogue by students as they acquire competence across a variety of

developmental domains.

Vygotsky (1976) conceived instruction as interaction with adults or more

advanced peers, believing the interaction to be essential for development. He asserted

that teaching is a form of support and challenge that leads to development. Within this

perspective, Vygotsky formulated the *zone of proximal development* [ZPD] within which

instruction is most productive. Vygotsky defined the ZPD as:

...the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (p. 86)

Vygotsky maintained that development always takes place within this social interaction as defined by Davidov (1995) as a true collaboration between persons in which the teacher guides, directs and encourages a student's activity and reflection.

Discussion and Role-Play as Instructional Strategies

The first recognized practitioner to take the theories of Kohlberg (1969) and apply them in a classroom setting in order to promote moral development was Blatt (1969), a student of Kohlberg. Blatt believed that if children were systematically exposed to moral reasoning at one stage above their own, they would be positively attracted to that reasoning and would, in attempting to approximate that reasoning as their own, be stimulated to develop toward that next higher stage of moral development. Blatt designed a pilot project to test this hypothesis by using sixth grade students in a Jewish Sunday school. The children were exposed to a moral dilemma and then asked to discuss the solution to the dilemma. Each child was encouraged to put forth his or her solution and the reasons behind that choice. Using the Kohlberg Interview Instrument as a way to measure growth, Blatt reported that 64% of the students increased one full stage.

Blatt's (1969) study demonstrated three points essential to the endeavor of developmental moral education:

1. The development of moral judgment is amenable to educational intervention; the movement from one stage to the next, which naturally occurs over a span of several years, can be effected in a concentrated period of time.
2. The stimulated development is not a temporary effect of learning 'right answers,' but, as measured a year later, is as lasting as is 'natural' development

and is generalized to new dilemmas not covered in the classroom.
3. The stimulated development occurs when the intervention sets up the conditions, which promote stage progression. These involve providing opportunities for cognitive conflict, moral awareness, role taking, and exposure to moral reasoning above one's own stage of reasoning. (Power, Higgins, & Kohlberg, 1989, p. 12)

Kohlberg (1971) realized that "moral discussion classes ...are limited, not because they do not focus on moral behavior, but because they have only a limited relation to the 'real life' of the school and the child" (p. 82). It was Kohlberg's belief that developmental moral education occurs when there is a change in the life of the school, as well as the individual students. Just as reading, writing, and arithmetic are taught within the context of the classroom, Kohlberg asserted that the teaching of justice is influenced by the same parameters. The classroom environment will have a shaping effect on what the students learn from what the teacher teaches.

Kohlberg (1970) turned to the work of Durkheim (1925/1973), Dreeben (1968), and Jackson (1968) to better conceptualize the whole school as the context for learning. These theorists believed that the school is seen by the role it plays in providing the setting and the occasion of the child's first formal entry into society at large. Coming from a home where the student is the center of attention and where adults are heavily invested in the child's well being, the student must adjust to school life, which is quite different from home life. Jackson (1968) referred to this transition as part of the hidden curriculum, which includes the crowds, the praise and the power. Durkheim (1925/75) advanced the need to embrace the hidden curriculum, make it explicit and use it for purposes of moral education. Kohlberg (Power, Higgins & Kohlberg, 1989) sought a way to transform the

hidden curriculum into a curriculum of justice as he stated:

> The crowds, the praise, and the power are neither just nor unjust in themselves. As they are typically used in the schools, they represent the values of social order and of individual competitive achievement. The problem is not to get rid of the praise, the power, the order, and the competitive achievement, but to establish a more basic context of justice which gives them meaning. In our society authority derives from justice, and in our society learning to live with authority should derive from and aid learning to understand and to feel justice. (p. 122)

In searching for a way to achieve this, Kohlberg, influenced by Blatt's (1969) research on the use of moral discussion as an instructional approach, applied this method to rules, regulations and social relations that define the process of schooling. Kohlberg (Power, Higgins & Kohlberg, 1989) advanced:

> To extend classroom discussions of justice to real life is to deal with issues of justice in the school. Education for justice, then, requires making schools more just, and encouraging students to take an active role in making the school more just. (p. 82)

The other important element in the Just Community School is the concept of democracy. An examination of Kohlberg's (1971) pedagogy of the Just Community revealed the influence of Dewey (1916/44) and his progressive ideology, which postulated development and democracy. The following six statements (Power, Higgins, & Kohlberg, 1989) capture Kohlberg's practical argument for the Just Community School:

1. Democratic meetings deal with real-life problems and resolutions, because they may more effectively promote moral development than discussions of hypothetical dilemmas.

2. Democracy, by equalizing power relations, encourages students to think for themselves and not to depend upon external authorities to do their thinking for them.

3. If we accept the Deweyan principle of learning by doing, then the most effective way of teaching students the democratic values of our society is to give them the opportunity to practice them.

4. Errors are more likely to be corrected in a democratic society that encourages open expression and examination of opinions than in a closed, authoritarian society.

5. Democracy can help to overcome the breach between adult and peer cultures in the school by creating a shared sense of ownership of and responsibility for the school rules.

6. Democracy encourages students to follow the rules of the school. Having publicly voted for rules, individuals experience personal and social pressure toward consistency in their actions.

In summary, Kohlberg (1981) demonstrated his theory that moral concepts are essentially concepts of social relationships as found in institutions such as the Just Community School. For Kohlberg, common to these institutions are conceptions of complementary roles defined by rules or shared expectations. The principles for making rules and distributing roles in any institution are principles of justice or fairness. The most basic principle of justice is equality; it is treating every person's claim within the community equally. This was the basis for the Just Community School.

Kohlberg (1981) extended his application of moral discussion by utilizing role-taking, recognizing that moral judgment is based on sympathy for others. Reimer, Paolitto and Hersh (1983) stated that role-taking means taking another's perspective. In turn, perspective-taking helps clarify conflicting issues and makes moral questions more

real. For these scholars, moral development requires that a person realize that people are

different with respect to attitudes, thoughts, abilities, feelings, and viewpoints. Selman's

(1971) research demonstrated a close relationship between moral reasoning and

role-taking ability. He concluded that:

> The significant relation of the role-taking tasks and the moral judgment measure
> at each age level and with intelligence statistically controlled supports the
> hypotheses that, in middle childhood, the greater ability to take another's
> perspective is related to higher levels of moral judgment. (p. 9)

Traviss (1974) advocated the notion that role-play as an instructional approach

has the prescribed elements that Kohlberg (1981) identified and Reimer et al. (1983) later

reinforced in role-taking as necessary for moral growth. Shaftel and Shaftel (1982)

claimed that the goal of role-play is to educate for ethical behavior, more specifically for

the individual integrity and group responsibility of students. They found that role-play is

a kind of reality practice. It enables students to relive critical incidents, to explore what

happened, and to consider what might have happened if different choices had been made.

This practice offers students the opportunity to learn from their mistakes under conditions

that protect them from any actual penalty. It also offers the sympathetic help of others in

the class as together the class explores the consequences of various choices of behavior.

Mattox (1975) maintained that role-playing creates an opportunity to experience

the feelings involved in a moral dilemma, to explore emotions that are sometimes hidden,

and to express feelings safely in the guise of someone else. Duska and Whelan (1975)

suggested that any dilemma, hypothetical or real, can be role-played with effective

results. Participants may take roles spontaneously and act in the manner they think the

individual would act, or the participants may be assigned a role within a particular moral

stage which is to influence all of the participants' dialogue. This process provides

opportunities for confronting different levels of reasoning as well as for gaining another's

perspective. Traviss (1974) found when investigating the influence of role-playing of

moral and social dilemmas on the development of the moral judgments of fifth grade

students that over a three-month period, the average growth was approximately one-half

stage on Kohlberg's Moral Maturity Scale.

Oliver and Bane (1971) pointed out some difficulties that surfaced when using

moral dilemma discussion and role-playing techniques. Concerning moral discussion,

they noted that while the issues that were raised by the dilemmas excited students, they

seldom took these issues seriously in a personal sense. They also claimed that students

appeared to enjoy expressing previously-held opinions related to the issues in the

dilemmas, but they [the students] were often poor listeners and insensitive to the opinions

of others. This approach also seemed to encourage a game-playing attitude where the

goal was to arrive at the right answer by second-guessing the teacher. Further, Oliver and

Bane believed that role-play was nothing more than taking an idea and standing it up on

its feet. In practice, they admitted, the role-play process may appear to be a more deeply

involving experience than mere discussion, but, in fact, for Oliver and Bane its internal

form of examination was no different. They also felt that verbal ability was rewarded and

conflict in the form of heated arguments was encouraged. Oliver and Bane concluded

that role-play allows opinions that are already formed to be rehashed and a sense of

game-playing to be present throughout the activity.

While this research dealt with the level of engagement of the participants in the activities, the varying ability of the students to communicate, and the adeptness of the teachers to properly focus the students' discussions, other critics pointed out that these teaching strategies did not affect the moral behavior of the students and were limited in effectiveness. Some moral educators (Brooks & Goble, 1997; Wynne & Ryan, 1997) disputed Dewey's (1916/44) contention that students are the creators of their own knowledge. They argued that there is a body of information that is outside the individual, and that if an individual is to become and act moral, he/she must master this body of knowledge. Instructionally, Wynne and Ryan argued, a solid program of moral education must include the "great tradition" of direct instruction and a solid system of rewards and punishments, if the students are to learn what moral is and to perform moral acts. Any kind of instruction, they continued, that includes transformational activities or cooperative learning is at best an uncertain remedy and at worst dangerous and uncontrollable. Brooks and Goble (1997) concurred that Kohlberg's (1971) method of moral discussion only provided a small part of the necessary content needed for moral growth. They maintained that there must be direct teaching of values in order for those values to take root and change behavior.

Dykstra (1981) agreed by criticizing the use of hypothetical dilemmas. These dilemmas, he argued, present a world that is objective, reversible, and manipulative in which students are not involved as real selves. Thus responses to these hypothetical dilemmas, Dykstra pointed out, shed little light on the level of a person's moral judgment or his or her capacity to act morally. It was Carr's (1991) opinion, that to leave out any

references to the virtues (content) in moral training in favor of a theory of moral

reasoning was simply incoherent and ineffective. Sichel's (1988) research claimed that

the structural model advanced by Kohlberg delimits moral education and moral

development to only a portion of morality and wholly ignores moral action, a leading

component of actual moral life.

Burton and Kunce's (1995) model of moral education, which stressed direct

instruction of moral content and the establishment of rewards and punishments to direct

students to moral action, contained the assumption that moral development must go

beyond the exclusive emphasis on reasoning and judgment and address students' actual

conduct. The research of Pelaez-Nogueras and Gewirtz (1995) concluded that Kohlberg's

explanation that increased moral judgment leads to proper moral action could be true, but

just as often reasoning/judgment and moral action could be wholly unrelated. Edmiston

(Whileim and Edmiston, 1998) claimed that process drama as an instructional approach

can provide students with opportunities to deal with both judgment and action by

allowing the students to connect words and deeds and thereby expose and affect their

ethical understandings. This claim is investigated in the next section.

Development of Process Drama as an Instructional Approach for

Increasing Moral Growth in Students

A review of the literature revealed that there are four major contributors to the

development of process drama as an instructional approach: Heathcote (1984), Bolton

(1985), Edmiston (1995), and O'Neill (1995). Edmiston (1991) reported that Heathcote

(1978) was the pioneer who in the 60s and 70s reintroduced dramatic form into the

classroom drama, redefined the relationship between drama and education, and recast the role of the teacher. Heathcote's (1984) aim was to build on the pupils' past experiences and give them a deeper knowledge, not just of themselves, but of what it is to be human, as well as an understanding of the society they live in and its past, present and future. She claimed that drama in education is a learning medium. The critical element that allows learning to take place is structuring for reflection in the drama process. Heathcote believed that it is only when students reflect that they create meanings for themselves and construct their own understanding about the events in the drama. Further, Heathcote recognized that it is not enough for students to take action and be involved as participants in drama, they also have to reflect upon their actions and the events in the drama in order to discover what these experiences mean for them.

Additionally, Heathcote (1984) argued from her experience as a teacher that it is the responsibility of the teacher to construct the drama for experiences and reflection by shaping it from the inside as well as the outside. Heathcote maintained that the teacher will make structuring decisions with the students outside the drama, when the students are not in role, and the teacher will also do so from within the drama by taking on roles in the same way the students do. She believed this is the way to ensure that the students will learn. Further, Heathcote asserted that the teacher should use his or her power to enable the students to complete tasks, to create drama experiences which will achieve educational aims, and to bring about some change in the students' understanding. Heathcote insisted that she wanted students to exercise power in the classroom, but not to do so destructively. In describing her own teaching, Heathcote wanted " ...them [the

students] to take over her power ...not the power to control the quality of the experience (no teacher can abdicate from that) but the power to influence their own construct of the meaning in the event" (p. 132).

Bolton (1985) reported that Heathcote (1984) understood that all artists (and therefore all children, for she treats them as fellow artists) must look outward before they can look inward. Neither art nor education is about subjectivity. Heathcote did not automatically offer children the freedom to express themselves, believing that the right to express one's self is earned; it is not given. Heathcote knew that children must work for autonomy. They must find resources within themselves to earn power. Heathcote believed that teachers must constantly open up opportunities for their pupils to earn that power.

In reflecting on this theme, Heathcote (1990) referred to Freire (Freire and Shor, 1987) who distinguished between the manipulating, authoritative educator, who retains power and the liberating educator who, when necessary, assumes the responsibility for initiating learning, but at the same time seeks to hand over that responsibility to the students. Freire echoed Vygotsky (1978) who noted that adults could guide the children so they may become what they not yet are. Freire (1970) argued that learning happens in *praxis*, which he defined as a dialectical moment which goes from action to reflection and from reflection to action. Heathcote (1984) maintained that this is also how drama should be structured. Edmiston (1991) pointed out that Heathcote was the first practitioner who put forth the idea that students could reflect upon their experiences in a drama session, not only after, but also during the drama. Heathcote believed that by taking on roles with

the students and interacting with them in the drama world, she could help the students

create the situations they want and also enable them to reflect on their own experiences.

Bolton (1985) contributed an important overview of the core concept found in

drama in education. Bolton found that core concept was best described by using

Norman's (1981) definition of Drama in Education: the core concept of drama in

education is making personal meaning and sense of universal abstract, social, moral, and

ethical concepts. Two aspects of Bolton's examination are related to this research. First,

Bolton advanced the importance of *metaxis*. This Greek term, as interpreted by Boal

(1985), signified two worlds, the real and the fictitious, which are simultaneously held in

mind by a participant or percipient of drama. Bolton claimed that the meaning of the

drama lies in the interplay between these two worlds. For example, it is obvious that a

child using a stick as a sword in drama is aware of both the stick and the sword. For

Bolton, what is less obvious, is that when the real object is used, the child is still aware of

the difference between the "sword as prop" and a real sword. Thus even when reality and

fiction merge in the physical world a distinction must be mentally retained for drama to

operate. Above all, for Bolton, drama is a mental state. He pointed out that the slogan of

the progressives that "drama is doing" is to visualize its concreteness as absolute,

whereas, even when expressed concretely in action, drama is essentially an abstraction.

Therefore, due to the concreteness of its medium of expression, drama feels real and real

emotion is expressed. The level of abstraction of the raw emotion of reality is also

tempered by the duality of feeling as Vygotsky (1933/1976) wrote, "...the child weeps in

play as a patient, but revels as a player" (p. 549). Bolton concluded that the ambivalent

position between fiction and reality is what creates drama's potency.

Bolton's (1985) second point of analysis was his description of dramatic learning, essentially reframing the knowledge a pupil already has and placing it in a new perspective. For Bolton, to take on a role is to detach one's self from what is implicitly understood and to blur, temporarily, the edges of a given world. This invites modification, adjustment, reshaping and realignment of concepts already held. Bolton maintained that through the detachment of experiencing, one can look at one's experiencing anew.

O'Neill's contribution (1995) to the development of process drama as an instructional approach to increase moral growth in students was the concept that characterized teachers as liminal servants. As a liminal servant the teacher joins the students to co-create fictional roles in context in order to explore and reflect on some issue, concept, relationship or event. McLaren (1988) was the first to portray teachers as liminal servants by building on the concept of liminality from Turner (1982). Turner described liminality as a social state, often an initiation or rite of passage in which participants lose their usual roles and status. Liminality defines a time and space "betwixt and between" one context of meaning and action, and another. In this state, literally on the threshold, participants are neither what they have been nor what they will be. They are caught up in a process of separation, transition and transformation. In the liminal state people play with familiar elements and disarrange and defamiliarize them. Thus, they are engaging in the basic activity of all art—defamiliarization—the purpose of which, according to Shklovsky (1965), is to impede perception, to force individuals to

notice, to help them to see anew, and to promote novel perspectives on the world.

For O'Neill (1995), the teacher who uses process drama is a liminal servant. Working in role, teachers can lead the students across the threshold into the imagined world of drama, a place of separation and transformation where the rules and relationships of classroom life are suspended. In this dramatic world, O'Neill believed that participants are free to alter their status, to choose to adopt different roles and responsibilities, to play with the elements of reality, and to explore alternate existences. When the dramatic world takes hold and acquires a life of its own, all of the participants will return across the threshold, changed in some way, or at least not quite the same as when they began.

Edmiston (Wilhelm & Edmiston, 1998) argued that process drama is an effective instructional approach in increasing moral growth, advancing that drama is a powerful tool that allows students to think about what they ought to do and uncover the moral complexities of situations. Not only can students engage and talk about action/moral reasoning, about what they might do if they were people in a particular circumstance but moreso, in process drama students take action and, in imagination do that which in discussion they might only superficially contemplate. Influenced by Heathcote's (1984) view of the necessity of constant reflection throughout the drama, Bolton's (1985) argument that process drama is potent (*metaxis*), and transforming (reframing), and O'Neill's (1995) description of the teacher acting as a liminal servant, Edmiston (1995) advanced the challenge that process drama enables students to connect words with deeds and thereby, both expose and affect their ethical understanding. Further, Edmiston

(1995), using Gilligan's (1982) ethic of care and Noddings' (1984) caring as a basic

reality, maintained that a community is necessary to building and maintaining

relationships among students and teachers in a place that is engaging yet safe, demanding

yet fair, challenging yet respectful.

Edmiston (1995) underpinned his view of process drama as it affects ethical

understanding by Bakhtin's (1981) prosaic view of ethics. In defining the prosaic view of

ethics, Bakhtin relied on three concepts: dialogue, answerability and imagination.

Bakhtin (1984) argued that one cannot separate self from other. One is who one is, how

one thinks, what one understands, and how one acts based on present and past

relationships with other people. Bakhtin maintained that even a person's consciousness is

social and not individual. If one is conscious, then one will engage in dialogue with

others. It is in these dialogic interactions that one affects and is affected by other points

of view. Bakhtin claimed:

> To live means to participate in dialogue: to ask questions, to heed, to respond, to
> agree and so forth. In this dialogue if a person participates wholly and
> throughout his whole life ... He invests his entire self in discourse, and this
> discourse enters into the dialogic fabric of human life, into the world symposium.
> (p. 293)

Bakhtin (1990, 1993) rejected the idea that people can rely on moral codes or other

people to tell them how to act. He insisted that ethical responsibility is unavoidable.

Bakhtin stated quite clearly that "everyone occupies a unique and never repeatable place,

any being is once occurrent" (1993, p. 40). Edmiston (1995) reasoned that each person is

always answerable for what he or she does or does not do in a particular situation. It is

because people are always in relationships that they can always dialogue about ethical

matters as they create ethical understandings. Using Bakhtin's (1981) notion of

imagination, Edmiston (Wilhelm & Edmiston, 1998) argued that drama is most dramatic

when participants contemplate specific urgent action rather than talk about generalities or

abstractions. He posited that drama can create powerful dialogic spaces in which

students' ethical imaginations change their moral understandings in making their views

more multi-faceted, interwoven and complex. Edmiston concluded that drama, which is

dialogic, is a powerful tool in pursuing challenging discourses. The purpose is not to

discover the right way to look at an issue, but to uncover fresh perspectives, explore new

points of view and, in dialogue, forge new ethical understandings.

Combining the theories of Heathcote (1988), Bolton ((1985), O'Neill (1985) and

Bakhtin (1981), Edmiston (Wilhelm & Edmiston, 1998) summarized his approach by

concluding that "In drama students can explore and encounter multiple voices

[perspectives]. As teachers we can enable our students to deepen and extend the

conversations they have with each other, with us and with themselves" (p. 40). Through

this process of connecting words with deeds, ethical understandings are exposed and

affected, and moral growth occurs.

Summary

In summary, the review of the literature indicated that Kohlberg's cognitive

development theory and Edmiston's process drama overlap at several junctures. Both

defined the learner as one who is a creator of knowledge and does so through an active

participation in the learning process. This active participation and meaning-making came

from the learners interacting with their social and intrapersonal environments. These

learners are challenged with conflicting data and they must reconstruct this knowledge to gain equilibrium with their environment. Both points of view looked for change within cognitive and affective domains and this change occurred developmentally. Finally, both the cognitive developmentalists and the process drama proponents believed that by developing broader personal and social perspectives, words will connect with deeds thus joining together moral judgment and moral action.

The nature of these theoretical overlays offered compelling motivation to investigate whether the process drama instructional approach would affect moral judgment and action. This study, conducted in the classroom, examined whether the use of process drama actually increases moral judgment in adolescent students. Further, this research, using student reactions to their classroom process drama experiences, explored whether words do connect with deeds and are lived out outside the classroom. Kohlberg's cognitive development theory and Edmiston's process drama approach maintained that moral development could be influenced with instructional intervention strategies. The results of this research sought to add insight to the strength of the theoretical overlaps and to the joint claims that these intervention strategies could increase moral judgment and affect moral action.

CHAPTER III

METHODOLOGY

Restatement of the Problem

Throughout the history of moral education, scholars have investigated a variety of

instructional approaches that develop students morally (McClellen, 1992). Within the

cognitive development approach, discussion and role-play based on moral dilemmas as

instructional strategies have been the most commonly used in the classroom and widely-

researched (Blatt, 1969; Selmen, 1971; Traviss, 1974, 1985; Duska & Whelan, 1975;

Kohlberg, 1981; Reimer, Paolitto & Hersh, 1983). The major criticism of these

approaches was that they have little effect on moral action (Dykstra, 1981; Sichel, 1988;

Carr, 1991; Burton & Kunce, 1995; Pelaez-Nogueras & Gewirtz, 1995). Edmiston

(1995) asserted that process drama creates unique opportunities for students to connect

words with deeds and thereby expose and affect their ethical understandings. This study

investigated whether process drama affected the increase of moral judgment in eighth

grade students.

Research Design and Method

This study used a combined quantitative and qualitative design. Information

concerning the first four research questions was gathered through the use of a

pretest-posttest control group experimental design. A sample of 58 eighth grade students,

randomly placed in two classes was used as an experimental group and a control group.

Both groups were given the Rest Defining Issues Test [DIT] as a pretest. Using *The*

Diary of Anne Frank (Goodrich and Hackett, 1980) as a foundation and process drama as

an instructional approach, the experimental group participated in 14 class sessions of 60

minutes over a seven-week period examining ethical issues surrounding World War II

and found in the play, *The Diary of Anne Frank*. During this same time period and using

the same material, the control group received instruction based on the traditional

lecture/discussion approach. At the end of the seven weeks, both the control and the

experimental groups were given the DIT as a posttest.

Data based upon students' perceptions of process drama was gathered from four

focus interviews conducted with six to seven students each from the experimental group.

These interviews took place at the end of the seven-week instructional period. The

researcher asked five open-ended questions about how the students perceived their

process drama experiences used to study the events surrounding World War II and *The*

Diary of Anne Frank (Goodrich, F. & Frank, A., 1980). The students' responses to these

questions were analyzed by the meaning condensation analysis developed by Giorgi

(1975) to determine if the students connected words and deeds and, thereby, exposed and

affected their ethical understandings.

<div align="center">Population and Sample</div>

The 58 eighth graders used in this research were students at a Lutheran school in

Southern California. The school consists of grade kindergarten through eighth grade with

a student population of 500. This school is located in a middle class suburban area of Los

Angeles.

There were 29 boys and 29 girls in the sample. The ages of these students ranged

from 12 to 14 years. Latest statistics (Evangelical Lutheran Church in America, 1995)

indicated that the cultural make-up of this population consisted of 12% Middle Eastern

ethnic background (Syria, Lebanon, Turkey, and Iran), seven percent of Asian descent

and eight percent of Hispanic heritage. There were no African Americans in the class.

Seventy-three percent of the students were white. The sample's academic levels, based

on stanine ratings for the complete battery of the students' seventh grade Stanford 8

Achievement Test, reported that 30% of the students rated in the high academic range

(stanines 7, 8, and 9) and 70% of the students fell into the middle range (stanines 4, 5,

and 6) (Laurel Hall School, 1997). Finally, 34% have attended Lutheran schools for one

to seven years, and 66% have attended eight to thirteen years (Laurel Hall School, 1997).

<div align="center">Intervening Variable</div>

Edmiston (Wilheim & Edmiston, 1998) stated that at its simplest, process drama

asks students to consider the question "what if?" and then to interact with others in a

"drama world" as if the imagined reality of the drama world was actual. Heathcote

(1984) described drama as putting participants in other people's shoes and by using

shared personal experience, helping them to understand another's point of view so that

the participants may discover more than they knew when they started. Process drama is

defined by Edmiston as drama in the classroom in which there is no external audience, no

prepared script, and in which the teacher frequently takes on roles with the students or

acts as a playwright as she or he sequences tasks and shapes the drama. The entire group

is engaged in the same enterprise. O'Neill (1995) listed the characteristics of process

drama by asserting that it is a complex encounter. She went on to state that even though there is no script, process drama includes important episodes that will be compiled and rehearsed rather than improvised. Its outcome is unpredictable, and the experience is impossible to replicate.

In order to ensure a successful process drama experience, the classroom has to be a supportive, caring community and the teacher needs to be trained in drama techniques. Edmiston (1995) described this classroom as one where students' understandings are "formed in a community of peers and teachers who collectively shared and shaped their views and insights" (p. 16). He described one classroom in which the teacher skillfully wove with his students what Noddings (1984) called a "caring community"—a space of deep trust where students felt safe in their explorations and analysis of relationships, roles, content, and their connection with the "real world." O'Neill (1995) demonstrated the importance of teacher expertise in drama techniques. In her explanation of process drama, she used such techniques such as tableaux, hunter and hunted, forum theater, dream sequence, and inner voices (See Definition of Terms). O'Neill pointed out how these techniques assist the teacher in shaping the episodes and allow the participants to experience and reflect on the action and themes of the drama. When the proper climate is present and the teacher is competent in drama techniques, the process drama activities usually occur over three to five 45-60 minute class periods.

The following is an example of process drama used by O'Neill (1995). O'Neill began this experience by telling a group of students that a man named Frank Miller was returning for a visit. At this point, O'Neill, as leader, was in control of several key

elements, in particular, the growth of the dramatic tension. The purpose of the pre-text, the return of Frank Miller, was to arouse anticipation in the group so that they began to engage in and take responsibility for the development of the drama. O'Neill then led the class through a series of episodes in which she invited participants to explore notions of belonging, of family and community relationships of caring, of revenge, of absence and of banishment. Each episode involved a different perspective on the event, permitted an increasing level of personal and public engagement with the issues that emerged, and was based on an encounter of some kind. The following is a summary of 15 episodes within the Frank Miller experience (O'Neill, 1995). At the end of each summary is a description of the drama elements that were used within each episode.

1. The leader, in role, speaks to the whole group and announces that news had come that Frank Miller intends to return to town. What is his purpose in coming back and what action should the townspeople take to protect themselves? There are implied questions about their involvement in Frank's departure ten years previously. *Drama Elements: The pre-text immediately plunges the group into an imagined world, the details of which emerge as the participants contribute to the development of the scene. There is a strong sense of a shared past and anxiety about the future.*

2. The leader clarifies some of the details that have emerged, and the group decides on further elaborations of time and place. *Drama Elements: This is an example of negotiation outside the drama world, with conscious decisions about location and timeframe.*

3. Working in small groups, the participants create tableaux of a number of moments in the early life of Frank Miller. *Drama Elements: This is a composed activity, building the past and presented to the other participants as audience.*

4. The students work in small groups as they meet and attempt to identify strangers at different locations in town. *Drama Elements: These improvised encounters occur simultaneously, and afterward the whole group reflects on the likely identity of each person encountered.*

5. One of the encounters is recreated for the rest of the group, and it emerges that Frank Miller has indeed returned. *Drama Elements: There is a strong sense of audience in this episode, and each spectator is working to interpret the meaning of the encounter.*

6. Working in pairs, participants discuss the particular implications of Frank's return. What effect will it have on the lives of those who knew him well or feared him the most? *Drama Elements: Here, a more personal response to Frank's return is initiated. This work remains private, although later it is discussed in the larger group.*

7. Half the group, the confidantes, reflect on the information acquired and share their fears for Frank's ex-wife, Sarah, and her son. *Drama Elements: It is here that the precise focus for later work emerges.*

8. The leader initiates the game, hunter and hunted. Two people are blindfolded, and one "hunts" the other within a circle of watchers. *Drama Elements: This game reestablishes tension and recalls the feelings in the first group meeting.*

9. For clarification, the leader narrates the development of the work so far. *Drama Elements: The participants assist in recalling details.*

10. The students work in pairs. One is Frank and the other is his son as they meet for the first time. *Drama Elements: This is a personal encounter, bringing deeper engagement in the role.*

11. Two students volunteer to play the scene where Frank's child tells his mother about his meeting with Frank. By now, everyone has a stake in the outcome. *Drama Elements: There is a strong sense of audience in this episode. It is possible for the spectators to suggest dialogue and reactions to the actors.*

12. The class works in three large groups, creating a "dream" in sound and movement for either Frank, Sarah, or the son. *Drama Elements: In this dream sequence activity, the same themes powerfully emerge in each "dream" – loss, longing, the desire to belong.*

13. In groups of threes, the family has a meal. This is a naturalistic exploration, without previous rehearsal or preparation. *Drama Elements: There is no audience to these explorations, although the leader monitors the development of the scenes.*

14. Three volunteers recreate their scene for the rest of the group. Tensions grow between the characters. Inner "voices" are added. The scene ends with a threat of violence and the characters trapped in their own isolation. *Drama Elements: Once again, there is a powerful sense of audience and considerable tension. There is an implicit sense of what the future may contain for the characters.*

15. Earlier tableaux are recalled, and each of the Franks is isolated and placed in relationship to the others. One extra figure is added to the sequence to show Frank as he is at the end of the drama. *Drama Elements: A timeline is created, recalling the*

development of Frank as an isolate in the community, and showing his struggles to

transcend his circumstances.

O'Neill (1995) concluded that in reflection, the students made both explicit and

implicit connections with their own lives within the protection provided by the imagined

context. It has been found that however deliberately the drama may be distanced from

real life, it is invariably the deepest concerns of their own lives that participants discover

in the drama. The time, location and characters of Frank Miller provided a perspective,

an aesthetic distance from which the students were safe to confront community conflicts,

family tensions, violence, and the absence or loss of a parent. This example demonstrates

the process and the power that this instructional approach provides in enabling students to

connect words and deeds and thereby expose and affect ethical understandings.

Instrumentation

The instrument used in this study for the quantitative investigation was the

Defining Issues Test [DIT] developed by Rest (1979) (Appendix B). This test was

selected because it has been used in many research studies to ascertain the levels of

moral judgment. Researchers have relied on the strong reliability and validity of the DIT

to measure, with confidence, moral judgment (Addleman, 1990; Beeler, 1990; Cook,

1990; Denger, 1990; Hagar, 1990; Johnson, 1990; King, 1990; Simpson, 1990;

Wehrwein, 1990; Zigler, 1990; Bernardi, 1991; Caty, 1991; Edelstein, 1991; Friend,

1991; Wittmer, 1991; Wolf, 1991; Fisher, 1992).

The DIT was developed based on the need to design other options for assessing

moral judgment beyond Kohlberg's (1971) research designs. Rest (1976) noticed the

different ways the subjects constructed the solution to the dilemma itself rather then their

justification for resolving it. The DIT attempted to assess what people see as crucial

moral issues in a situation by presenting subjects with a moral dilemma and a list of

definitions of major issues involved.

The DIT consisted of six dilemmas written in narrative form. These 100 word

dilemmas presented a problem that appeared to have no easy solution. The respondent

was asked to choose a solution from three that are presented and then to evaluate 12

statements concerning the dilemma on a five-point scale of importance to the problem

(great, much, some, little, no importance). Finally the respondent was asked to rank the

four most important issues listed in the twelve statements in relation to the other 11. The

subject's choice of these four most important issues was the measure of the subject's

grasp of the different stages of moral reasoning.

Rest (1976) carefully designed a norming procedure for the DIT. The DIT was

not normed on a national random sample, but rather the norms came from data submitted

from hundreds of studies all over the United States. Rest (1979) reported the first

analysis. It included scores from junior high students, high school students, college

students, graduate students, and adults grouped by age and education. In the second

analysis, Rest (1986) maintained the age/education groupings, but subdivided these by

gender. All the analyses were reported on the P scores. This instrument was written

based on the assumption that the younger the subject the lower the P score. Conversely,

the more educated the subject the higher the P score. The reported P scores for both norm

groups upheld these assumptions.

Rest (1987) used a variety of demographic variables when establishing norms:

gender, age, IQ, SES, religion, and geographic region. According to Rest, results

indicated that the only significant variable was education. In the earliest sample 1080

subjects were used. The junior high group, the high school group, the college group, and

the graduate school group each contained 270 students. In this first sample, Rest

admitted that the graduate school group was made up of students who had graduated from

college with a Bachelor's of Arts degree. The subjects were not presently enrolled in

graduate school. There was, therefore, a less significant difference between this group

and the college group.

<div align="center">Reliability</div>

Reliability for the Six Story DIT (long form) was tested on two levels. First, for

over time reliability test-retest was used. Davison and Robins (1978) studied the

reliability of this instrument over time. They concluded that the P and D scores for

reliability were generally in the high .70's or .80's. The P scores refer to the simple sum

of scores from moral development stages 5A, 5B and 6 converted to a percentage. This

means a P score is the degree to which a person's thinking is like the thinking of a moral

philosopher. The D score represents a composite score based on Davison's scoring

analysis of the DIT items. The D scores bypassed all *a priori* stage designations and

drove scale values for the items through a latent-trait unfolding process. The subjects'

ratings of the items were multiplied by the item's scale values and summed.

Reliability for the Six Story DIT (long form) internal consistency index on the

Cronbach Alpha was generally in the high .70's. This was calculated by determining a

stage score for each story then examining the consistency across all stories on that score.

On the sample of 160 subjects used in the Rest Study (1974), Alpha was .77 for the P

index and .79 for the D index.

Validity

Rest (1987) stated that moral judgment is a psychological construct that cannot be validated or invalidated by a single finding. It is validated by a variety of studies and findings or by construct validation. What follows are the results of Rest's validity studies. Rest began with *face validity*. Here, the question is whether the instrument does what it says it will do. The DIT involves making judgments about moral problems. The DIT not only asks what line of action the subject favors but is concerned with a subject's reasons behind the choice. Rest concluded that the DIT has strong face validity even though this type of validity is the weakest form of validity. Rest also discussed *criterion group validity*. Carmines and Zeller (1979) described criterion-related validity as that form of validity that tests whether or not an instrument is able to estimate some important form of behavior that is external to the measuring instrument itself. In the case of this research, the behavior develops moral judgment. In order to test this form of validity, Rest administered the test to a group of Ph.D. students in moral philosophy and political science. He followed up by testing ninth graders with the same instrument. Group differences were statistically significant at the .05 level, accounting for nearly 50% of the variance in the DIT scores.

Rest (1987) next discussed six types of *construct validity*. According to Carmines and Zeller (1979) construct validity is concerned with the extent to which a particular measure relates to other measures consistent with theoretically-derived hypotheses concerning the concepts or theories that are being measured. Rest reported that several longitudinal studies indicated significant upward trends over four years of three testings

($\underline{F}$. = 20.1, $\underline{p}$ < .001) for the P score and for the D score. Cohort-sequential and

time-sequential analyses indicated that this upward movement could not be attributed to

generational or cultural change but rather to individual ontogenetic change. Rest also

concluded that studies indicated that longitudinal trends could not be attributed to testing

effects or sampling bias.

Another construct validity test involved *convergent-divergent correlations*. Here

Rest (1987) attempted to prove that variables within the DIT that are similar to the theory

would have a higher correlation with the DIT than variables that are theoretically

dissimilar. Rest explained this by stating:

> With other measures of moral reasoning (various versions of Kohlberg's
> test and the Comprehension of Moral Concepts test) the correlations go up
> to the .60s and .70s, averaging about .50. With other measures of cognitive
> development and intelligence (not distinctively moral reasoning) the
> correlations are generally a little lower, in the .20s to .50s range, averaging
> .36. (p. 28)

Therefore, from the pattern of correlations obtained, the empirical relationships do tend to

follow the theoretical similarity-dissimilarity of moral judgment with other constructs.

In investigating *discriminate validity* (i.e. its ability to produce unique information

not accounted for by other variables), Rest's (1979/1986) research showed that even

when other variables such as IQ, age, SES and attitudes were controlled or statistically

parceled out, the DIT still significantly predicted moral judgment. This research pointed

out that there is useful information in DIT scores that is not shared in common with other

major variables.

A fourth form of validity is *validation through experimental enhancement studies.*

Rest (1987) explained that if the DIT measured moral judgment according to Kohlberg's

(1969) developmental theory, and if moral judgment was a distinctive domain of development, then experiences which focus on the increase of moral reasoning ought to raise DIT scores. At the same time, if the DIT assessed something fundamental like problem-solving strategies in dealing with moral dilemmas and did not measure surface phenomena like learning special vocabulary, then it would be expected that progress in stimulating moral growth would be slow and gradual. Rest confirmed this through the analysis of intervention studies (Schlaefli, Rest & Thoma, 1985; Thoma, 1984). The movement of experimental groups in these moral interventions was slow. The amount of change was less than the lower term longitudinal studies and the change induced by educational intervention involved a heavy focus on moral problem-solving.

Rest (1987) was also concerned with the *faking* aspect of this instrument. He reported that McGeorge (1975) asked one group to fake good, another to fake bad, and a third group to take the DIT under regular conditions. The results of this study showed that those who faked good and those who took the test under regular conditions scored the same. Only those who faked bad reported lower scores. These findings suggested that the test-taking set of faking good did not appreciably increase scores.

The last type of validity that Rest (1987) investigated was *validation through studies of internal structure*. Davison et al. (1978) discovered that the scale value of the items corresponded to their theoretical stages. In other words, the empirical values corresponded to the theoretical sequence.

The second instrument (Appendix C) used in this study were five open-ended interview questions which were asked in four focus interviews conducted with the

experimental group of students. These questions were formulated by the researcher in order to determine how students perceived their process drama experience in relation to connecting words with deeds and, thereby, exposing and affecting their ethical understandings. Within the interview process, related follow-up questions were asked, depending on the answers given by the students. These related questions continued to focus on the classroom drama experiences and any impact those experiences had on the students' ethical reasoning or action in and/or out of the classroom during the research period.

<div align="center">Data Collection Procedures</div>

An initial appointment with the principal to discuss the purpose, need and instrumentation for the study resulted in the researcher being granted permission to conduct the study within a Lutheran private school in Southern California (Appendix D). The researcher met with the school's English/history teacher to review the research design and schedule a time for the lessons to be taught within the English/history block. The researcher also sought and secured parent permission for the students to participate in the study (Appendix E). Finally, the students were informed prior to the study that their participation was optional and that they could choose an alternative course of study.

This researcher served as the instructor for both the experimental and control groups, and he conducted the interviews following the conclusion of the seven week sessions. The researcher has been teaching English, drama, speech, debate, media communication theory, and education courses for 27 years on the elementary, middle school, high school and university levels. This researcher is well-known for acting,

directing, producing, and teaching drama in all levels of education and in professional settings. On three occasions the researcher has been honored as an outstanding teacher in the English/drama areas. With the researcher's experience and success in teaching, in general, and his work in drama specifically, it was decided that he was most qualified to teach the two groups using the appropriate instructional styles.

Prior to participating in this research, both classes read *The Diary of Anne Frank* (Goodrich and Hackett, 1980) and studied world history from 1929 through 1945. At the onset of the study, the researcher administered the DIT to both the control group and the experimental group. Over the next seven weeks the experimental group using process drama participated in 14 one-hour sessions, twice weekly, to examine ethical questions generated from *The Diary of Anne Frank* and the study of world history during World War II. At the same time, the control group met for 14 one-hour sessions with the researcher and examined the same literature and the ethical questions surrounding that period of history, using the traditional lecture/discussion instructional method. Following the seven-week period, the DIT was administered to both groups as a posttest. When taking the DIT, students received an identification number in place of their names thus ensuring confidentiality in the reporting process. In addition, at the end of the sessions, interviews were conducted in four focus groups consisting of six students each from the experimental group. These interviews lasted approximately one hour and took place in the reception room of the church. Students being interviewed were under no obligation to share any more than they were comfortable and were free to pass on any question. The students were asked to respond to five open-ended discussion questions designed to

explore their perceptions of their process drama experiences. These interviews were

audio-taped and transcribed. After transcription, the tapes were destroyed in order to

assure that no voices would be recognized and confidentiality be maintained. When

reporting the results of the interviews, students' names were changed to further provide

confidentiality.

Data Analysis

To obtain the results concerning the questions being examined quantitatively, the

DIT was scored at the Center for the Study of Ethic Development at the University of

Minnesota. The analysis of the data from their report was based on the P score and the D

score. Rest (1987) reported that the overwhelming majority of studies use the P score for

its ease of analysis and higher rate of reliability; however, the D score outperforms the P

score when looking at changes in young subjects such as the eighth graders in this study.

The D score detected changes from stages 2 to 4 and stages 3 to 4 and, as previously

noted, the P score only reported on changes in stages 5A and up. By using both scores,

the research analysis received the benefit of the P score reliability and appropriate data on

any changes that occurred in the lower stages. Two sample independent t tests, as Levin

and Fox (1994) advised for making useful comparisons between two means from

independent samples, were applied to analyze the results of the P and D scores from the

DIT results. In addition, the Mann-Whitney U test was employed to verify the findings

of the two sample independent t test when the data demonstrated that a normal

distribution could not be assumed. This selection was based on Levin and Fox's

recommendation that the Mann-Whitney U is the most effective and powerful

nonparametric test of significance for comparing two samples and is an appropriate

substitute for the two sample independent t test.

The qualitative data analysis utilized in this study was the meaning condensation

analysis as developed by Giorgi (1975). Kvale (1996) recommended meaning

condensation as an effective analysis for the abridgement of the meanings expressed by

the interviewees into shorter formulations such as themes which were used in this study.

Students' responses from the focus interviews were identified as natural units, that is,

responses that were directly related to the students' perceptions of whether the process

drama instruction connected words with deeds and thereby exposed and affected ethical

understandings. These natural units were compressed into briefer statements in which the

main sense of what was said was rephrased into succinct and overriding themes. From

these themes, the researcher was able to interpret students' perceived patterns of how the

process drama instruction worked and the learning outcomes that ensued.

As described by Kvale (1996), the researcher observed the five following steps in

the application of the meaning condensation analysis. First the researcher read through

the four focus interviews to get a sense of the whole. Secondly, from this reading of the

students' responses natural meaning units were determined by the researcher. The criteria

for this identification was selecting primarily process comments made by the students as

they spoke about their perceptions about their participation in the process drama activities

or comments which were embedded in a specific experience the students referred to

during the interviews. Any answers that contained largely descriptive or an ongoing

discussion of the activity were not used. The specific themes were identified and

classified by using the students' direct reference to the learning process that they were

experiencing as they participated in the drama activities. Thirdly, the themes that dominated a natural unit were stated as simply as possible. The researcher, during this step, attempted to read the students' answers without prejudice and to thematize the statements from the students' viewpoints as understood by the researcher. The fourth step was to analyze the meaning units in respect to the specific research question: "How do students perceive their process drama experience enabling them to connect words with deeds and thereby expose and affect their ethical understandings?" The overriding analytical question applied to the students' responses was "What does this statement demonstrate about the students' perception of exposing and affecting ethical understandings and how did this learning take place?" In the fifth and final step, the researcher tied together the essential dominant themes into a descriptive statement.

The following summary reviews each research question and the statistical techniques or qualitative method of analysis used in this research study:

Research Question 1: To what degree will the level of moral judgment in eighth grade students increase when using process drama as the instructional method?

Data Analysis for Question 1: The means and standard deviations of the P and D scores were calculated for the sample population. Mean scores of P and D were analyzed by using a two sample independent one tailed t test. The Mann-Whitney U was utilized to verify the results of the two sample one tailed independent t test.

Research Question 2: To what degree will gender differences (male and female) affect the increase of moral judgment among eighth grade students?

Data Analysis for Question 2: The means and standard deviations for the P and D scores were calculated for each gender (Rest, 1987). Mean scores for P and D scores

were analyzed by using a two sample independent one tailed *t* test. The Mann-Whitney U was utilized to verify the results of the two sample independent one tailed *t* test.

Research Question 3: To what degree will academic achievement differences (above average, average) as reported on the Stanford Achievement Tests (Laurel Hall, 1997) for the students at the end of the seventh grade affect the increase of moral judgment among eighth grade students?

Data Analysis for Question 3: The means and the standard deviations of P and D scores were calculated for high and medium levels of academic achievement (Rest, 1987). Mean academic achievement levels were compared with P and D scores using a two sample independent one tailed *t* test. The Mann-Whitney U was utilized to verify the results of the two sample one tailed independent *t* test.

Research Question 4: To what degree will the number of years of attendance (one to seven, eight to thirteen) in a Lutheran school affect the increase of moral judgment among eighth grade students?

Data Analysis for Question 4: The means and standard deviations of the P and D scores were calculated for two designations of number of years (one to seven, eight to thirteen) of attendance at a Lutheran school. The means and standard deviations of the P and D scores were analyzed, by number of years attended, by using a two sample independent one tailed *t* test. The Mann-Whitney U was utilized to verify the results of the two sample independent one tailed *t* test.

Research Question 5: How do the students perceive their process drama experiences enabling them to connect words and deeds and thereby expose and affect their ethical understandings?

Data Analysis for Question 5: The researcher examined the students' responses

from the focus interviews by utilizing the meaning condensation analysis.

CHAPTER IV

ANALYSIS OF FINDINGS

Restatement of the Problem

Throughout the history of moral education in the United States, educators have sought to design effective instructional methods to develop students morally (McClellen, 1992). Berkowitz (1997) maintained that this process and the on-going debate about the various instructional methods' effectiveness continue to be a vigorous topic of discussion. Within the cognitive development approach, discussion and role-play based on moral dilemmas as instructional methods are often used and researched (Blatt, 1969; Selman, 1971; Traviss, 1974, 1985; Duska & Whelan, 1975; Kohlberg, 1981; Reimer, Paolitto & Hersh, 1983). The major criticism of these approaches was that they have little effect on moral action (Dykstra, 1981; Sichel, 1988; Carr, 1991; Burton & Kunce, 1995; Pelaez-Nogueras & Gewitz, 1995). The purpose of this study was to investigate whether process drama used as a learning medium would provide an additional instructional approach for the classroom teacher (Heathcote, 1984; O'Neill, 1995; Edmiston, 1995). This study examined whether process drama did affect moral judgment in eighth grade students and made the connection from words to deeds by exposing and affecting the students' ethical understandings.

Review of the Methodology and Research Sample

This study was designed to generate both quantitative and qualitative data. The first four research questions utilized a quantitative analysis. In using a pretest-posttest control group experimental design, the researcher sought to find out whether a process

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drama instructional approach would increase moral judgment as defined by Kohlberg

(1981) in eighth graders, whether gender differences affected moral judgment, whether

academic achievement affected moral judgment, and whether years of attendance at a

Lutheran school would affect moral judgment.

The researcher selected a suburban Lutheran school in Southern California. This

sample population consisted of all 58 eighth graders attending the school. There were 29

boys and 29 girls in the sample. The students' ages ranged from 12 to 14 years. The

cultural make-up of this sample was 12% Middle Eastern, seven percent Asian, and eight

percent Hispanic. There were no African Americans in the class and 73% of the students

were white. The samples' academic levels, based on stanine ratings for a complete

battery of the students' seventh grade Stanford Eight Achievement Test, reported that

31% of the students rated in the high academic range and the rest of the students, 69%,

fell into the middle range. Finally, 40% had attended Lutheran schools one to seven

years and 60% were in attendance for eight to thirteen years.

The students were divided into a control group and an experimental group with 29

students in each group. Each group received 14 60-minute sessions of instruction over a

seven-week period. The topic of the instruction was issues surrounding World War II

with special focus on the play *The Diary of Anne Frank* (Goodrich & Frank, 1980). The

control group received instruction using lecture/discussion methods. The experimental

group's instruction relied on process drama methods.

The Rest Defining Issues Test [DIT] was used as the instrument for the pretest

and the posttest. The researcher examined both D and P scores as reported from the

scoring of the DIT. Both these scores were important in the analysis of the DIT results

for this sample. The P score provided an ease of analysis, a higher rate of reliability, and

reflected any moral growth in higher developmental stages of four, five (a), and five (b).

The D score tends to outperform the P score when looking at changes in young subjects

such as eighth graders because these scores indicate moral growth at the lower stages of

development (one, two, and three) (Rest, 1979, 1987).

Two sample independent t tests, as Levin and Fox (1994) advised for making

useful comparisons between two means from independent samples, were applied to

analyze the results of the P and D scores from the DIT results. In addition, the

Mann-Whitney U test was employed to verify the findings of the two sample independent

t test when the data demonstrated that a normal distribution could not be assumed. This

selection was based on Levin and Fox's recommendation that the Mann-Whitney U is the

most effective and powerful nonparametric test of significance for comparing two

samples and is an appropriate substitute for the two sample independent t test.

Question number five was designed to explore qualitatively the possibility of

whether the students who experienced the process drama approach were able to connect

words with deeds and, thereby, exposed and affected their ethical understandings. The

findings from this question were generated by qualitative analysis. At the conclusion of

the seven-week instructional period, the researcher conducted four focus interviews,

consisting of seven or eight students each from the experimental group. Each interview

was audio recorded and transcribed.

Utilizing the meaning condensation analysis as developed by Giorgi (1975) and

recommended by Kvale, the researcher read through the interviews to obtain a sense of

the whole. Secondly, the researcher determined the natural meaning units as expressed by

the students. The criteria for this identification was selecting primary process comments

made by the students as they spoke about their participation in the process drama

activities or the primary process comments which were embedded in a specific

experience the students referred to in the interview. Any answers that contained largely

descriptive or an on-going analysis of the activities were not used. The researcher

attempted to read the students' answers without prejudice and to thematize the statements

from the students' viewpoints as understood by the researcher. The specific themes were

identified and classified by using the students' responses that directly referred to the

learning process, as they perceived it through their participation in the process drama

activities. Thirdly, the themes that dominated the natural meaning units were stated as

simply as possible. The next step consisted of analyzing the meaning units in terms of

the specific research question. Finally, the essential themes of all the interviews in

relation to the research question were identified and reported.

<div align="center">Findings</div>

<u>Research Question One</u>

The first research question asked to what degree will the level of moral judgment

in eighth grade students increase when the process drama instructional approach is used.

As shown in Table 1, using a two sample independent one tailed *t* test on the P scores,

there was no statistical significant effect on the increase of moral judgment for either the control or experimental group at the .05 level.

Table 1

P Score Analysis of Moral Growth

Group	N	Mean	SD	t value	P
Control	28	-0.571	10.662	1.004	0.840*
Experimental	25	-3.356	9.388		

*P> .05, no significant difference

Likewise, as indicated by Table 2, the two sample independent one tailed t test of the D scores revealed that there was no statistically significant effect on the increase of moral judgment for either group at the .05 level. Due to the non-parametric nature of the data, the Mann-Whitney U test was used to verify the findings of the two sample independent one tailed t test for the D scores.

Table 2

D Score Analysis of Moral Growth

Group	N	Mean	SD	t value	P
Control	28	-0.844	6.672	.227	0.589*
Experimental	25	-1.269	6.964		

*P> .05, no significant difference

Research Question Two

The second research question asked to what degree will gender differences (male and female) affect the increase of moral judgment among eighth grade students. As indicated in Table 3, using the two sample independent one tailed t test, the analysis of the P scores revealed that gender did not have any statistically significant effect on the increase of moral judgment among eighth grade students at the .05 level. Due to non-parametric data, the Mann-Whitney U test was utilized to verify the findings of the two sample independent one tailed t test.

Table 3

P Score Analysis for Gender

Gender	n	Mean	SD	t value	P
Boys	25	-1.912	9.794	-0.018	0.493*
Girls	28	-1.861	10.514		

*P > .05, No significant difference

As Table 4 shows, using a two sample independent one tailed t test, the analysis of the D scores did not disclose any statistically significant effect of gender on the increase of moral judgment among eighth grade students at the .05 level.

Table 4

D Score Analysis for Gender

Gender	n	Mean	SD	t-value	P
Boys	25	0.392	5.608	1.481	0.928*
Girls	28	-2.327	7.493		

*P > .05, No significant difference

Research Question Number Three

The third research question asked to what degree will academic achievement

(average or above average) affect the increase of moral judgment among eighth grade

students. As demonstrated in Tables 5 and 6, using a two sample independent one tailed t

test, the analysis of both the P and D scores revealed academic achievement did not have

any significant effect on the increase of moral judgment among eighth graders. Due to

non-parametric data found in both the P and D score analysis, the Mann-Whitney U test

was utilized to verify the findings of the two sample independent t test.

Table 5

P Score Analysis for Academic Achievement

Stanine Level	n	Mean	SD	t-value	P
4 to 6 stanine	37	-0.757	10.098	1.245	0.891*
7 to 9 stanine	16	-4.493	9.867		

*P> .05, No significant difference

Table 6

D Score Analysis for Academic Achievement

Stanine Level	n	Mean	SD	t-value	P
4 to 6 stanine	37	-1.143	7.181	1.161	0.436*
7 to 9 stanine	16	-0.815	5.836		

*P > .05, No significant difference

Research Question Number Four

The fourth research question asked to what degree will the number of years of attendance (1 to 7, 8 to 13) in a Lutheran school affect the increase of moral judgment among eighth graders. As shown in Table 7, using a two sample independent one tailed *t* test, the analysis of the P scores revealed a significant difference at the .05 level. Due to non-parametric data, a Mann-Whitney U test was utilized to verify the findings of the two sample independent one tailed *t* test. This finding indicated that those who attended a Lutheran school for eight years or more scored statistically significantly higher than those who attended Lutheran schools for 7 years or less. This result demonstrated that length of attendance of eight years or more in a Lutheran school had a statistically significant effect on the increase of moral judgment in eighth grade students. Upon further investigation, it was discovered that for 24 of the 35 students in this grouping, part of these years of attendance included two or more years at the elementary school's early childhood center. The religious and academic curriculum of the ECE was designed to compliment the elementary school's program.

Table 7

P Score Analysis for Attendance

Number/years	n	Mean	SD	t-value	P
1 to 7 years	18	-6.333	9.825	-2.407	0.010*
8 to 13 years	35	0.4029	9.559		

* $P < .05$, significant difference

In contrast, as seen in Table 8, when analyzing the D scores in relation to attendance using a two sample independent one tailed t test no statistically significant effect was found regarding the increase of moral judgment in eighth grade students. Due to the non-parametric data, the Mann-Whitney U test was utilized to verify the findings of the two sample independent t test. This conflicting set of findings showed that the statistically significant difference occurred in the P score analysis thus indicating that the effect on the increase of moral judgment came in the higher levels of development. There was no statistically significant effect at the lower levels of moral judgment.

Table 8

D Score Analysis for Attendance

Number/years	n	Mean	SD	t-value	P
1 to 7 years	18	-2.616	7.141	-1.184	0.123*
8 to 13 years	35	-0.236	6.496		

$P > .05$, No significant difference

Upon examination, the quantitative findings appear to indicate that the process drama approach does not affect the increase of moral judgment in eighth grade students. These findings were not consistent with the process drama theory or the research that supports that theory. The lack of statistically significant results could rest with the limitations of the research methodology. The quantitative findings might have been influenced by the initial small sample size and further attrition of the experimental group, the short duration of the experimental treatment, and the possibility that the Defining Issues Test [DIT] was not an instrument that could measure a process approach. To further test the results of the process drama method, the researcher included a qualitative component in this research. The fifth research question explored this qualitative approach. The findings from this question follow.

Research Question Number Five

The fifth research question asked how the students perceived their participation in process drama experiences enabled them to connect words with deeds and, thereby, expose and affect their ethical understandings. The meaning condensation analysis (Appendix F) generated six reoccurring themes that permeated all four interviews with the 29 students in the experimental group. The themes were:

1) The students lived their class experiences.

2) They found a voice in the class so the students could speak safely and confidently.

3) The students participated in dialogue.

4) They engaged in reflection.

5) The students developed ethical understandings.

6) They created a framework for moral action.

The students reported that while participating in process drama activities, they experienced one or more of these themes, which they perceived affected their moral understandings and ethical actions, in effect connecting word with deed. This finding was supported by the following theme analysis.

<u>Living the experience</u>.

The students indicated 12 times during the interviews that the process drama experiences made a skill or concept come alive allowing them to live the experience. They expressed that participation in the process drama activities changed the learning process. Amanda stated, "Learning ...was kind of different when you see people actually doing it and acting it out" (McCambridge, 1998, p. 3). Several students spoke of the concepts as becoming a reality, which they could grasp more clearly and remember more accurately. Andrew remarked, "When we act things out, we remember it and we look forward to coming to class" (p. 10). Alex maintained:

> Our discussions put the issues in real terms, that we could grasp. A lot of times when you're reading a history book, it is written out on pages, but all it can be is a picture on a page. When you bring it to life, it's more realistic and it may cause a little fun when we were able to act things out and look at them. (p. 39)

By living these events, some told how they began to realize how terrible and disturbing the events surrounding World War II were. Colin exclaimed, "The events of war became very graphic and disturbing to me as we acted them out in class" (p. 3). Others related how they could actually picture themselves in the war. Sara reported, "The interviews [of our grandparents] taught us a lot because it made it more of a reality. Knowing that

someone we know went through that experience" (p. 4). Several students even revealed

how strongly they could identify with the victims of the conflict. Sean said, "The way

you taught us gave so much detail that it convinced me that we were in the war and that

we were the victims of the war" (p. 44). Living the experience was perceived by the

students as an important element in affecting ethical understanding.

Finding a voice.

Students mentioned finding a voice for themselves within and outside the

classroom 17 times. They expressed their pleasure in being given the opportunity to

voice their opinions in class. Ian said, "I liked the discussions because we got to voice

our own opinions" (McCambridge, 1998, p. 13). A few students indicated that they felt

older, special, and more listened to when they were able to freely give their thoughts

during the discussions. Amanda reported, "The process made me feel equal because you

called me a senator. Then it was like I was a senator. We were all senators, so we were

all equal. We felt special" (p. 14). Mieko observed, "When you get to explain your own

point of view on things, you feel older. When you're older you get listened to, but in this

class we really got listened to. We got our opinions out with people" (p. 17). Several

students described how their fear to speak out was diminished and their ability to risk

increased as they participated in the activities. Madison remarked:

> In ethical situations, this process definitely will help us because I know lots of
> people are afraid or were afraid to give their opinion. If someone said something
> they'd go along so they'd be cool. I think this class just made it so you don't have
> to agree with the other person. I think it would help in an ethical situation so you
> could express your own opinion and still be yourself and not feel bad about
> having an opinion. (p. 25)

Some students expressed how they enjoyed having their own choices and decisions that

they could make for themselves. Michael stated, "I think it was pretty cool because we had our own choices and we got to make our own decisions" (p. 17). The students related that they realized that by speaking out more they learned more about each other and each other's ideas. Jerry recalled, "It wasn't like most classes, because you could speak out. I actually learned a lot more than I would if I were on my own" (p. 15). The students observed that they found that this kind of learning generated a sharing of ideas and points of view that stimulated them to examine their own points of view in light of new information. Allison said, "We got to share our own opinion. Then we could hear everyone and then people would go, maybe for someone else's opinion, and then fight over it and get to one opinion" (p. 13). Ian agreed "We got to put ourselves in different people's places and see it from their point of view. We could change our own opinion" (p. 13). Finding a voice was an important part of the process that allowed students to share their own points of view, which entered them into dialogue that could affect their ethical understandings. For many students, that was the result.

Participating in dialogue.

Students reported that they were enthusiastic about participating in dialogue. This theme was identified 22 times in the student interviews. With a newfound voice in the classroom, they expressed that they looked forward to coming together and sharing ideas and opinions. Heather remarked, "I thought the class participation with all of us coming up with ideas and all our opinions was really great. Then we came together and shared our own ideas and opinions" (McCambridge, 1998, p. 15). Many students claimed that they felt that this interaction was a better way to understand history than just reading a

text. Andre maintained:

> We experienced history by debating about it instead of just sitting there in a class reading a book or having a teacher tell us what to learn. We actually learned it through experience. More students wanted to come to class, so we could debate and talk about Anne Frank. We were actually all interacting, everyone had a chance. (p. 53)

Several students indicated that the discussions allowed them to better understand others' points of view and use that understanding to alter or solidify their own points of view. Megan said:

> I knew that everyday there would be a new topic, a new discussion. We wouldn't do the same things over again. We might discuss a little of the same ideas that we shared, but I knew that everyday we'd have more ideas, more opinions to share. (p. 17)

The students revealed that they found that participating in the dialogues gave them more opportunities to examine and consider other points of view. Kristen commented, "I changed because of other people's different points of view. It was good to hear both sides and it seemed like there were better reasons not to go ahead with the plan" (p. 47). Once again, with newfound resolve to voice their opinions and a place to participate in dialogue, they expressed learning about themselves, others, and a deepening understanding of the skills and concepts presented in the lessons. Mieko reported, "In discussions, we all kind of bonded together and said our different opinions. You learned about the people in the class" (p. 16). Vazken remarked, "I think that our opinions on things would change because after all this time we accomplished a stronger relationship and we can trust each other more. So we'd be more open with our comments" (p. 36). The students perceived that participating in dialogue was crucial as a place to voice their

opinions, hear others, and begin to explore and develop their own ethical understandings.

<u>Engaging in reflection.</u>

Students named engaging in reflection as part of their process drama experience 25 times in their focus interviews. They indicated that they uncharacteristically listened to others' points of view and thought about each different perspective. Ian stated, "I heard everyone's different point of view and I went home and thought about it for awhile" (McCambridge, 1998, p. 6). Some claimed that they had not thought about many of the events of World War II, but now they were ready to do so in a more capable manner. Richard reported, "I never really thought about all of this until now. I decided to think about it because it really disturbed me — what went on" (p. 11). Several spoke of engaging in a long process of thinking about what the events meant and went further to try to make some sense out of them. Megan remarked:

> It took me a while to write. I just dug down really deep inside of me to find out. First of all, I sat down at the computer and I did not know what to write. Then I think I just sat there a while and realized all the different things I could be writing that I hadn't even thought about before. The ideas had never come to my mind – now they did. (p. 24)

Many commented that process drama activities caused them to listen more carefully. When they did, students found that would generate new ideas and insights. Eric said, "People would tell you things that would never come to mind. But when they tell you, you start thinking about it more" (p. 18). The students described how participation in the drama activities deepened their thinking and enabled them to explore their values, analyze the consequences of action, and decide what was most important to them. Julie observed:

When we were in the senate [activity] my thought train deepened because you had to really sit and think about your values and what things were impacting you and everything. It really made me think about what was important in life. (p. 34)

The students, in the past, indicated that they would not have given events or actions a second thought. After experiencing the process drama instruction, the students admitted that they would take the time to reflect. Jonathan maintained, "I think a lot of little things changed. I give something a second thought now, not before" (p. 37). Stephanie agreed, "I think that going through this discussion and the whole project has made me think about everything I do more thoroughly and it affects my decision, what I do. It makes me appreciate what I have" (p. 49). Living the experience, finding a voice, and participating in dialogue are key elements in process drama, but engaging in reflection is the bridge to developing understanding and creating a framework for moral action.

Developing understanding.

The students reported that the process drama activities developed their understanding of the skills and ethical concepts presented in the lessons 28 times throughout the interviews. They spoke of a broadening of their point of view and being able to understand more. Sara said, "The experience did not change my point of view, but it just kind of elaborated on it more and made me understand more" (McCambridge, 1998, p. 5). Students expressed that they were more open in how they looked at things and began to examine new situations from many different sides. Amanda reported, "Because of the alien incident, it's given me – it's opened up how I look at things. I look at people more openly and look at it from more sides" (p. 9). Several maintained that these activities helped them to better understand the world that they live in. Richard said,

"I think it was helpful because it also tied in with what's going on right now and it helped

us to understand what our world is about" (p. 14). The students indicated that they felt

that their points of view had been deepened inside themselves. Jerry recalled, "My point

of view probably deepened, a little bit deeper inside" (p. 20). The students related that

when they understood how the world worked and how people reasoned, their own

perceptions of people changed. Lindsay said, "I think I understand a little better how the

world works and how people think. My outlook on people has changed a little bit"

(p. 32). Many expressed that when they participated in the process drama activities it was

easier to develop a clearer understanding, delve deeper into the meaning of stories being

studied, and actually lived the stories beyond a cursory reading. Ashley agreed, "It was

easier to understand and really go deep into the story and actually feel it rather than just

read it" (p. 52). Developing understanding was the major goal of the curriculum

approach. This level of understanding laid the groundwork for the students creating a

framework for moral action.

Creating a framework for moral action.

The sixth theme that surfaced from student responses during the interviews was a

description of how the students created a framework for future moral action. This theme

was mentioned 28 times. The students observed that they began to realize how their

understanding of the ethical issues presented in the lessons would apply to their friends in

and out of school and to their families. Megan said:

> I think it will definitely help me in what I might get into in the future. With my
> relationships with my friends. Being able to know, my friend is really there for
> me and the strong relationship that we have and that I probably will have in the
> future. Also with my family. Because my family is really very close and we all

have a lot of friends that are of different religions and things, and we like to talk to
them. It can be really interesting when we talk to other people. And then when
I'm talking to my Jewish friends and I can say, yeah, we discussed these kinds of
things. It would help me a lot if I do get into those kinds of things.
(McCambridge, 1998, p. 25)

Colin said, "In my life outside school, one of my best friends that I've known for six

years is Jewish. And thinking about it... I would have hidden him from the Nazis" (p. 8).

Many reported that they felt that they could utilize the experiences from these process

drama activities to serve as an example or a standard in which to make moral decisions.

Allison commented:

This experience might give us something to look back on and use as an example
for trying to make a decision about how we treat other people. We might refer
back to this and think about whether we're discriminating against somebody or
won't let them do something. It makes you kind of realize that we're all different
and we just have to accept it. (p. 9)

Further, several students indicated that the students saw a process or structure, which

enabled them to take situations from the class and use them to frame their perspectives,

which then could be employed to make moral judgments in other situations they would

face. Andrew stated:

The one thing that I remember of the whole experience is that when you gave us
situations like the alien situation. We could compare it. Like what you were
doing, we could take that situation and compare it to war and everything. Then
we can take that situation and compare it to our lives. So then you have your
decision on a situation, then you can make a decision on your perspective. It's
like, wow. (p. 13)

Mieko added:

My point of view changed on the essays that we wrote. The essay topic was
asking us to decide whether we would hide the Franks. First, I said I wouldn't.
The reason was I didn't want to get caught up in the whole thing. Then
throughout the course you learn different things yourself and how your point of

view should go. Not like forcibly, but I guess I changed because at the end - the end of the essay I said that I would take them in because I realized my point of view was that I was already part of it. You're a person and you're involved and they're not different than you. You need to help them if you can. (p. 18)

The students believed they had acquired useful tools that would be helpful in meeting moral challenges now and in the future. Sara remarked, "You can take a situation and look at it and then you can tie it into something else and use it to figure out a similar situation" (p. 13). The purpose of this research question was to explore whether process drama connected words with deeds and thereby exposed and affected ethical understanding. They indicated that this happened beyond the point of understanding into creating a framework for moral action. This could be the most surprising result of this research.

Summary

The study sought to examine whether process drama as an instructional method would facilitate moral judgment in eighth grade students. Further, it asked whether gender, academic achievement, and length of attendance in a Lutheran school would affect an increase of moral judgment in the same sample. For these four inquiries, the study used a quantitative research design employing the Rest Defining Issues Test [DIT] as the research instrument and analyzed the data with two sample independent one-tailed t tests. The Mann-Whitney U was utilized to verify the results of the two-sample independent t test when there was no confidence in the normal distribution of the data. The results of this analysis generated no statistically significant differences at the .05 level in the increase of moral judgment in eighth grade students when process drama was used as the instructional method. Gender and academic achievement did not have any

statistically significant effect on the growth of moral judgment at the .05 level. It was

revealed that in the P score analysis, there was a statistically significant difference at the

.05 level in the increase in moral judgment in those students who had attended Lutheran

schools from eight to thirteen years over those students who had attended one to seven

years. This statistically significant effect was not found to be true on the D scores.

The final investigation of this study explored whether the process drama

instructional approach would enable eighth grade students to connect words with deeds

and thereby affect and expose their ethical understandings. A qualitative research design

and analysis was utilized in this investigation. Using questions that were formulated to

have the students talk about their experiences as they participated in process drama

activities, the researcher interviewed 29 students in the experimental group in focus

groups of seven or eight each. These interviews were recorded and transcribed. The

transcriptions were analyzed by the meaning condensation analysis developed by Giorgi

(1975). This analysis yielded six themes (living the experience, participating in dialogue,

engaging in reflection, finding a voice, developing understanding, and creating a

framework for moral action) which students believed were essential parts of their

experiences while participating in process drama.

The students commented that by living the experiences they were better able to

grasp skills and concepts and remember them. Many reported that by making what they

were learning a reality, it consequently allowed their learning to be more fun, relevant,

and useful. They expressed great pleasure at being given the opportunity to voice their

opinions in class. The students described how their fear to speak decreased as they

participated in the process drama activities. They spoke of their realization that the more

they shared, the more they learned about each other and each other's ideas.

Several indicated that by participating in dialogue with their newfound voices,

they were better able to examine and consider their own and others' points of view which

lead to a deeper understanding of skills and concepts presented in the lessons. Students

told how these activities forced them to think deeply to all the ideas and points of view

being expressed. Some described how this engagement in reflection would often expand

their thinking and generate new ideas. They maintained that they were more open to

examine situations from many different viewpoints.

The students claimed that they better understood how complex the world is and

had developed a broader understanding of themselves and the world in which they live.

Finally they reported that they had gained a framework which would enable them to make

moral comparisons in their own lives and to be better prepared to face situations where

moral decisions would have to be made. From the student comments and the themes that

were generated by the analysis of those comments, it appeared that the students did

indeed connect words with deeds and did expose and affect their ethical understandings.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

Restatement of the Problem

Moral educators have striven to design and develop instructional strategies that

will effectively teach moral development (McClellen, 1992). Within the cognitive

development approach, discussion and role-play of moral dilemmas are the most often

utilized and researched (Blatt, 1969; Selman, 1971; Traviss, 1974, 1985; Duska &

Whelan, 1975; Kohlberg, 1981; Reimer, Paolitto & Hersh, 1983). The major criticism of

these approaches was that they have little effect on moral action (Dykstra, 1981; Sichel,

1988; Carr, 1991; Burton & Kunce, 1995; Pelaez-Nogueras & Gewitz, 1995). The

purpose of this study was to investigate whether process drama as an instructional

approach would affect the moral judgment of eighth grade students by increasing their

ethical understanding thus enabling them to connect word to deed (Heathcote, 1984;

O'Neill, 1995; Edmiston, 1995). Further, this research examined whether process drama

affected moral judgment in eighth grade students and made the connection from words to

deeds by exposing and affecting the students' ethical understandings.

Summary of the Findings

The findings for this study were generated using both a quantitative and

qualitative analysis. Quantitatively, utilizing the Rest Defining Issues Test [DIT] as the

research instrument and two sample independent t tests for the statistical analysis, this

study examined whether process drama as an instructional method would increase moral

judgment in eighth grade students. Further, it inquired whether gender, academic

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achievement, and length of attendance in a Lutheran school would affect moral judgment in the same sample. The statistical analysis revealed no statistically significant increase at the .05 level in the moral judgment of eighth grade students who experienced the process drama instruction. Gender and academic achievement did not have any statistically significant effects on the growth of moral judgment at the .05 level. The analysis of the P scores of the DIT revealed that there was a statistically significant effect at the .05 level on the increase of moral judgment in those eighth grade students who had attended Lutheran schools from eight to thirteen years over those students who had attended one to seven years. This statistically significant effect was not found in the D score analysis.

Qualitatively, this study explored whether the students perceived that participation in the process drama instructional method would enable them to connect words with deeds and thereby affect and expose their ethical understandings. Using student responses gathered from four focus interviews of the experimental group which were analyzed utilizing the meaning condensation analysis for interviews (Giorgi, 1975), the researcher identified six themes (living the experience, participating in dialogue, engaging in reflection, finding a voice, developing understanding, and creating a framework for moral action) which the students perceived to be essential in the learning process in connecting words with deeds and thereby affecting and exposing ethical understanding. A specific analysis of each theme revealed that the students did perceive that they connected words with deeds and ethical understandings were exposed and affected.

Conclusions

Gender and academic achievement had little or no effects on the increase of moral judgment of eighth grade students in this study. This conclusion was consistent with the convergent-divergent correlations studies reported by Rest (1979, 1987). These studies sought to show that variables which are theoretically more similar to moral judgment will have higher correlations with the Defining Issues Test [DIT] than variables which were theoretically dissimilar. The results from these studies showed that the correlations for variables such as gender and intelligence were usually nonsignificant or very low.

The number of years of attendance at a Lutheran school was a contributing factor in increasing moral judgment at the higher stages in eighth grade students. In analyzing the impact of this conclusion, the researcher found three issues for examination: the length of time as it was related to the increase of moral judgment, the time of attendance specifically in a Lutheran school and the development of moral behavior, and the possible influence of early childhood education as a precondition to the increase of moral judgment. Concerning the increase of moral judgment over time, Rest (1979, 1986, 1987), utilizing longitudinal studies, reported that these studies not only showed significant change over time, but also traced the changes to education and life experience.

Using Cohort-sequential and time-sequential analyses' results, Rest (1979, 1986, 1987) maintained that this upward movement could not be attributed to generational or cultural change, but to individual ontogenetic change. Rest also reported that the studies showed that the longitudinal trends could not be attributed to testing effects or sampling bias. Time, then, may be a necessary precondition for the increase of moral judgment.

In assessing the impact of Lutheran school attendance, Brekke (1974) discovered

that time of attendance did change student behavior. In his longitudinal study, he found

that students who did attend Lutheran schools from preschool through sixth grade were

more likely to retain their church membership, were more likely to accept leadership roles

in the church and contributed more generously financially than other members. Brekke

also found that these students were more likely to become Lutheran pastors. Although

the Brekke study did not directly look for moral growth, the study supported the notion

that time in a Lutheran school does manifest behavior that could be considered moral and

developed over time in the community. The final issue for this analysis concerns the

possible influence of early childhood education on the increase of moral judgment. It

was discovered that 25 of the 35 students, who were in the group who attended eight to

13 years in a Lutheran school, had spent some of that time in a Lutheran early childhood

center. Considering that the research has maintained that moral growth develops over

time and educators continue to stress the importance of early childhood education, this

discovery could have affected the students' increase in moral judgment.

Rest (1986, 1987) in reporting his analysis of educational intervention studies

(Schlaefli, Rest & Thoma, 1985; Thoma, 1984) related to the increase of moral

judgement found that researchers should expect progress to be slow and gradual. This

slow and gradual progress would support both Piaget (1932) and Kohlberg's (1981)

theories that children developmentally pass through a number of moral development

stages over time. Moral educators such as Lickona (1983, 1991), Damon (1995), and

Coles (1997) have offered moral education training programs that specifically begin with

the earliest possible moment in the life of children to begin moral training. All three

educators believed that moral training is developmental in nature and slow and gradual in

progress, but necessary to begin early in the life of the child. It may be concluded that

those students, who experienced the Lutheran early childhood training, benefitted from

the early instructional intervention and the additional length of time that allowed them to

developmentally grow and, thus, increased their moral judgment as eighth graders.

When considering the effectiveness of the process drama instructional approach,

the quantitative results differed greatly from the qualitative findings. This result placed

the use of this teaching method and its effectiveness in doubt. The risk in comparing the

results of these two distinct kinds of research is that the ensuing analysis may provide

limited insight due to the widely different assumptions upon which each research method

is based. Nevertheless, the researcher believed that a discussion of these conflicting

findings, keeping in mind the differences in research methods, still might provide a

deeper understanding as to the effectiveness and the possible use of the process drama

instructional method. The lack of statistical significance in the quantitative analysis

might be related to the research design and the nature of how moral judgment increases.

As previously noted, Rest (1986, 1987) reported that educational intervention studies

revealed that the increase of moral judgment within the experimental groups was slow

and gradual. The design for this study only allowed seven weeks for the pre- and post-

testing and administration of the experimental treatment, thus limiting the possibility for

growth to be found in the quantitative analysis.

A second challenge with the design was statistical in nature. There was a small sample of 29 students in each group at the beginning of the experiment; however, the subsequent attrition of the experimental group to 25 students consequently impaired the chances for accurate results. As Levin and Fox (1994) indicated, 50 or more students within the research group is considered proper for statistical analysis. Thirty students may be adequate, but with the loss of four students in the experimental group the statistical result possibilities became suspect and limited.

The third concern with the design dealt with the quantitative instrument and the inherent nature of the process drama instructional approach. The appropriateness of the Defining Issues Test [DIT] for a junior high aged group could be called into question. Rest (1987) was clear that the students taking the DIT must have a 12 to 13 year old reading level. He also indicated that subjects below the ninth grade may often have trouble understanding the task. In this regard, the test taking phenomenon that the researcher observed was surprising. The students appeared to perform better on the pretest. They followed the directions more closely, asked fewer questions, took less time, and approached the test more seriously, than they did on the posttest. During the posttest, the researcher observed that the students were bored with the test, did not follow the directions as closely, asked many questions about the examples, and took more time in completing the test. This could be due to the short time span from pre- to posttest or attributed to adolescent restlessness; however, there might be other explanations.

Although the researcher has used the process drama approach for over 16 years, this study represented the first time any effort was taken to closely examine the method

and attempt to measure its quantitative and qualitative impact. The researcher has

discovered the possibility that the inherent nature of process drama, that is, the ability to

enter a drama world that blurs reality and fiction thus allowing students to reframe their

perspectives through dialogue and reflection, might not be congruent with the objectives

of the DIT. Herman, Aschbacher, and Winters (1992) maintained that any assessment

must be congruent with significant instructional goals, and must also involve the

examination of the processes, as well as the products of learning. Rest (1986, 1987)

reported that the educational intervention studies revealed not only that growth is slow

and gradual, but that the change induced by educational intervention required a heavy

focus on moral problem-solving. Process drama instruction dealt with moral problem-

solving, but used an indirect approach that allowed the students to create through

dialogue and reflection their own personal meanings and processes for solving moral

questions.

Secondly, the construction of the DIT, a paper-and-pencil test with static

examples of moral dilemmas, was contrary to the process drama activities the students

had just experienced. For seven weeks the students were encouraged to live the

experiences of the subject matter and reflect on the daily real life reactions to the

discussions about the subject matter and related activities. When the students were faced

with retaking the DIT, it is possible their restless behavior grew out of wanting to

experience through discussion and reflection the moral dilemmas of the DIT in the same

way that they had participated in process drama activities for the past seven weeks.

Their reaction to the DIT was in sharp contrast to the behavior the researcher observed during the interviews. Each student interviewed had something to share about the process drama experience. The researcher found this exuberance to speak quite different from past encounters to motivate eighth graders to share their feelings about issues, particularly when the discussion was being recorded. Many students wanted to continue discussing the subject matter, and all were eager to answer the researcher questions. The contrast in the quantitative and qualitative results could be attributed to many factors; however, it could be concluded that the examination of that difference has lead to better understanding of the limitations of this research design, the Defining Issues Test, and the nature of process drama and its ability to be measured in terms of moral judgment.

The qualitative results verified the process drama theoretical underpinnings and identified and clarified the specific process drama instructional approach and its subsequent student learning outcomes used in the study. The students' responses to the focus interviews and the ensuing meaning condensation analysis generated six themes that permeated the students' process drama experience. These six themes appeared to affirm the process drama theoretical approach and to identify and to clarify the specific instructional approach used in this study.

Edmiston (1995), in describing how process drama can be utilized so students can expose and affect their ethical understandings, relied on four theorist contributions: Bolton's (1984) description of *metaxis*, Heathcote's (1984) necessity for reflection for authentic learning, O'Neill's (1995) portrait of the teacher as liminal servant, and

Bakhtin's (1984) insistence that students must participate in dialogic interactions. The

first three themes, living the experience, participating in dialogue, and engaging in

reflection, verified the importance of each of these components. *Metaxis*, the capacity to

mix reality and fiction in order to be able to experience an activity as a participant, yet at

the same time be ready to comment or reflect on it from a distance, was supported as the

students related how the issues were put in real terms that could be grasped and

remembered. The students' descriptions of their participation matched Bakhtin's view of

the dialogic. Students spoke often of listening, questioning, responding, agreeing,

disagreeing, and rethinking their points of view. All of these behaviors were present in

Bakhtin's authentic dialogues. The students indicated that they were more likely to reflect

after experiencing process drama activities. Further, the students related stories of how,

by engaging in reflection, new ideas were generated and points of view were altered, thus,

supporting Heathcote's assertion that no meaningful learning can take place without

reflection. Finally the researcher used the liminal servant as a teaching model in order to

facilitate the activities in which the students participated. As teacher, the researcher,

utilizing the teacher-in-role strategy, adopted many characters and perspectives in an

effort to stimulate and motivate the students into dialogue and reflection. Through this

kind of facilitation, the teacher helped to create a liminal space where continuing

opportunities for learning may take place. The apparent enthusiasm for the method and

the meaningful learning generated supported this model.

The three remaining themes, finding a voice, developing understanding, and

creating a framework for moral action, not only served as student learning outcomes but

provided theoretical verification as well. For students to successfully participate in dialogue and reflection necessary for this method, they must be able to articulate their thoughts and insights and be willing to share any change in points of view. The students expressed great enthusiasm for their newfound voices in the classroom. In using these newfound voices, the students were willing to participate in give-and-take interactions on a daily basis. These kinds of discussions are a prerequisite for Bakhtin's (1981) authentic dialogues, which are at the center of developing ethical understandings.

The students reported that these activities either changed their points of view or deepened them. The students also indicated that they developed more open attitudes when dealing with people and events. This is what Edmiston (1995) envisioned, a connection of word and deed that exposed and thereby affected ethical understandings. The sixth theme took understanding a step further. Not only were ethical understandings exposed and affected, but also those understandings were utilized to create a framework for future moral action. The students spoke of how they could apply these understandings outside of the classroom with friends and family. Further, the students described a process of how they might accomplish this. These experiences would act as a standard for comparison for decisions they needed to make in their lives. As the students make their decisions, they realized that their actions would alter their perceptions and create new standards on which they would rely. The students' responses appeared to lend the proper verification to the theory and theorists. These responses and the themes based on the responses also identified and clarified the specific process drama instructional approach which underpinned this research.

Although the use of process drama is based on the set of theoretical assumptions previously listed, how teachers apply the method is at their discretion. O'Neill (1995) in describing the characteristics of process drama reported that the outcomes of the activities might vary greatly because it is up to the students to make the meanings out of their own experiences through participation and reflection. The six themes identified from the students' responses provided the researcher with a model for the process drama-driven instructional method that was used in this study. Living the experience, participating in dialogue, and engaging in reflection are the essential parts of the method. In the classroom, the teacher began by having the students live the experiences based on the subject matter and skills identified to be studied, facilitated dialogue, and provided ways to reflect on those experiences. After the process was initiated, the components then overlap. The students and their teacher using the teacher-in-role technique would then experience, dialogue, and reflect as appropriate throughout the instructional period. The student learning outcomes, finding a voice, developing understanding and creating a framework for moral action would then be assessed in a variety of ways including feedback and participation in class, student journals, in-class assignments, essay exams, in-class reporting, and student interviews as the instruction is in process. The assessment results would then guide the ongoing experiencing, dialoguing, and reflecting as the teacher and the students continued their study. Thus these six components provide a map for the teacher in the implementation and application of the process drama instructional method utilized in this study. Overall, the qualitative results served two functions: they

verified the method with its theoretical underpinnings and they identified and clarified the

application of process drama used in this study.

Implications for the Classroom

Process drama can be used as an instructional approach, which will expose and

affect ethical understandings in eighth grade students by involving them in activities that

help them to live the experience, to participate in dialogues, and to engage in reflection.

In this learning process, students will find their own voice and learn to listen to other

voices, develop ethical understandings, and create a framework for moral action. This

instructional approach is not meant to be a separate moral education program. Process

drama is a medium, which used effectively, can foster moral development possibilities

within any subject matter or educational circumstance. This instructional approach is

viable to those educators who believe that every teaching moment is crucial (Edmiston,

1995), that teachers and students cannot avoid involvement in ethics (Singer, 1991), that

there exists an inherent moral dimension in the process and content of schooling (Reimer,

Paolitto, Hersh, 1983), that there are moral messages and meanings in every school

interaction (Jackson, 1993), and that it is essential to use the hidden curriculum for moral

development by making it explicit and investing it with moral meaning in the classroom

(Durkheim, 1925/1975).

Kohlberg's (Power, Higgins & Kohlberg, 1989) response for achieving authentic

moral growth was to design "Just Community Schools". These schools were places

where students and teachers would engage in moral discussions in an atmosphere of

fairness, reciprocity, and respect. To encourage moral growth, these discussions needed

students and teachers to be empathetic, to be able to integrate conflicting points of view, and to embrace universal principles. The subject matter of these discussions were the rules, regulations, and daily occurrences that the students and faculties faced as members of that school community. Although authentic discussion occurred and moral questions were addressed, critics (Wynne & Ryan, 1993; Brooks & Goble, 1997) pointed out that the general order of the school was jeopardized, teachers and administrators were unwilling or unable to adapt, and effective overall learning was called into question.

The process drama instructional approach is not a school-wide program nor does it deal with the rules and regulations of the school directly, so it does not meet all of Kohlberg's (1971) criteria. Yet, for the classroom, it does offer the opportunity to create a place where students and teachers engage in moral discussions in an atmosphere of fairness, reciprocity, and respect. Process drama instruction, through the use of metaxis, dialogue, reflection, and teacher acting as liminal servant, encourages students and teachers to be empathetic, integrates conflicting points of view, and embraces universal principles. Further, through the use of metaxis and the teacher acting as liminal servant (teacher-in role), difficult topics and controversial issues can be discussed and reflected upon in the interplay between the worlds of fact and fiction. Edmiston (Wilhelm & Edmiston, 1998) stated that in a caring and safe classroom, students and teachers can imagine the worst and best of humanity. The drama creates spaces where students can explore the moral dimension of situations they read about and what they encounter on a daily basis in their school. Process drama instruction is not the "Just Community", but it

may contribute to its goal: the pursuit of justice in a caring community while fostering individual moral growth for students and teachers alike.

Recommendations for Professional Practice

This study offers the following recommendations for professional practice within the field of education. First, the process drama instructional model that has emerged from this study should be developed and tested with the intention that it become an instructional method within the history and English curriculum at the middle school level. In addition, the six themes that emerged should be formalized into a curricular approach to increase moral judgement and affect moral action.

Lutheran administrators should also be made aware of this instructional approach so that it can be incorporated into the curriculum of individual Lutheran elementary schools. Also, workshops and staff development training should be made available, so that teachers have the opportunity to learn the techniques necessary in order to use the process drama approach in their classrooms. This approach should also be incorporated into the methods classes within the teacher training programs at Lutheran colleges and universities.

This method is not limited to use in Lutheran schools. The process drama approach to moral development is appropriate in many different venues. Ultimately it should be made available, through a published curriculum, workshops and staff development programs, and teacher education programs, to teachers and administrators in other church related schools, other private schools and public schools.

Recommendations for Future Research

In this investigation, the students in the sample reflected the middle to the upper middle class and included a limited cross-section of cultural backgrounds. Future research should seek to embrace a wider range of socio-economic groups and cultural backgrounds. This study specified 13 to 14 year old eighth graders as its focus. The data suggests that the research should be designed which examines both younger, seven to twelve years old, and older students, 15 to 18 years old, to investigate the effects of process drama on moral growth for those age categories. Investigations should be developed to look at the influence of early childhood centers on students' moral growth longitudinally in both religious and public settings. Research that includes other religious schools, private non-sectarian schools, and public schools for all ages, may also be considered.

Process drama research should continue in both the qualitative and quantitative realms. Quantitatively, the research designs should include larger samples. Further, the treatment should be administered over a period of at least 20 to 30 weeks. Longitudinal studies should be strongly considered as most viable. Consideration should be given to the available measurement instruments so that the proposed research is designed in such a way that the instrument is assessing the appropriate variables set forth in the study. Different teachers should be selected and trained to teach both the control and the experimental groups. Qualitatively, more studies are necessary to support the findings of this current research. Other qualitative measurement instruments such as writing samples and series of interviews should be utilized to build a more expansive picture of the impact

of process drama. Both kinds of research are needed to provide information directly to the classroom teacher or in the form of curriculum or teacher-training programs so that the teachers may better design and implement the process drama approach.

Summary

Despite current research and a variety of moral development programs being offered, the historic debate continues as to which method or learning theory best promotes moral growth. In all efforts, the greatest challenge, which faces moral educators, is motivating the students to connect words with deeds. Students often know the words, the material, but continue to behave badly or fail to rise beyond their individual needs for the greater good.

Although the quantitative results did not show statistically significant results, the qualitative analysis demonstrated that the process drama instructional approach does connect words with deeds and, thereby, exposes and affects ethical understandings of eighth graders as reported by the eighth grade students in focus interviews. The findings revealed that students who live the experience, participate in dialogue, and engage in reflection will find a voice, develop their ethical understandings, and create a framework for moral action. The research indicated that this instructional approach goes beyond traditional classroom technique. In application, process drama may prove to have a realistic curricular impact. By providing the medium whereby students can connect words with deeds, they will continue to grow morally and are better prepared for decisive moral action.

APPENDICES

APPENDIX A

Kohlberg's Stages of Moral Development

The Six Stages of Moral Judgment

Content of Stage

Level and Stage	What is right	Reasons for doing right	Social perspective of stage
Level I. Pre-conventional Stage 1: heteronomous morality	Avoiding breaking rules backed by punishment; obedience for its own sake; to avoid physical damage to persons and property.	Avoidance of punishment, and the superior power of authorities.	*Egocentric point of view.* Doesn't consider the interests of others or recognize that they differ from the actor's; doesn't relate two points of view. Actions are considered physically rather than in terms of psychological interests of others. Confusion of authority's perspective with one's own.
Stage 2: Individualism, instrumental purpose, and exchange	Following rules only when it is to someone's immediate interest; acting to meet your own interests and needs and letting others do the same. Right is also what's fair, an equal exchange, a deal, an agreement.	To serve your own needs or interests in a world where you have to recognize that other people have their interests too.	*Concrete individualistic perspective.* Aware that everybody has his own interest to pursue and these conflict, so that right is relative (in the concrete individualistic sense).
Level II. Conventional Stage 3: Mutual Inter-personal expectations, relationships, and interpersonal conformity	Living up to what is expected by people close to you or what people generally expect of people in your role as son, brother, friend, etc. "Being good" is important and means having good motives, showing concern about others. It also means keeping mutual relationships, such as trust, loyalty, respect, and gratitude.	The need to be a good person in your own eyes and those of others. Your caring for others. Belief in the Golden Rule. Desire to maintain rules and authority which support stereotypically good behavior.	*Perspective of the individual in relationships with other individuals.* Aware of shared feelings, agreements, and expectations which take primacy over individual interests. Relates points of view through the concrete Golden Rule, putting yourself in the other guy's shoes. Does not yet consider generalized system perspective.
Stage 4: Social system and conscience	Fulfilling the actual duties to which you have agreed. Laws are to be upheld except in extreme cases where they conflict with other fixed social duties. Right is also contributing to society, the group, or institution.	To keep the institution going as a whole, to avoid the breakdown in the system "if everyone did it," or the imperative of conscience to meet your defined obligations (easily confused with stage 3 belief in rules and authority).	*Differentiation of societal points of view from interpersonal agreement or motives.* Takes the point of view of the system that defines roles and rules. Considers individual relations in terms of place in the system.

The Six Stages of Moral Judgment (Cont'd.)

	Content of Stage		
Level and Stage	*What is right*	*Reasons for doing right*	*Social perspective of stage*
Level III. Post-conventional or principled Stage 5: Social contract or utility and individual rights	Being aware that people hold a variety of values and opinions, that most values and rules are relative to your group. These relative rules should usually be upheld, however, in the interest of impartiality and because they are the social contract. Some nonrelative values and rights like *life* and *liberty*, however, must be upheld in any society and regardless of majority opinion.	A sense of obligation to law because of your social contract to make and abide by laws for the welfare of all and for the protection of all people's rights. A feeling of contractual commitment, freely entered upon, to family, friendship, trust, and work obligation. Concern that laws and duties be based on rational calculation of overall utility, "the greatest good for the greatest number."	*Prior-to-society perspective.* Perspective of a rational individual aware of values and rights prior to social attachments and contracts. Integrates perspectives by formal mechanisms of agreements, contract, objective impartiality, and due process. Considers moral and legal points of view; recognizes that they sometimes conflict and finds it difficult to integrate them.
Stage 6: Universal ethical principles	Following self-chosen ethical principles. Particular laws or social agreements are usually valid because they rest on such principles. When laws violate these principles, one acts in accordance with the principle. Principles are universal principles of justice: the equality of human rights and respect for the dignity of human beings as individual persons.	The belief as a rational person in the validity of universal moral principles, and a sense of personal commitment to them.	*Perspective of a moral point of view from which social arrangements derive.* Perspective is that of any rational individual recognizing the nature of morality or the fact that persons are ends in themselves and must be treated as such.

Source: Kohlberg 1984:174-176

APPENDIX B

The Defining Issues Test

DIT

Opinions about Social Problems

The purpose of this questionnaire is to help us understand how people think about social problems. Different people have different opinions about questions of right and wrong. There are no "right" answers to such problems in the way that math problems have right answers. We would like you to tell us what you think about several problem stories.

You will be asked to read a story from this booklet. Then you will be asked to mark your answers on a separate answer sheet. More details about how to do this will follow. But it is important that you fill in your answers on the answer sheet with a #2 pencil. Please make sure that your mark completely fills the little circle, that the mark is dark, and that any erasures that you make are completely clean.

The Identification Number at the top of the answer sheet may already be filled in when you receive your materials. If not, you will receive special instructions about how to fill in that number.

In this questionnaire you will be asked to read a story and then to place marks on the answer sheet. In order to illustrate how we would like you to do this, consider the following story:

FRANK AND THE CAR

Frank Jones has been thinking about buying a car. He is married, has two small children and earns an average income. The car he buys will be his family's only car. It will be used mostly to get to work and drive around town, but sometimes for vacation trips also. In trying to decide what car to buy, Frank Jones realized that there were a lot of questions to consider. For instance, should he buy a larger used car or a smaller new car for about the same amount of money? Other questions occur to him.

We note that this is not really a social problem, but it will illustrate our instructions. After you read a story you will then turn to the answer sheet to find the section that corresponds to the story. But in this sample story, we present the questions below (along with some sample answers). Note that all your answers will be marked on the separate answer sheet.

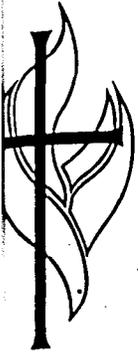APPENDIX C

Focus Interview Questions

Focus Interview Questions

1.   Describe your classroom experiences while investigating Anne Frank and and the historical period from 1929 to 1945?

2.   From these experiences, did your point of view change about the issues and events discussed in class? If so, what were they, when did they take place, and how did you think this understanding came about?

3.   If you were to replay any of the experiences, would your responses be different? If so, which experiences and responses?

4.   How did these experiences relate to your academic and personal lives?

5.   Did you find that your responses to ethical situations outside the classroom changed due to your participation in the process drama mode during the Ann Frank Project?

Within the interview process, there may be the necessity to ask related follow-up questions depending on the answers given by the students. These related questions will always focus on the classroom process drama experiences and any impact those experiences had on the student's ethical reasoning or action during the time of the research. Students are under no obligation to share any more than they are comfortable and may pass on any question. All student groups will be asked the main questions and all interviews will be audiotaped and transcribed. The tapes will be destroyed after transcription to ensure confidentiality of the voices. Any students who are identified in the reporting of the results will be so with fictitious names.

APPENDIX D

Letter from Principal Approving the Study

LAUREL HALL SCHOOL

A Ministry of Emmanuel Lutheran Church

Mr. Michael McCambridge
6101 Carpenter Avenue
North Hollywood, CA 91606

Dear Mike:

We are pleased that you have chosen the eighth grade students at Laurel Hall School to be a part of your dissertation research. I have enjoyed talking with you about your study and give you full permission to use our students as subjects.

I look forward to reading the results of your research.

God bless you as complete your doctoral studies.

Sincerely,

Kathleen Haworth
Principal

APPENDIX E

Parent Permission Form

PARENT PERMISSION

THE ANNE FRANK PROJECT

I have read the enclosed information and understand that my child will participate in the Anne Frank Project during regular class periods in the eighth grade English/Social Studies block at Laurel Hall School. I understand that my child will be given the Defining Issues Test at the beginning of the project and again at the end of the project. I also give permission for Michael McCambridge to open my child's file and use information concerning academic achievement and years of attendance in a Lutheran school as part of the research.

Further, I have been assured that this project is voluntary and students, who do not wish to participate, will be allowed to do so and will receive alternate instruction with the same content.

I look forward to receiving a copy of the results of this study.

_____   _____
Parent Signature   Date

APPENDIX F

Natural Units and Emergent Themes
as Identified Using the Meaning Condensation Analysis

Natural Units and Emergent Themes as Identified Using the Meaning Condensation
Analysis as Developed by Giorgi (1975)

<u>Interview number one</u>

Natural Unit	Theme
1) It was challenging and was interesting to hear people's viewpoints and try to listen to other people's opinions	Participating in dialogue
2) It was kind of different when you see people actually doing it and acting it out.	Living the experience
3) It was very graphic and disturbing, some of the things that happened during our discussion	Living the experience
4) The interview taught us a lot because it made it more of a reality. Knowing that someone we know went through that experience.	Living the experience
5) It was pretty cool, because adult people treated us like adults, too.	Finding a voice
6) It didn't change my POV, but it just kind of elaborated on it more and made me understand more, why I think it's wrong because we learned about all the hateful things going on and what people had to go through.	Developing understanding
7) I heard everybody's different POV and I went home and thought about it for a while.	Engaging in reflection
8) I think we kind of thought about it – how it might apply to our friends or even in our classes.	Engaging in reflection Considering moral action

9) In my life outside of school, one of my best friends that I've know for six years is Jewish. And thinking about it, if he would have been living during World War II, I was just wondering what would have happened. I would have hidden him from the Nazis.	Engaging in reflection Developing understanding Creating a framework for moral action
10) I think this will help us, so we don't prosecute people just because they're blondes or brunettes or because they're black. I think that's going to stop.	Engaging in reflection Developing understanding Creating a framework for moral action
11) I think it did help us because it gave us better judgment. Like helping me with my future.	Engaging in reflection Creating a framework for moral action
12) It might give us something to look back on and use as an example for trying to make a decision about how we treat other people. We might refer back to this and think about whether we're discriminating against somebody or won't let them do something. It makes you kind of realize that we're all different and we just have to accept it.	Engaging in reflection Developing understanding Creating a framework for moral action
13) Because of the alien incident, it's given me – it's opened up what I look at things, how I look at things. Look at people more openly and look at it from more sides.	Developing understanding
14) People might not have really had an opinion on issues. But now they have, it's more in their mind and it's more clear to them now why they think these things and how it's not right to discriminate against people because of their differences.	Developing understanding

15) When we act things out, we remember it and we look forward to going to class. We weren't just sitting there reading something out of a book or taking form tests. We were actually not just learning it, we were experiencing it.	Living the experience Developing understanding
16) It gives us a better understanding of how people were treated. Like how racist people can be. Just because they're different than everybody else. But in a way, everybody is kind of the same. It gave us understanding not to be prejudiced against anybody else because what if we were in their position.	Developing understanding
17) I never really thought about all this until now. I decided to think about it because it really disturbed me – what went on.	Engaging in reflection
18) The more people listen during your class because it was like interesting and it caught our attention	Participating in dialogue
19) The discussions in class are really fun, because we were asked – we were able to voice our opinions. We would have fun, not just reading books. You want to go to class. We don't want to miss something.	Finding a voice Participating in a dialogue

20) The one thing that I remember of the whole experience is that when you gave us situations like the alien situation. We could compared it. Like what you were doing, we could take that situation and compare it to the war and everything. Then, we can take that situation and compare it to our lives. So then you have your decision on a situation, then you can make a decision on your perspective. It's like, wow.	Developing understanding

Finding a voice

Creating a framework for moral action |
| 21) You can take a situation and look at it and then you can tie it into something else and use it to figure out a similar situation. | Creating a framework for moral action |
| 22) I like this discussion and to voice our own opinions. We got to put ourselves in different people's places and see it from their POV and we could change our own opinion. | Finding a voice

Participating in dialogue
Developing understanding |
| 23) We got to share our own opinion. Then we could hear everyone and then people would go, maybe for someone else's opinion, and then fight over it and get to one opinion. | Finding a voice
Participating in a dialogue
Creating a framework for moral action |
| 24) I think it was great because it also tied in with what's going on right now and it helped us to understand what our world's about and about what's going to happen, what is happening, so we can better understand when we get older. | Developing understanding

Creating a framework for moral action |
| 25) It made me feel equal because you called me senator. Then it was like I was a senator. We were all senators. So we're all equal. We felt special. | Finding voice

Developing understanding |

Interview number two

1) I liked acting out the play. It was like experiencing what she wrote down. It made it real to me. Instead of just reading and imagining it, it made it like you were there.	Living the experience
2) I thought the class participation with all of us coming up with ideas and all our opinions was really great. Then we came together and shared our own ideas and opinions.	Participating in dialogue
3) It wasn't like most classes, because you could speak out. It was more of a discussion than a class. I actually learned a lot more than I would have if I were on my own.	Finding a voice Participating in dialogue
4) I liked the discussion because you could give your opinion. Sometimes teachers don't like to hear your opinion. It was really just one big discussion throughout many weeks.	Finding a voice Participating in dialogue
5) We got to feel, in a way, what Anne Frank feels. Oh wow. She must really feel bad there or good there, or happy there.	Living the experience

6) There's one word to describe this class it would be independent. Because when you're getting your books and you're ready to go into class you know right when you walk through that door that you're going to experience something totally different than you did the day before. In discussions, we all kind of bonded together and said our different opinions and you learned about the people in the class. They told their opinion and you could agree or disagree, but you knew it was from their POV.	Finding voice Participating in a dialogue Developing understanding
7) When you get to explain your own POV on things, you feel older. When your older you get listened too, but in this class we really got listened to. We got our opinions out with people.	Finding a voice
8) I think it was pretty cool because we had our own choices and we got to make our own decisions.	Finding a voice
9) I really enjoyed sitting through the class because I knew that every day would be a new topic, a new discussion. We wouldn't do the same things over again. We Might discuss a little of the same ideas that we shared about yesterday, but I knew that every day we'd have more ideas, more opinions to share.	Participating in a dialogue

10) My POV changed on the essays that we wrote. The essay topic was where we had to decide whether we would hide the Franks. First, I said I wouldn't. The reason was I didn't want to get caught up in the whole thing. Then throughout the course you learn different things about yourself and about how your POV should go. Not like forcibly, but I guess I changed because at the end – the end essay I said that I would take them in because I realized my POV was that I was already part of it. You're a person and you're involved and they're not different than you. You need to help them if you can.	Living the experience Engaging in reflection Developing understanding Creating a framework for moral action
11) I said I was going to hide them and after a while I started listening to other people's opinions – because they had really good points – you could really listen and start thinking about it. You could end up with the same answer but you have caution in what decision you make. That helps you make the right choice.	Participating in dialogue Engaging in reflection Developing understanding Creating a framework for moral action
12) Listening helps. People would tell you things that would never come to mind. But when they tell you, you start thinking about it more.	Participating in dialogue Engaging in reflection
13) It did deepen my POV and it made me actually learn a lot more about it and think a little harder about what actually happened.	Participating in a dialogue Engaging in reflection

14) Listening to other people did help me because it did bring up POVs that you would never even think of. Your brain thinks one way and another person thinks the other way, so it helped you out having a conversation about it.	Participating in a dialogue Engaging in reflection
15) We started to learn new things when people started to have different opinions. Then you start thinking, I think this is right. But after we got more into it I think we got more mature. We started accepting other people's opinions. Now we know how to listen and put all the facts together and see which one fits right, you know, the right place.	Participating in dialogue Engaging in reflection Developing understanding Creating a framework for moral action
16) The whole thing where you have your opinion and you say it and then someone fires back at you. I think it was really great because the adrenaline that you get explaining to that person your POV. It just made my day better because you got to say something, you got to express you own POV.	Participating in dialogue Finding a voice
17) My POV is probably deepened, like more, a little bit deeper inside It's nice how you can speak your mind	Developing understanding Finding a voice
18) I think this experience helped the whole eighth grade because they kind of let themselves go and say what they mean but also in our personal lives opened us up a little bit more.	Participating in dialogue Finding a voice

19) What may help me in the future is the mental side of this experience, the sharing and feelings. Those kinds of things brought a little more deeper thoughts into my mind.	Engaging in reflection
20) Usually writing a class essay is boring, here we wrote about ourselves. I really dug deep down to – I learned a lot of things about myself I didn't realize and sit really helped me.	Engaging in reflection Developing understanding
21) How did I dig deep? It took me awhile to write. I just dug down really deep inside me to find out. First of all, I sat down at the computer and I did not know what to write. Then I think I just sat there awhile and realized all the different things I could be writing that I hadn't even thought about them before. It had never even come to my mind.	Engaging in reflection
22) In the future, if I get into a conversation with someone about ethnic groups or something, I can relate back to this experience and remember the things I learned and then mention to the person that they ought to take back their opinion. I 'd get them to think.	Creating a framework for moral action
23) Same thing for me. I will always respect other races and cultures and religions. So if I ever get into a conversation I can probably use an analogy or something to explain to somebody else who maybe didn't know very much about it.	Creating a framework for moral action

24) In ethical situations it would definitely help us because I know a lot of people are afraid, were afraid, to give their opinion. If someone said something they'd go along so they'd be cool. I think this class just made it so you don't have to agree with the other person. I think it would help in an ethical situation so you could express your own opinion and still be yourself and not feel bad about having an opinion.	Finding a voice Creating a framework for moral action
25) From this project I think I have more self- discipline over myself because of all the decision making we had to do. When we had to write that take home essay, I thought I was never going to finish that thing. I was sitting there looking at the paper and a half hour passed. I hadn't written anything. Then I calmed down and started thinking about the play and going back through the pages to "refreshen" my memory. I just started to writing and I ended up with millions of pages. Oh, I can't believe I did that.	Engaging in reflection Developing understanding

Interview number three

1) I think everybody got involved. Everybody had something to say and that doesn't happen very often in our class.	Living the experience
2) I think my POV did change. First I didn't want to take them in because I thought it would be too much of a risk. But then I thought that if I was in that position I would want someone to take me in.	Engaging in reflection Creating a framework for moral action
3) I think I understand a little better how the world works and how people think. My outlook on people has changed a little bit. Talking about all the issues going around the world really changed my perspective at looking at people.	Developing understanding Participating in dialogue
4) Normally, it's just I didn't really care. Something happened in another country, big deal. But now I think about it a little more. It's more important to me because I'm getting older and I'm going to start having to make a lot of my decisions now.	Engaging in reflection Developing understanding Creating a framework for moral action
5) I changed my POV about Anne Frank – taking them in. At first I thought there was too much risk, but then I thought about it really hard and I decided to take them in because it is really the right thing to do.	Engaging in reflection Creating a framework for moral action
6) When we were in the senate my thought train deepened because you had to really sit and think about your values and what things were impacting you and everything. It really made me think about what was important in.	Engaging in reflection Developing understanding

7) I think we're more comfortable talking about it now. We've done it for awhile and we kind of know what was coming and it was easier to talk to everyone about what you thought.	Finding a voice
8) I think that our opinions on things would change because after all this time we had accomplish stronger relationship and we can trust each other more.	Developing understanding
9) I think my opinion changed because we're seeing new people's thoughts and we were further exploring it and finding out new arguments.	Participating in dialogue
10) I think a lot of the little things changed. I give something a second thought now, not before.	Engaging in reflection
11) Our discussions put the issues in real terms. That we could grasp. A lot of times when you're reading a history book. I t is written out on pages but all it can be is a picture on a page. When you bring it to life it's more realistic and it may cause a little fun when we were able to act things out and look at them.	Living the experience
12) This experience really involved everybody in it. And since we were involved in it, that's probably better than just reading a book. When you're involved everybody, the information sticks to your mind a little bit more.	Participating in dialogue Developing understanding

13) I believe this would really stick out in everyone's mind who is in the project and then they would have a good outlook on what else might happen in the world if something like the holocaust happen again. We would know how to react to it.	Creating a framework for moral action
14) At first, changes in me were visible and fairly large. As time goes by, the changes will get smaller and sink under the water, unnoticed, but they will still be there. Finally, changes(small ones) in me are occurring without me even thinking about it.	Developing understanding Creating a framework for moral action

Interview number four

1) This alien thing didn't seem to fit in at first, but as it turned out you realized what it was all about – how you thought of other people that weren't in your group. Like, people were planning on sending homeless and that doesn't show a lot of respect for people.	Engaging in reflection Developing understanding
2) It just made you think about everything you say and do.	Engaging in reflection
3) The way you taught gave us so much detail that we actually felt like we were in the war and that we were the victims of that war.	Living the experience
4) It deepened my experience of the holocaust. How it could still happen today.	Developing understanding
5) The discussions changed my mind after we got into it more and we explained and examined it more.	Participating in dialogue Engaging in reflection
6) We changed our POV through the discussions. How we went over every idea and everything that we thought was important. That really helped.	Participating in dialogue
7) I changed because of people's different POVs. I was good to hear both sides and it seemed like there were better reasons not to go ahead with the plan.	Participating in dialogue

8) It made me think that our culture, so far we have not let something like this happen. The whole point is that I would do my best to make sure that nothing like this happened again.	Engaged in reflection Developing understanding Creating a framework for moral action
9) The whole project has made me think about everything I do more thoroughly and it affects my decisions about what I do.	Engaging in reflection
10) It would affect my decisions in the future with respect to people and race. This experience really boost up my ideals and my confidence to do something.	Creating a framework for moral action
11) The experience really made us think about everything you taught us. It gave us a feeling of how people suffered and how much pain they went through. I thought that was very inspiring.	Living the experience
12) I thought it was easier to learn because we didn't rush into the whole experience. It was easier to understand and go really deep into the story and actually feel it rather than just read it.	Developing understanding
13) We experienced history by debating about it instead of just sitting there in a class reading a book and having a teacher tell us what to learn. We actually learned it through experience and more students wanted to come to class so we could debate and talk about Anne Frank. We were actually all interacting, everyone had a chance.	Participating in dialogue Finding a voice

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