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Promoting Dual Language Learners' Social and Emotional Development Through Creative Drama: A Case Study

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PROMOTING DUAL LANGUAGE LEARNERS' SOCIAL AND
EMOTIONAL DEVELOPMENT THROUGH CREATIVE DRAMA:
A CASE STUDY

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by
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ABSTRACT

The demographic landscape in the U.S. is changing rapidly, and early childhood programs are experiencing an increase in the enrollment of Dual Language Learners (DLLs). The current study focused on the social and emotional aspects of DLL students and employed a case study design to explore the impact of creative drama on young DLLs' social and emotional development. Six DLL students enrolled in a Head Start center participated in the 9-week creative drama intervention. Results from the paired t-tests showed that participants' social and emotional skills improved significantly after the intervention. Qualitative data further revealed that participants demonstrated improvements in social interactions, including increased confidence, improved cooperation skills, and better emotion management. Overall, findings from the current study suggest that creative drama is a promising strategy to use with preschool DLLs to increase their social and emotional competence.

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CHAPTER ONE

INTRODUCTION

An extensive body of research indicates a strong link between children's skills and abilities developed in preschool and later school success (Camilli, Vargas, Ryan, & Barnett, 2010; Gorey, 2001). Furthermore, research supports a positive relationship between early social-emotional development and later cognitive and academic outcomes (Arda & Ocak, 2012; Birch & Ladd, 1997; Denham, 2006; Downer & Pianta, 2006; Fleming, 2012; Ladd, Birch, & Buhs, 1999; Ladd, Kochenderfer, & Coleman, 1996). This positive relationship has encouraged researchers to investigate and identify effective instructional strategies that promote positive social and emotional development during early years (Denham, 2006; Ladd et al., 1999). Effective instructional practices that focus on supporting children's social and emotional competence is especially important for young Dual Language Learners (DLLs) because DLLs consistently underperform in the areas of language, literacy, and mathematics, showing a large achievement gap between them and their monolingual English-speaking peers, and many DLL children are at a higher risk of developing negative social and emotional outcomes compared to monolingual English-speaking children due to poverty, limited English proficiency, and cultural conflicts (Castro-Olivo, Preciado, Sanford, & Perry, 2011; Dowdy, Dever, DiStefano, & Chin, 2011; Dawson, & Williams, 2008; LeClair, Doll, Osborn, & Jones, 2009; Niehaus & Adelson, 2014).

The National Assessment of Educational Progress (NAEP), also known as "the Nation's Report Card," provides continuing assessments of students' academic

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performance that are comparable over time and across the U.S (Park, O'Toole, & Katsiaficas, 2017). Nationwide, DLLs consistently have substantially lower scores in both reading and math than their native English-speaking peers. For example, 32% of DLLs had achieved at the Basic level or above in reading in fourth grade in 2017 compared to 72% of non-DLLs (Child Trends, 2019). In math in eighth grade, 29% of DLLs had achieved at the Basic level or above in 2017 compared to 73% of non-DLLs (Child Trends, 2019). These discrepancies between the academic outcomes of DLLs and their monolingual English-speaking peers support the importance of early childhood interventions that could help better prepare DLLs as they enter school.

In addition, poverty status and English proficiency levels are two key demographic factors that can have great negative influence on the development of social and emotional competence (Castro-Olivo et al., 2011; Dowdy et al., 2011; Raver & Knitze, 2002). The convergence of poverty and low English proficiency is a significant sociodemographic reality for many DLLs (Baker & Paez, 2018). Research suggests that socioeconomic differences can lead to gaps in children's development such as cognitive, health, and social and emotional development early in life (Halle et al., 2009; Tucker-Drob, Rhemtulla, Harden, Turkheimer, & Fask, 2011). As a group, DLL families are more likely to live in poverty than monolingual English-speaking families (McNamara, 2016; Matthews & Ewen, 2006). About 60% of DLLs live in low-income families as compared with less than 40% of non-DLLs (Park et al., 2017). In addition, research shows that when it comes to English proficiency, regardless of their home language experiences, DLLs usually have less English language exposure and practice in early

years than their monolingual English-speaking counterparts (August & Shanahan, 2017).

These factors put many DLLs at a higher risk for developing negative social and

emotional outcomes.

Bronfenbrenner and Morris (1998) emphasize the importance of understanding

individuals' development within their environments and suggest that children's social

constructs are created through interactions that take place within the various social

environments and structures. Each individual is affected by social systems and

interactions with others within various levels of nested ecosystems (Bronfenbrenner,

1994). Closer and more frequent interactions within a given ecosystem (e.g., family,

school) result in greater influence on children's development. More distant systems, such

as policies, also influence children's development, but to a lesser degree than those with

closer and more frequent interactions (Bronfenbrenner, 1994). Bronfenbrenner (1994)

proposes the bioecological theory and identifies five major systems including the

microsystem, mesosystem, exosystem, macrosystem, and chronosystem.

School, as one of children's immediate surroundings, nest in the microsystem

which displays the connections and interactions between children and their immediate

surroundings. Children are at the center of this system and have a direct role in it as they

spend significant time interacting with their teachers and peers. The microsystem level is

considered as children's primary behavior setting and the social experiences children

have at this level highly influence their overall social and emotional development

(Bronfenbrenner & Morris, 1998). Preschool settings are therefore vital in creating

nurturing and safe environments that help in the shaping of social and emotional skills for

young children (Denham, Zinsser, & Brown, 2013). Therefore, the quality of preschool programs that DLLs experience can have an influence on their social and emotional development. Research has shown that high quality preschool programs, characterized by teachers engaging in evidence-based practice, have demonstrated positive impact on the growth and development of children living in poverty (Anders et al., 2012). However, DLLs are less likely than their monolingual English-speaking peers to receive high quality early childhood programs even though they tend to benefit more from such services (Park et al., 2017).

In 2016, Head Start provided early education to nearly one million children from low-income households, among which more than one third of children enrolled were DLLs (U.S. Department of Health and Human Services, 2018). This puts Head Start in a position to be a significant agent of change for many DLLs. One important goal of Head Start's education and early childhood development program is to promote children's social and emotional development. When serving DLLs, being culturally responsive and delivering developmentally, culturally, and linguistically appropriate learning experiences in language, literacy, mathematics, social and emotional functioning, approaches to learning, sciences, physical skills, and creative arts is a vital principle of Head Start (Early Childhood Learning and Knowledge Center, 2013; U.S Department of Health and Human Services, 2017).

It is important to notice that DLLs enter schools with substantially different culture and language backgrounds and skills (Ballantyne, Sanderman, & McLaughlin, 2008). Research indicates that being bilingual can have a wide range of benefits,

including cognitive and social and emotional advantages (Callahan & Gandara, 2014). However, on average, DLL children lag behind their monolingual English-speaking peers in academic achievement and are at a higher risk of developing negative social and emotional outcomes (Castro-Olivo et al., 2011; Dowdy et al., 2011; Niehaus & Adelson, 2014; U.S. Department of Health and Human Services, 2016). This disparity suggests that there is a mismatch between the learning experiences DLLs need to meet their potential, and the quality of experiences they are currently receiving in schools (U.S. Department of Health and Human Services, 2016). In the current study, creative drama was offered as one possible reconceptualization of how to approach the social and emotional development of young DLLs in Head Start classrooms, by providing a preventive instructional practice in the classroom setting.

Instructional Practice for Social and Emotional Development

Denham and colleagues (2013) suggest that for young children to be successful in gaining the necessary skills for kindergarten, the preschool classroom must center on practices and activities that provide children with the opportunities to experience, express, and exchange a wide range of emotions. Moreover, in order for children to have positive and learning-rich experiences, they must practice and learn how to send and receive emotional messages in ways that are beneficial to themselves and others (Denham et al., 2013). Miller and colleagues (2003) also explained that within a preschool environment that is carefully structured by teachers, children are able to practice reading the emotional languages and cues of others. These are critical skills in developing and maintaining positive social relationships and developing emotional competence needed

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for preschoolers to successfully transition into kindergarten (Miller, Soler, & Woodhead, 2003). Through interacting with teachers and peers and engaging in a variety of activities, preschool-age children gain adaptive and socially appropriate behaviors that they will need to successfully function in various future social situations (Miller et al., 2003).

Creative Drama

Creative drama refers to dramatic experiences that are designed for the development of participants, rather than for preparing participants for performance before an audience (Freeman, Sullivan, & Fulton, 2003; Heathcote & Herbert, 1985). The term creative drama was officially defined in 1978 by the American Association of Theatre for Youth as "an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experience" (Davis & Behm, 1978, p. 10). According to Vygotsky (1978), learning and development are best understood when the focus is on processes rather than products. Many drama practitioners and researchers point out that creative drama is improvisational and process-oriented (Collins, 2003; Heathcote & Herbert, 1985; McCaslin, 2006; Robinson, 2013). It always places an emphasis on the process of exploration instead of the final product. Creative drama offers young children the learning experience that is both child-initiated and teacher-directed. It allows children to exercise their imagination and creativity while at the same time requiring them to be mindful of the broader rules of membership in a group. Okoronkwo (2011) suggests that early involvement in creative drama is essential in children's development. Through creative drama, children are able to discover

themselves, develop the ability to control their emotions, opinions and thoughts, and learn to verbalize and communicate their ideas (Okoronkwo, 2011).

Multiple Intelligences

Howard Gardner has been an advocate for arts education since the early 1980s. Instead of focusing on the most commonly recognized verbal/linguistic and logical/mathematical aptitudes, Gardner (1983) differentiated intelligences into eight modalities: musical intelligence ("music smart" is an individual's ability to produce and make meaning of different types of sound), bodily-kinesthetic intelligence ("body smart" refers to use one's own body to create products or solve problems), interpersonal intelligence ("people smart" reflects the ability recognize and understand other people's moods, desires, motivations, and intentions), intrapersonal intelligence ("self smart" is the ability to recognize and assess one's own moods, desires, motivations, and intentions), verbal-linguistic intelligence ("word smart" reflects an individual's ability to analyze information and produce work that involves oral and written language), logical-mathematical intelligence ("number smart" refers to the ability to develop equations and proofs, make calculations, and solve abstract problems), visual-spatial intelligence ("picture smart" allows people to comprehend maps and other types of graphical information), and naturalistic intelligence ("nature smart" is the ability to identify and distinguish among different types of plants, animals and weather formations found in the natural world). Gardner (2000) viewed multiple intelligences as "potentials that will or will not be activated, depending upon the values of a particular culture, the opportunities

available in that culture, and the personal decisions made by individuals and/or their families, school teachers and other" (p.34).

Gardner (1989) supported integrating multiple intelligences into curriculum to incorporate authentic learning in the classroom. The theory of multiple intelligences represented a major transformation in the way teaching and learning are presented in classroom, suggesting that teachers need to present their lessons in a wide variety of ways using music, cooperative learning, art activities, role play, multimedia, and much more to meet the needs of diverse learners (Armstrong, 2018). Gardner (2007) suggests that drama is effective because it taps into the different intelligences that students possess to help them learn and realize success. As a powerful pathway to learning, drama has the capacity to provide authentic learning in the classroom. For example, drama incorporates verbal/linguistic learning through the use of language, vocabulary and reading. Intrapersonal learning relates to the feelings and emotions involved in drama, how we express ideas about oneself through dramatization and how we respond as an individual. Interpersonal learning comes from working with peers during drama activities, taking on roles, and exploring different perspectives through drama. Bodily/kinesthetic learning activates the physical self, the body and doing actions. As children re-create images, visual details, movement, location and direction with drama, their visual/spatial learning skills are developed. Drama can also incorporate music/rhythmic learning when the activities involve singing or background music.

Zone of Proximal Development (ZPD)

Based on sociocultural theory, children learn from interactions with people who are more knowledgeable, especially when they are challenged within the "zone of proximal development" (ZPD) (Vygotsky, 1978). Zone of proximal development supports the idea that learning should be matched in some manner with children's level of development. Vygotsky (1978) defines 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). The guidance that is provided through a process of collaboration with a more skilled partner supports the development of children (Gupta, 2009). The teacher serves as a guide and a facilitator who scaffolds the children and activates their ZPD where learning would be ahead of development (Vygotsky, 1978). Vygotsky (1987) considers social speech, which integrates words, tools, and signs of the culture in the process of human activities, as being a leading source of development. The process is social, reality related and functional within the child's emotional world—primarily it is based on interpersonal joint activities in which children may use signs, words, and tools in practices that are in advance of their individual abilities, in what Vygotsky (1987) called the zone of proximal development.

Within the context of creative drama, the role teachers play in the process is significant. They serve as guides and facilitators during various creative drama situations. They also participate in the activities, collaborate with children and challenge them to reach their ZPD. Interaction with peers is also an effective way of developing skills and

strategies (Vygotsky, 1978). Children can serve as important facilitators of each other's development through participation in activities. Vygotsky (1978) promotes learning contexts in which students play an active role. Instructional practices need to support students to engage in the activities, talk, and use of tools in a manner that is consistent with the practices of the community to which students are being introduced (Scott & Palincsar, 2013). Creative drama is social and interactive in nature, and it could be viewed in terms of guided participation in which children are active learners in a classroom community of people who support, challenge, and guide novices as they collectively participate in a cultural activity. Drama creates an active and experiential learning environment where children have high levels of engagement through collaboration with others (McCaslin, 2006).

Current Study

Research on the impact of creative drama is still quite new (Van de Water, McAvoy, & Hunt, 2015). Although studies exist supporting the use of creative drama with DLLs as a tool to facilitate their language development and with children and adolescents with special needs as an accessible form of treatment for social and emotional difficulties, there is a lack of research examining this strategy in the preschool setting (De la Cruz et al., 1998; Freeman et al., 2003; Guli et al., 2013; Jindal-Snape, & Vettraino, 2007; Usakli, 2018). There appears to be a gap in the literature about the impact of creative drama on the social and emotional development of preschool DLLs.

The current study employed a case study design to understand the influences of creative drama as an instructional strategy to promote DLLs' positive social and

emotional development. Participants were recruited from the North Star Head Start center (pseudonym) using purposive sampling. A creative drama intervention was provided by the researcher four days a week for nine weeks. The intervention occurred during the students' regularly scheduled center time within each classroom for 20-25 minutes each time. Data were collected before, during, and after the intervention. Quantitative and qualitative data were collected and analyzed separately for each participant before merging for final analysis. Quantitative data included scores from the Social Skills Improvement System (SSIS) Rating Scale, and qualitative data included observation notes and intervention field notes. After separate interpretation for each participant data, results were compared and contrasted across participants to produce a more complete understanding of the case.

Research Question

The following question guided the current study:

- How do indicators of children's social and emotional development shift after participating in an intervention focused on using creative drama activities?

Significance of the Study

Early childhood programs in the U.S. will continue to experience an increase in the number of children who are DLLs as the society becomes more and more culturally and linguistically diverse (Castro, Garcia, & Markos, 2013; Garcia & Jensen, 2009). However, disparity in academic achievement upon kindergarten entry and a higher risk of developing negative social and emotional outcomes are challenges that many DLLs are facing (Fry, 2007). It is critical to put additional efforts in planning and implementing

effective instructional practices that can better tailor the needs of DLLs during the early years. The current study addresses an ongoing goal of Head Start, which is the development of social and emotional competence, and a key concern of Head Start, which is how to better serve the needs of young DLLs. The results from this study contribute to the growing body of research about social and emotional experiences of young DLL children and DLL-specific best practices in early childhood programs. The outcomes of this study may provide recommendations to Head Start and similar agencies regarding a developmentally appropriate teaching approach that serves DLLs' social and emotional needs through creative drama instruction.

Definitions

The following terms and definitions are applied for the purpose of this study.

Creative Drama: Creative drama refers to dramatic experiences that are designed for the development of participants and where teacher has a critical role as facilitator.

Developmentally Appropriate Practice: Developmentally appropriate practice has three basic tenets: age-appropriate, individually appropriate, and socially and culturally appropriate.

Dual Language Learners (DLLs): DLLs are children who are learning two (or more) languages at the same time or learning a second language while still acquiring their first language. The term may encompass or overlap with other terms frequently used, such as Limited English Proficient (LEP), bilingual, English as a Second Language (ESL), and English Language Learners (ELLs).

Early Childhood Education: Early Childhood education refers to the care and education of children from birth to age eight.

Preschool: Preschool refers to a school setting designed to care for and educate children from three years old to five years old.

Zone of Proximal Development (ZPD): ZPD is 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 (Vygotsky, 1978, p.86).

CHAPTER TWO

LITERATURE REVIEW

The population of children who are Dual Language Learners (DLLs) in the U.S. will continue to surge as society becomes more and more diverse (Castro et al., 2013; Garcia & Jensen, 2009). DLLs enter schools with unique cultural and linguistic backgrounds (Ballantyne et al., 2008). Research indicates that children who are bilingual might have a wide range of advantages, including cognitive and social and emotional benefits (Callahan & Gandara, 2014). However, on average, DLL children lag behind their monolingual English-speaking peers in academic achievement and are at a higher risk of developing negative social and emotional outcomes (Castro-Olivo et al., 2011; Dowdy et al., 2011; Niehaus & Adelson, 2014; U.S. Department of Health and Human Services, 2016). This disparity may suggest that there is a mismatch between the learning experiences DLLs need to meet their potential and the quality of experiences they are currently receiving (U.S. Department of Health and Human Services, 2016).

Considering the great impact of social and emotional development on children's overall development, it is imperative to provide high-quality programs and instructional practices that can better tailor and meet the needs of DLLs. To explore the impact of creative drama on promoting Head Start DLL children's positive social and emotional development, this review of the literature provides a comprehensive examination of the key aspects of the current study. First, it gives a review of the current and historical contexts related to the DLL population, including policies and programs for serving DLLs, and consistent challenges for DLLs. Next, it examines the concept of social and

emotional development and the unique developmental trajectory of DLLs. The final section reviews creative drama as an instructional strategy and related research using creative drama as an intervention.

Changing Demographics

The demographic landscape in the U.S. is changing rapidly—the percentage of children who speak a language other than English at home has more than doubled in the past three decades, and more than one in three children come from a home where a language other than English is spoken as the first language (U.S. Department of Health and Human Services, 2016). Following this national demographic trend, early childhood education programs are experiencing an increase in the enrollment of DLLs. In 2017, approximately 23% of preschoolers in the U.S. were DLLs who were from families that primarily spoke a language other than English at home (Friedman-Krauss, et. al, 2018). The percentage of DLLs entering Head Start programs is even higher—compared to 17% in 2000, a third of children enrolled in 2018 were classified as DLLs (U.S. Department of Health and Human Services, 2018). The DLL population in U.S. public schools also increased dramatically in recent years. DLLs are predicted to increase from 10% of the student population in public schools, a value taken from the 2010-11 academic year to 25% during the 2025-26 academic year (National Clearinghouse for English Language Acquisition and Language Instruction Educational Programs, 2013).

Historical Context for Serving DLLs

Policy initiatives at the federal, state and local levels can impact the curriculum and instructional practices used in the classroom, and therefore influence the quality of

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education for DLLs. Providing education for children who speak a language other than English first gained national attention and recognition with the passage of the Bilingual Education Act in 1968 (Stewner-Manzanares, 1988). Also known as the Title VII Elementary and Secondary Education Act, the Bilingual Education Act was the first federal legislation to recognize the educational needs of students with limited English-speaking ability (LESA) and include the notion of "equal educational opportunity" for linguistically diverse children (Stewner-Manzanares, 1988).

In 1974, the Supreme Court case Lau v. Nichols was initiated. A landmark Supreme Court decision was made that the same facilities, textbooks, teachers, and curricula do not constitute equal education for children with limited English skills. In the same year, the Equal Educational Opportunities Act specifically stated that state and local educational agencies need to take appropriate action to overcome language barriers that impede students' equal participation in the instructional programs. School districts were required to have special programs for LESA students regardless of federal or state funding.

The Elementary and Secondary Education Act was reauthorized in 2001 as No Child Left Behind (NCLB), with the purpose of ensuring that English learners acquire English proficiency and reach the same academic achievement expectations established by the state for all students. The law required each state to develop English language proficiency standards and assessments to monitor English learners' progress. In 2015, the Every Student Succeeds Act (ESSA) was passed as a replacement for NCLB, which included the goal of assisting preschool teachers of English learners and supporting

school readiness and the transition from early childhood education programs for English learners. In 2016, the U.S Departments of Health and Human Services and the U.S Department of Education released a joint policy statement on supporting DLLs in early childhood settings. The statement urged that federal, state, and local policies be specifically designed for young children who are DLLs and take into account the strengths and challenges observed within this population (U.S. Department of Health and Human Services, 2016). It also encouraged communities to work together to ensure that all early childhood programs are welcoming and linguistically accessible to families of DLLs.

Concerns and Challenges for DLLs

Being bilingual and having distinguishably different background knowledge from monolingual English-speaking children, DLLs possess certain advantages. Research indicates that fully bilingual children may demonstrate more advanced executive functions (e.g., greater working memory, better attentional capacity), better self-regulation, and enhanced resilience compared to monolingual children (Abutalebi et al., 2013; Adesope, Lavin, Thompson, & Ungerleider, 2010; Barac, Bialystok, Castro, & Sanchez, 2014; Castro et al., 2013; Han & Huang, 2010; Yoshida, 2008). Furthermore, bilingualism can help children have access to cultural information that is important in the development of their self-concept and cultural identity (Halle et al., 2014). In addition, with their rich and varied experiences, DLLs bring unique funds of knowledge to the classroom, which can be a valuable resource for creating conversations and activities for learning (Planned Language Approach (PLA), n.d.).

Unfortunately, when it comes to young DLLs and their families, policies and practices have historically focused on the perceived deficits (e.g., the lack of English proficiency, minimal educational backgrounds, and lack of financial resources; WIDA, 2016). At kindergarten entry, young DLLs often lag behind their monolingual English-speaking counterparts in the areas of language, literacy, and mathematics, showing a large achievement gap (Castro-Olivo et al., 2011; Dawson & Williams, 2008; Dowdy et al., 2011; LeClair et al., 2009; Niehaus & Adelson, 2014). In addition, they are found to be at higher risk for dropping out of school, being retained, and demonstrating emotional and behavioral difficulties (Castro-Olivo et al., 2011; Dawson & Williams, 2008; Dowdy et al., 2011; Niehaus & Adelson, 2014; Xu & Drame, 2008).

Although research has shown that DLLs have potential advantages in certain domains of cognitive and social-emotional development, those findings are primarily seen for children who are fully bilingual (speak both languages equally well). It is unclear whether the same advantages exist for children who are still in the process of acquiring a second language (Espinosa, 2013). Niehaus and Adelson (2014) addressed significantly more social and emotional concerns for DLL children because they have a higher chance of experiencing more social and emotional challenges than their English-speaking peers. Many DLL children experience a variety of environmental stressors, such as trauma associated with immigration, poverty, discrimination, and cultural conflicts, which place them at a greater risk for negative outcomes (Niehaus & Adelson 2014; Suarez-Orozco & Carhill, 2008). For example, young children of immigrants or those in refugee families may have traumatic experiences such as witnessing violence and losing family members

during migration (Suarez-Orozco & Carhill, 2008). Some DLL children may be affected by trauma secondhand through their parents or other family members. As of 2013, 5.1 million children under age 18 were estimated to live in mixed-status households that include at least one unauthorized immigrant family member (Park & Katsiaficas, 2019). DLLs with unauthorized parents are more likely to experience psychological distress and economic instability and have less access to many public benefits (Park & Katsiaficas, 2019). Policies such as anti-immigrant policies can also have detrimental effects on DLLs' development, negatively shaping the way young DLLs form their own psychological and social identities (Chaudry et al., 2010).

Importance of Preschool Programs for DLLs

Research demonstrates that preschool programs have significant positive impacts on children's early learning and can be one of the best investments to prepare a child for success in school and life (Yoshikawa et al., 2013). Participation in high-quality early learning experiences can improve children's social, language, early literacy, and math skills that contribute to their school readiness, and can effectively reduce achievement gaps (Buysse, Peisner-Feinberg, Paez, Hammer, & Knowles, 2014). Gormley (2008) suggested that DLL children, particularly those who are less proficient in English, can benefit more from high-quality early learning programs than their non-DLL peers. In addition to gains in academic skills such as reading and math, high-quality early childhood programs help DLLs establish a strong cultural identity, develop the ability to communicate well with family members, and maintain strong family ties (Espinosa, 2013). Research has found that if given access to a comprehensive program (e.g., Head

Start), families of DLLs are more likely to enroll their children in the program compared to their monolingual English-speaking peers (Espinosa et al., 2017). Therefore, early learning programs present an opportunity for DLLs to learn valuable skills and make important developmental gains as they start school.

Head Start

Head Start, the federally funded early childhood education program created in 1965 as part of the federal war on poverty, provides children from low-income families with comprehensive services including academic, health, and socio-emotional services (U.S. Department of Health and Human Services, 2010). Head Start was initially conceived as an eight-week summer educational program to help prepare children from disadvantaged backgrounds to enter kindergarten with the skills necessary to be ready to learn (Early Childhood Learning and Knowledge Center, 2013). With support from the public and its ongoing focus on eradicating poverty, the program eventually expanded to offer full-day and full-year services to meet the needs of disadvantaged young children and their families.

Head Start is the point of entry into formal schooling for many children who are DLLs (National Head Start Training and Technical Assistance Resource, 2008). From its beginning, being culturally responsive to the communities served, has been an important principle of Head Start (Early Childhood Learning and Knowledge Center, 2013). It has a long history of serving children and families from diverse language and cultural backgrounds. It has maintained two culturally and linguistically specialized programs: American Indian/Alaska Native Head Start programs and Migrant and Seasonal Head

Start programs. In addition, Head Start legislation, regulations, and program guidelines include requirements and recommendations specifically for DLL children. In 1998, the Head Start Act was amended to include program performance standards pertaining to children who are DLLs. The Head Start Act was further amended in 2007 to expand the program requirement for educating DLL children, which encouraged Head Start programs to develop procedures for identifying children who are DLLs, ensure that they progress in their development and learning, and make appropriate accommodations when assessing their development.

In 2008, the Office of Head Start released a landmark report, *Dual language learning: What does it take? Head Start dual language report*, which provided a thorough synthesis of Head Start's history of working with DLL children and families. This report marked the first time the term *dual language learning* was used prominently in a federal document. Following this report, previous terms which took a deficit perspective to describe children coming from homes that speak a language other than English (e.g., Limited English-Speaking Ability, Limited English Proficient, English Language Learners) were replaced. In 2017, the new regulations from the Office of Head Start, the Head Start Program Performance Standards, explicitly recognized bilingualism as a strength and required the delivery of developmentally, culturally, and linguistically appropriate learning experiences in language, literacy, mathematics, social and emotional functioning, approaches to learning, sciences, physical skills, and creative arts (U.S Department of Health and Human Services, 2017).

Addressing the educational needs of DLLs has gained more recognition as this population continues to grow rapidly. However, it is apparent that additional effort in implementing appropriate policies and practices is still needed considering the consistent gap in school readiness and academic achievement between DLLs and their monolingual English-speaking peers (U.S. Department of Health and Human Services, 2016). Most policies and research regarding DLLs are related to improving their academic achievement, especially in the English language and math. The social and emotional development of DLL children has been a focus to a lesser degree (Halle et al., 2011; U.S. Department of Health and Human Services, 2016). It is important for policymakers to recognize the great influence of children's social and emotional development on their academic achievement and overall well-being and promote DLLs' social and emotional development during the early years. Moreover, it is necessary for policymakers to acknowledge the values and contributions DLLs may bring to the classroom, due to their diverse linguistic and cultural backgrounds, and promote the development of bilingual competencies for children who speak a language other than English (U.S. Department of Health and Human Services, 2016).

Social and Emotional Development

One important goal of Head Start's education and early childhood development program is to promote children's social and emotional development. Social and emotional competence developed during early childhood provides a critical foundation for the mastery of a variety of skills that are important to successful academic behaviors and achievement later in life (Denham et al., 2002; Jones & Bouffard, 2012). Social

development often complements and supports the attributes of emotional development, and vice-versa (Cooper, Masi, & Vick, 2009; Denham et al., 2003; Epstein, Jimenez-Rubio, Smith, & Suhrcke, 2009). Therefore, the two concepts are often inseparable. As Denham et al. (2003) suggested, deficits in emotional competence (e.g., negative emotional expression, lack of emotion regulation) can be linked to deficits in social competence. Similarly, social competence can assist in determining emotional competence (Brown et al., 2012).

Yates et al. (2008) defined social and emotional development as the ability "to form close and secure adult and peer relationships; experience, regulate, and express emotions in socially and culturally appropriate ways; and explore the environment and learn in the context of family, community, and culture" (p.2). Social competence is generally characterized as children's capability to interact with peers and adults in an effective manner (Fabes, Gaertner, & Popp, 2006; Rose-Krasnor, 1997). In different contexts, children not only learn about appropriate social mannerisms and cues to communicate their needs but also learn to interpret and understand the social cues of others (Stacks & Oshio, 2009). Stacks and Oshio (2009) viewed the social skills of a preschooler as the by-product of individual personality, social settings, cultural backgrounds, and interactions with the people around them.

Emotional competence refers to children's capability to manage their emotions and successfully handle emotionally provoking situations (Saarni, 1999). Developing appropriate emotional expressions, the awareness of self and others, and emotion regulation are the major components of emotional competence (Denham et al., 2003;

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Saarni, 1999). Young children are better enabled to achieve various aspects of social competence and are better prepared to avoid social conflicts when they understand how to express their emotions appropriately (Findley & Ojanen, 2013).

Social and emotional development begins in infancy and lasts throughout a person's lifetime (Bolten, 2013; Maas, Vreeswijk, de Cock, Rijk, & van Bakel, 2012; Peterson, 2012). During infancy, when children are not able to communicate verbally, their social and emotional behaviors are primarily developed through exploration and observation of their surroundings, and they make social connections with others through symbols and gestures (Peterson, 2012; Vallotton & Ayoub, 2010). As children reach preschool age, their social and emotional awareness and knowledge grow and develop rapidly (Miller et al., 2006; Nissen & Hawkins, 2010). Social and emotional competence in the preschool years is a consequence of children's history of relationships and their experiences in multiple contexts (Dykas & Cassidy, 2011). A child's home environment and relationships provide the foundation for how the child will bond, connect, and interact with other people (Churchill, 2003). Informal and formal childcare and education settings enhance and modify children's social and emotional skills. In these settings, children often engage in more frequent interactions with larger groups of peers and are socially and emotionally influenced by people outside of their homes, such as teachers and peers (Churchill, 2003; Ellis, 2008).

An essential characteristic of children's social and emotional competence is their ability to engage in developmentally appropriate social interactions (Denham, Wyatt, Bassett, Echeverria, & Knox, 2009; Rose-Krasnor, 1997; Rose-Krasnor & Denham,

2009). Through social interactions with others, young children are constantly practicing and learning various ways to communicate and develop skills such as cognitive and motor skills (Brewer, 2007; Nissen & Hawkins, 2010). A socially and emotionally competent child possesses the skills to (1) develop positive relationships with others, (2) coordinate and communicate his/her actions and feelings with social partners, and (3) recognize and regulate his/her emotions and actions in social settings and interactions (Campbell et al., 2016).

Social and Emotional Development for DLLs

Understanding the social and emotional development of DLLs is important because it is developing within the unique context of acquiring multiple languages. Although social and emotional outcomes are defined and generally agreed to be universal, the social and emotional development of DLLs may progress in unique ways due to cultural, linguistic, and contextual factors that are distinctly different from their monolingual peers (Castro, Mendez, Garcia, & Westerberg, 2012; Halle et al., 2014). The following theoretical framework provides guidance for understanding the interplay among factors that contribute to the social and emotional development of DLLs.

Theoretical Framework

As culture plays an important role in children's development, it is logical to draw from theories that discuss the relationship between culture and development to provide a theoretical perspective for understanding DLLs' social-emotional development (Rogoff, 2003). Both the bioecological model (Bronfenbrenner, 1994) and sociocultural theory (Vygotsky, 1978) guide how culture influences child outcomes both directly—by the

internalization of meaning through social interactions, and indirectly—through the organization of social settings such as schools and community resources (Chen & Rubin, 2011).

Bronfenbrenner's theory holds that social situations and cultural influences contribute heavily to a child's social and emotional development. He concluded that there are two major processes that occur and promote a child's social and emotional development: (1) the child's interactions with people, and (2) the activities that the child is engaged in (Bronfenbrenner, 1994). Based on the bioecological model, family plays an important role in DLLs' development, but as children enter into the classrooms, teachers and peers also become major influences because preschool children often spend significant time in a childcare setting outside of the home (Peisner-Feinberg et al., 2001).

During the preschool years, children's social and emotional skills develop rapidly, and their interactions with teachers and peers can be highly influential in the promotion of positive social and emotional development. Preschool settings are, therefore, vital in creating nurturing and safe environments that help in the shaping of social and emotional skills for young children (Denham et al., 2013). In the classroom, teachers are primarily responsible for constructing lessons and classroom activities and thus have a powerful influence in shaping the social contexts and interactions children may experience through careful design of developmentally appropriate practices (Bierman, 2011; Stacks & Oshio, 2009; Vallotton & Ayoub, 2009).

The sociocultural theory further postulated that children learn through interacting with those around them (Vygotsky, 1978). Vygotsky (1978) asserted that development

occurs only when the child is interacting with people in his environment and with his peers. Most learning, both social and cognitive, takes place through interactions with others within specific cultural contexts, and language is the principal medium for these social interactions (Vygotsky, 1978). He emphasized the importance of social interactions and culture in children's learning and development, believing that the interplay between language and thought are heavily influenced by social interactions and cultural context (Vygotsky, 1986). Children can learn cultural norms, ways of thinking, and symbolic and cultural tools through social interactions (Vygotsky, 1987). When children are involved in interactions with peers and adults, they adopt socially shared experiences and acquire useful strategies and knowledge needed to promote their social and emotional competence (Scott & Palincsar, 2013).

For many young DLLs, entering a new environment with a new set of cultural norms is a challenge. When a primary tool (e.g., language proficiency) for building knowledge and skills in a new environment is limited, young DLLs may face greater challenges such as experiencing language barriers and cultural conflicts between home and school (Halle et al., 2014). The demand for negotiating two cultures is a unique developmental experience for DLL children (Castro et al., 2012; Halle et al., 2014). Through social interaction, children gain opportunities to learn and practice social skills, language skills and obtain knowledge about the cultural norms in the English-dominated environment. Children who are more engaged with peers in meaningful exchanges usually have the opportunity to acquire greater social and emotional knowledge, more effective communication skills, and greater skills in compromise, negotiation, and

reciprocity (Howes, Rubin, Ross, & French, 1988). These skills permit them to engage in more complex social play, less hostile aggression, and more prosocial behavior with peers (Howes et al., 1988). In addition, children who have greater experience in adult-guided activities are associated with demonstrating more frequent and more complex peer interactions (Howes et al., 1988; Mueller & Brenner, 1977).

Importance of Promoting DLLs' Social and Emotional Development

Poverty status, single-parent status, maternal educational levels, and English proficiency are all considered key demographic risk factors for developing negative social and emotional outcomes (Castro-Olivo et al., 2011; Dowdy et al., 2011; Raver & Knitze, 2002). When children experience multiple risk factors, the chance of negative outcomes is further increased (Sacks, Murphey, & Moore, 2014; Weitzman & Wegner, 2015). The convergence of low English proficiency and poverty is a significant sociodemographic reality for many DLLs (Baker & Paez, 2018). More than two-thirds of DLL children live in or near poverty, and more than a third have parents with less than a high-school education (Crosby & Mendez, 2016; Matthews & Ewen, 2006). Children from low-income households have increased risks for being socially rejected or withdrawn from peers and teachers, which increases their risk of later school failure.

Language proficiency is another risk factor that influences children's social and emotional development (Castro-Olivo et al., 2011; Dowdy et al., 2011). Young DLLs may demonstrate varying levels of proficiency in their home language and in English (Greenfader & Miller, 2014). However, regardless of their home language experiences, many DLLs have less English language exposure and practice in the early years than their

monolingual English-speaking counterparts (August & Shanahan, 2017). Parents and teachers have reported that children whose home language is one other than English are less likely to engage in three important prosocial behaviors: joining others in play, making friends, and comforting or helping other children (Conn-Powers, Cross, Traub, & Hutter-Pishgahi, 2006).

The process of language acquisition is complex and can be stressful for some children because it encompasses not only learning grammar, but also the cultural and societal norms that involve language and pragmatic rules that refer to the verbal and non-verbal rules engaged in social interactions (Dobbins & Draper Rodriguez, 2013). DLLs' language status itself can also be a source of considerable acculturative stress. Children in the early stages of English acquisition often experience pressure to speak English, and they may encounter stigmatization or discrimination from their teachers and peers and a variety of tensions related to language and cultural identity that can cause potentially damaging stress (Dawson & Williams, 2008; Dawson et al., 2007; Dobbins & Draper Rodriguez, 2013; Dowdy et al., 2011). Such stress experienced uniquely by DLL children could potentially lead to delays or differences in many aspects of development. Garcia Coll and Marks (2009) suggested that exposure to "White" culture leads to challenging periods of transition for DLLs that can foster a negative peer environment.

Some researchers found that DLLs with limited English proficiency are at higher risk for exhibiting internalizing problems (e.g., depression, anxiety, or withdrawal) and externalizing problems (e.g., aggression, fighting, or acting out) in comparison to non-DLL children (Castro-Olivo et al., 2011; Dawson & Williams, 2008; Dobbins & Draper

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Rodriguez, 2013; Dowdy et al., 2011; Niehaus & Adelson, 2014). It is important to note that teachers may sometimes misinterpret a language concern as a behavioral concern. For example, a teacher may describe a child as having a poor attention span or not following directions, when in fact, the child does not understand the task or teacher directions due to language barriers (Dowdy et al., 2011).

The limited English proficiency can cause difficulties for young DLLs in social interactions. Some children may feel insecure and discouraged when they are in the presence of English proficient peers, which makes them hesitate to initiate, participate, or maintain social interactions (Han & Huang, 2010). Previous research has shown that DLLs are experiencing increasing linguistic isolation and have little opportunity for social interaction with their native English-speaking peers (Cosentino de Cohen, Deterding, & Clewell, 2005). Niehaus and Adelson (2013) also found that DLLs tend to have lower interpersonal skills and fewer adaptive skills than their monolingual English-speaking peers. Some DLLs, especially those in the early stages of acquiring English, may feel pressured by the education system or their families to learn English, which can lead to feelings of anxiety or low self-esteem (Dawson & Williams, 2008; Winsler et al., 2014).

The current U.S. educational system places emphasis on academic goals for children and has struggled to effectively provide services to diverse student populations who are in need of social and emotional support during their early years (Albers, Mission, & Bice-Urbach, 2013). Many intervention programs are typically offered at higher grade levels even though parents often describe their concerns as having begun as early as

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preschool (Lopez, Puddefoot, & Gandara, 2000). As a result, there is a need for correctly identifying social-emotional challenges in young children and providing appropriate preventive services early on.

Creative Drama Strategies for Young Children

Drama education pioneer Nellie McCaslin (2006) suggested that of all the arts, drama involves the participants the most fully: intellectually, emotionally, physically, verbally, and socially. Creative drama refers to dramatic experiences that are designed for the development of participants rather than for preparing participants for performance before an audience (Freeman et al., 2003; Heathcote & Herbert, 1985). In early childhood classrooms, it may consist of elements such as improvisation, role-playing, storytelling, story enactment, puppetry, theatre games, music, and dance. During creative drama activities, children often use props, objects, and interactions to explore and learn about themselves and the world around them (Brown, 2017).

In the 1970s and 1980s, Lev Vygotsky and Jean Piaget applied directly to the use of play as a means of cognitive development and learning in young children, specifically in the areas of language and social relationships. Both philosophers endorsed sociodramatic play as a best practice in early childhood classrooms and emphasized its importance as a creative exploration to stimulate social interactions (Bodrova & Leong, 1996; Ozbek, 2014). The role of sociodramatic play evolved into the use of creative drama in the classroom when the teacher manipulates the play to achieve certain goals (Furman, 2000). Creative drama shares many common aspects with sociodramatic play. For example, they are both improvisational and focus on the participants' experience.

However, there is an important difference between the two concepts. Sociodramatic play is a type of play which is a voluntary activity involving very few adult interventions (Dunn, 2008; Mages, 2008). On the contrary, creative drama is guided and involves teacher intervention to optimize the quality of children's experiences (Booth, 2005; Mages, 2008). In creative drama, the teacher plays a critical role as the facilitator who creates the learning structure and meaningful learning experiences that encourage children to explore (Beaty, 2005).

Creative drama could be viewed in terms of guided participation in which children are active learners in a classroom community of people who support, challenge, and guide novices as they collectively participate in a cultural activity. Children, with the guidance of teachers, interact with each other, communicating and negotiating about different needs and views, which promotes their development (Brown, 2017). Creative drama creates an active and experiential learning environment, where children have high levels of engagement through collaboration with others. It is an authentic group effort, and with the support of more knowledgeable others, it can bring children together to promote positive interactions (Heathcote & Herbert, 1985; McCaslin, 2006).

McCaslin (2006) has articulated seven learning outcomes for the use of drama, including creative and aesthetic development, the ability to think critically, social growth and the ability to work cooperatively with others, improved communication skills, the development of moral and spiritual values, knowledge of self, and understanding and appreciation of the cultural backgrounds and values of others. Drama practitioners believe that creative drama for young children inherently offers effective means for

enhancing all areas of children's development. For instance, it fosters language development, especially children's oral language skills, increases children's motivation and imagination, and promotes motor skills, empathy, and problem-solving skills (Evatt, 2010; Kao & O'Neill, 1998; Pinciotti, 1993).

Related Research on Creative Drama

   Creative drama for social and emotional development. Realizing the potential benefits of creative drama, some researchers and practitioners started to apply it to clinical and school settings and explore its use as an accessible form of treatment for children and adolescents with special needs (De la Cruz et al., 1998; Freeman et al., 2003; Guli et al., 2013; Jindal-Snape & Vettraino, 2007; Usakli, 2018). Guli et al. (2013) examined the use of creative drama to address social competence difficulties for youth with Autism spectrum disorder (ASD), Non-verbal learning disability (NLD), or Attention-deficit/Hyperactivity Disorder (ADHD), and provided preliminary evidence that creative drama improved participants' ability to interact with others in the natural setting. De la Cruz et al. (1998) implemented creative drama with elementary students with learning disabilities and found significant improvements in students' social and oral language skills. These researchers confirmed that by offering opportunities for children to develop peer relationships, creative drama could fulfill the social and oral expressive needs of children with learning disabilities. Recently, Usakli (2018) used creative drama as a tool for social-emotional learning with fourth graders and found a significant difference between the experimental and control group in terms of social-emotional learning after a ten-week creative drama intervention.

Some researchers also explored the use of drama as a therapeutic tool (Folostina et al., 2015; Jarman, 2014; Jindal-Snape & Vettraino, 2007). For example, Jarman (2014) examined the effects of drama therapy on children who had witnessed domestic abuse. The findings suggested that children's self-esteem and their ability and willingness to express feelings have strengthened through a fifteen-week structured drama therapy program. Folostina et al. (2015) implemented a six-week drama therapy program to children who are at risk of poverty and social exclusion and found an increase in children's self-confidence and self-esteem regarding their own life as well as their relationship with school life. Rousseau, Drapeau, Lacroix, Bagilishya, and Heusch (2005) assessed the effect of a twelve-week creative expression program designed to prevent emotional and behavioral problems in elementary immigrant and refugee children. The findings provided preliminary evidence that creative workshops in the classroom have a positive effect on immigrant and refugee children's self-esteem and may decrease their emotional and behavioral symptoms, and as a result, enhance their adjustment process.

Theoretical literature indicates that creative drama can positively impact children's social and emotional mindfulness. The group nature of creative drama continuously immerses children in a cognitive, social, and emotional exchange (Pinciotti, 1993). Children can foster healthy social and emotional development as they use drama to solve problems, deal with conflicts, conquer fears, adopt new perspectives, and regulate emotions (Freeman et al., 2003; Pinciotti, 1993; Wright, Diener, & Kemp, 2013). Creative drama contributes to the development of the "social self" and can be used to encourage effective and appropriate emotional responses in social interaction situations

(Peter, 2000; Slade, 1998). It increases opportunities for peer interaction and collaboration, so children are able to practice self-regulation skills, discover and experiment with social norms, and develop a variety of social skills (Jindal-Snape & Vettraino, 2007; Wright et al., 2013).

Creative drama for DLLs. Research on creative drama with DLLs mainly focuses on the area of second language acquisition. There is a growing interest among researchers and practitioners in the use of creative drama to facilitate second language learning and teaching, suggesting that drama creates contextualized, communicative, and socially attuned learning experiences for language learners (Matthias, 2007; Stinson, & Winston, 2011; Winston, 2011). Context is critical in language learning, and creative drama situates language in an authentic social context where children are encouraged to spontaneously interact with the environment in meaningful ways, experience different registers, styles, and discourses, and develop skills of discovery and interaction (Dodson, 2002; Eun & Lim, 2009; Even, 2011; Gibbons, 2004; Johnson, 2004). During dramatic activities, DLLs experience the complex nature of authentic communicative aspects of language and engage in collaboration, negotiation, and meaning exchanges with peers in a low-risk environment (Burke & O'Sullivan, 2002).

Creative drama also enhances DLLs' cross-cultural awareness as they communicate with one another meaningfully and purposefully by means of verbal and non-verbal signs in a social context (Donnery, 2009; Even, 2011; Marschke, 2004; Matthias, 2007; Song, 2000). During creative drama activities, children are engaged in numerous moments to understand and be understood by others, which supports them to

develop open and curious attitudes, knowledge in sociocultural practices, skills of relating and making sense of cultures, and abilities to discover and perform attitudes/knowledge/skills in and through interaction with others (Boudreault, 2010).

Creative drama involves multiple learning modalities (tactile, visual, kinesthetic, and auditory) and supports learners of different learning styles and needs (Collins, 2003). For young children, creative drama places the body and its movements at the center (Szecsi, 2008). It gives children a chance not only to share what they know, but an opportunity to demonstrate through action their ability to think, feel, and imagine about what they know, which helps reduce some of the stress that DLLs may have due to language barriers (Pinciotti, 1993). In addition, research has demonstrated other benefits of using drama with adolescent and adult language learners addressed in the literatures such as creating an environment for developing overall language and literacy skills in a holistic manner, enhancing learners' confidence and motivation in learning and using the targeted language, and connecting language, literature and culture (Davies, 1990; Evatt, 2010; Winston & Stinson, 2014).

Galante and Thomson (2017) implemented a 4-month drama-based program with 24 adolescent DLLs to examine the effectiveness of drama as an instructional approach for the development of second language oral fluency, comprehensibility, and accentedness. Following a pretest-posttest design, they found significant improvements in oral fluency (F (1, 22) = 13.940, p = .001, partial η^2 = .388) and comprehensibility (F (1, 22) = 7.089, p = .014, partial η^2 = .244) for the treatment group. No significant difference was found for accent (F (1, 22) = 2.059, p = .165, partial η^2 = .086). Bridges

(2008) employed a quasi-experimental design to investigate the effects of a 10-week

drama literature program on DLLs' oral language skills, reading fluency, and reading

comprehension. Thirty-eight elementary DLLs participated in the study. Pretest and

posttest results showed no significant difference in mean scores between the treatment

and control group for the Durrell Reading Test ($t = 1.58, p = .13$), the Correct Words Per

Minute test ($t = -.87, p = .39$), and the Mean Length of Utterance test ($t = .29, p = .77$).

However, self-reported attitude survey results showed that students viewed the drama

program positively, and 75% of students recognized reading improvement as a benefit of

the program. Matthias (2007) used a three-week drama workshop for second language

teaching with eight undergraduate students to encourage them to communicate in a

second language environment before they may feel prepared to do so. This case study

revealed that physical engagement during drama activities opens up communicative

possibilities and enables students to overcome cognitive and psychological barriers to

move towards greater language proficiency successfully.

Other studies. Researchers have also examined the effects of creative drama in

improving students' creativity. Yasar and Aral (2012) conducted a 12-week intervention

to identify the effects of creative drama on six-year-old children's creative thinking skill

levels. Results showed that using creative drama increased young children's creative

thinking, self-awareness, and creative expression. The study also indicated that children

participating in creative drama activities showed greater improvements in social skills,

transitional skills, and abstract thinking skills than those only exposed to dramatic play.

Momeni, Khaki, and Amini (2017) examined the influence of a two-month (15 sessions)

creative drama intervention on the creativity of children from 4 to 6 years old. Verbal creativity, fluidity, flexibility, and originality were measured, and statistically significant differences were found between the control and the experimental group, suggesting that the creative drama intervention is effective in improving children's creativity.

Gap in the literature

The majority of research examining DLL children's educational experiences tends to emphasize aspects of DLLs' academic achievement and language acquisition, with much less attention paid to their social and emotional development (Han & Bridglall, 2009). There is a growing interest among researchers and practitioners in the use of creative drama with DLLs, but existing research mainly focuses on the area of second language acquisition where creative drama is used to facilitate second language learning and teaching and enhance DLLs' cross-cultural awareness (Matthias, 2007; Stinson, & Winston, 2011; Winston, 2011). Literature reveals that creative drama has been used with children with special needs as a treatment for social and emotional difficulties and with DLLs as a tool to facilitate their language development. However, research on the impact of creative drama on social and emotional skills is still quite new, and there appears to be a gap in the literature about the effect of creative drama on the social and emotional development of DLLs (Van de Water et al., 2015). The current study addresses concerns and limitations including a dearth of research on DLL-specific best practices in early childhood programs (McNamara, 2016) and a lack of research examining DLL children's social and emotional development in educational experiences (Han & Bridglall, 2009).

CHAPTER THREE

METHODOLOGY

The purpose of this case study was to understand the influences of creative drama on Head Start Dual Language Learners' (DLLs) social and emotional development. This chapter outlines the research method that was used to conduct the study. First, it provides a rationale for the choice of research methodology. Then detailed information regarding participants, data collection and instrumentation, data analysis, and trustworthiness of the study are discussed.

Rationale

According to Kuhn (1962), a research paradigm is a "set of common beliefs and agreements" shared by researchers regarding "how problems should be understood and addressed". A research paradigm holds a researcher's ontological, epistemological, and methodological beliefs (Guba & Lincoln, 1994). Guba and Lincoln (1994) outline four paradigms: positivism, post-positivism, critical theory, and constructivism. The current study was positioned within the constructivist paradigm. This paradigm assumes that there can be multiple realities and those realities are socially constructed through interactions and need to be interpreted. As Denzin & Lincoln (2005) point out, constructivism acknowledges that objective reality can never be captured. Researchers that choose the constructivist paradigm value subjective experience in developing an interpretive understanding of the social action of interest (Crotty, 2010). Studies positioned within this paradigm rely on participants' constructed meanings, as the researcher interprets those meanings through the understanding of their context

(Cresswell, 2009). I believe that the experience of each participant in the study is different and each of them brings their own perspectives. The aim of inquiry for constructivism is understanding (Guba & Lincoln, 1994), which aligns well with the current study because the purpose of this study is to understand the influences of creative drama on DLL participants' social and emotional development through the examination of their experiences with creative drama. Constructivism also highlights the close collaboration between the researcher and the participant where they engage in interactive processes directly. As the researcher, I worked closely with participants on delivering the creative drama intervention and relied on their reactions to the activities to understand their experiences.

A case study approach is a useful methodology when a holistic, in-depth investigation is needed to explore a theoretical construct (Yin, 2003). Case study designs are used for examining a specific phenomenon in a real-world setting (Stake, 1995; Yin, 2014). Carroll (1996) suggests that a case study fits research on drama education well because drama is a non-reproducible experience, by its very nature as a negotiated group art form. Case study is a widely used approach in social science research, but the consensus among researchers regarding its definition and the protocol for conducting a case study is lacking (Yazan, 2015). However, well-established lines of work from methodologists such as Yin (2003) and Stake (1995) share some common foundational elements. Both base their approach to case study on a constructivist paradigm, believing that truth is relative and that it is dependent on one's perspective (Baxter & Jack, 2008).

The central tenet of case study is the need to explore an event or phenomenon in-depth and in its natural context (Crowe et al., 2011).

Stake (1995) describes three types of case studies: intrinsic, instrumental, and collective. An instrumental case study design was selected for this study because it seeks to gain insight and understanding of a particular situation or phenomenon (Stake, 1995). Creswell defines a case study as research that "involves the study of an issue explored through one or more cases within a bounded system" (p.73). In the current study, the case is social and emotional development of DLL students participating in creative drama activities. Binding the case, in manners such as time, place, activity, definition, or context helps define the study focus and manage the scope of the investigation (Baxter & Jack, 2008; Creswell, 2004; Stake, 2005). Thus, the bounded case is social and emotional development of DLLs enrolled in a Head Start center in Upstate South Carolina participating in the creative drama intervention.

In addition, the purpose of the current case study was exploratory in nature as it sought to explore the influences of an intervention (e.g., creative drama intervention) and its possible outcomes. Case study approach affords a desirable alternative to experimental design for examining hypothesized theoretical links between related events (e.g., creative drama intervention, and DLLs' social and emotional competence) over time (Yin, 2003). Therefore, the current study could prove beneficial for deciding on further large-scale experimental research in the future.

Research Question

Stake (1995) suggests that a case remains open to change at all levels of the design as the study dictates, which includes developing research questions. He encourages prospective case study researchers to revisit the research questions throughout the course of the study, refocusing them as needed (Stake, 1995). Therefore, the following research question initially guided the current study.

1. How do indicators of children's social and emotional development shift after participating in an intervention focused on using creative drama activities?

Participants

The current study utilized purposive sampling (also referred to as purposeful sampling) in recruiting participants. Purposive sampling is widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources (Patton, 2002). Sampling is considered purposeful because the purpose of the inquiry is the defining factor in the selection process. Patton (2002) has identified different purposive sampling strategies. Considering the characteristics of the population and the objective of the study, criterion sampling was chosen. This method selects those samples that satisfy some predetermined criterion of importance and is often employed to construct a comprehensive understanding of all the cases that meet certain predetermined criteria (Suri, 2011). The current study was to understand how a creative drama intervention influenced Head Start DLLs development of social and emotional competence, so predetermined criterion for sampling included

children were (1) identified as DLLs, (2) enrolled in Head Start program, and (3) willing to participate in the creative drama intervention.

When it comes to case selection, Yin (2009) suggests that choosing a representative case can work well as it may enable the findings to be generalized to theory or to test a theory by replicating the findings in a second or even a third case. A case is representative if it "reflects the average person, situation, or instance of the phenomenon of interest" (Merriam & Tisdell, 2016, p. 97). Stake (1995) also points out that selected cases need to be not only interesting but also hospitable to the inquiry. Access is a central consideration when selecting the case study site (Crowe et al., 2011). Taking these suggestions into account, I have identified DLLs at the North Star Head Start center (pseudonym) as potential participants. I have a previously established relationship with STARs Head Start (pseudonym) in Upstate South Carolina. After meeting with STARs Head Start coordinator and discussing my plans for the study, she recommended the North Star Head Start center as my potential case study site because most of the enrolled DLL students were placed in this center. North Star Head Start center has the largest number of Pre-K classrooms in Upstate South Carolina and serves a predominately African American, low-income population. The center operates Monday through Friday, from 7:30 a.m. until 2:30 p.m.

To arrange participant recruitment, I met with the center director Ms. Grace (pseudonym) and all classroom teachers, explaining the purpose of the current study and procedure of conducting the creative drama intervention. The center has eight total classrooms in two different buildings. Each classroom is staffed with one teacher and one

teacher's assistant. In Building A, there are four 3-year-old classrooms, a cafeteria, teacher's workroom, and the director's office. In Building B, there are four 4-year-old classrooms. Considering the class schedules and center operations, the center director suggested recruiting participants from the 4-year-old classrooms. There is a total of six DLLs from two different 4-year-old classrooms. Ms. Jenney's class has two DLLs, and Ms. Kathy's class has four.

Consent forms for both Head Start teachers and children (see Appendix A and Appendix B) were reviewed by the university Institutional Review Board (IRB) to ensure subject safety. After IRB approval, the consent forms were sent to the Head Start center. The center director distributed the teacher consent forms, and teachers distributed the consent forms to students in their classrooms. Spanish version of the consent form (see Appendix C) was also available for parents who have limited English proficiency. Consent forms contained a brief overview of the current study, participants' part in the study, and the researcher's contact information. Participating in the study was voluntary. Families and teachers were given adequate time to review the consent forms and ask questions regarding the study. All six DLLs' parents agreed to have their children participate in the study. Table 3.1 displays participant information. Completed consent forms were collected, reviewed, and then stored in a locked filing cabinet. Data collected during the study was securely stored, either in a locked filing cabinet or in a password-protected computer. To protect the confidentiality of participants, a pseudonym name was assigned to each participating child and teacher so that their identities are concealed.

Table 3.1

Participant Information Overview

Pseudonym Name	Age	Gender	Home Language	Classroom Teacher
Maria	5	Female	Spanish	Ms. Kathy
Elena	4	Female	Spanish/English	Ms. Kathy
Ethan	4	Male	Spanish	Ms. Kathy
Lucas	5	Male	Spanish	Ms. Kathy
Sam	4	Male	Italian	Ms. Jenny
Nick	5	Male	Spanish	Ms. Jenny

Research Design

The study sought to examine the influences of creative drama on Head Start DLLs' social and emotional development. To address the purpose of the current study, a qualitative case study design was employed. Multiple sources of data were collected and then converged in the analysis process in a triangulating fashion (see Figure 3.1). According to Guetterman and Fetters (2018), it is not uncommon for a case study to incorporate both qualitative and quantitative data to gain a full picture of the case or the phenomenon. It allows the researcher to see things with different lenses and from different perspectives because of the presentation of data in both statistical and narrative formats. Maxwell (2011) also supported the idea of including numbers in qualitative research and concluded that the absence of numerical data in most qualitative studies prevent them from being scientific.
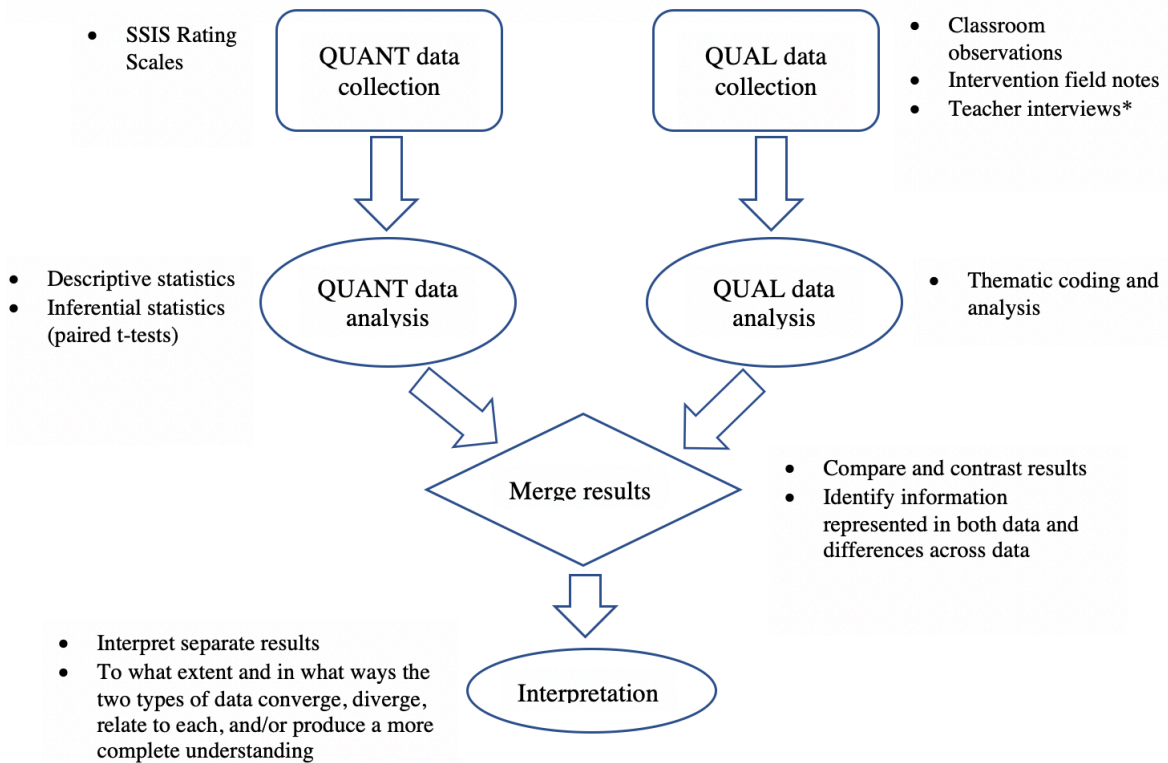
Figure 3.1. Research Design.

After participant recruitment, the study consisted of four phases of activities: 1) pre-intervention data collection, 2) intervention implementation and concurrent data collection, 3) post-intervention data collection, and 4) data analysis (see Figure 3.2). In a case study, the researcher often serves as the primary data collector and data analyzer (Merriam, 1998). In the current study, I was not only the primary data collector and data analyzer, but also a participant who provided the creative drama intervention for the Head Start DLLs. Detailed information about each phases of data collection, the intervention, and data analysis are provided below.
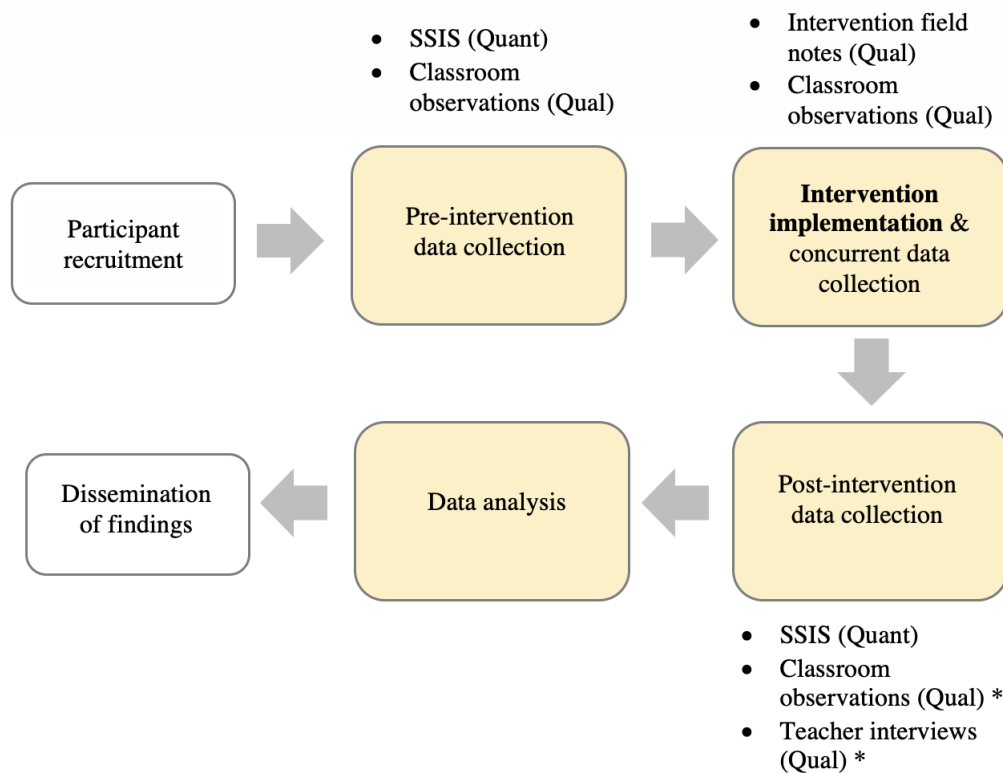
Figure 3.2. Phases of Activities.

Data Collection

The case study approach usually involves the collection of multiple sources of

data to enhance data credibility (Patton, 1990; Yin, 2003). As Baxter and Jack (2008)

point out, unique in comparison to other qualitative approaches, case study researchers

can collect and integrate quantitative data to facilitate reaching a holistic understanding of

the case being studied. Therefore, the current study used both quantitative and qualitative

data collection techniques, and data collection points included before, during, and after

the creative drama intervention. Pre-intervention data consisted of teacher reported scores

from the Social Skills Improvement System (SSIS) Rating Scales and the researcher's

observations. Data collected during the intervention phase consisted of observations and fields notes. Post-intervention data were to include teacher reported scores from the SSIS Rating Scales, teacher interviews, and the researcher's observations. However, due to the sudden school closure following the impact of COVID-19 pandemic, the current study was discontinued and only the posttest scores for the SSIS Rating Scales were able to be collected.

Pre-intervention Data Collection

Pre-intervention data was collected one week prior to the intervention and included regular classroom observations and pretest scores for the SSIS teacher form.

Observations. Observation is a fundamental assignment for qualitative researchers as they gather data by means of looking and listening, as well as watching and asking (Lofland & Lofland, 1984). It provides a unique opportunity to gather information by recording participants' behaviors and interactions as they occur. To capture a comprehensive picture of participants' behaviors in the classroom, observations were conducted in natural setting at different times on two different days during the second week of January 2020. Observations included different class activities, such as center time, small group work time, and circle time. Each observation was about half an hour in duration. I served as a non-participatory observer and sat in a corner of the classroom to take descriptive notes which mainly consisted of detailed descriptions of physical settings, participants' observed activities, and dialogues/interactions. It was impossible to write down every detail during my observations, so I also recorded the

observations using two flip cameras. Below is an excerpt taken from my observation

notes:

March 2, 2020
Ms. Jenny's Class
9:51am
        Sam is playing at the sand table with another girl. He takes a look at what the girl is making. "Hey, you made a ring?" the girl asks Sam, but there is no response from Sam. There is no communication between the two kids.
        Nick is playing with the blocks by himself. Ms. Jenny walks over and starts asking questions, "How many green blocks?"
        "6"
        "How many purple blocks?"
        "7"
        "Are they equal?"
        "um…"
        Nick doesn't know the answer. Ms. Jenny shows him that there is one more purple block.

9:56am
        Ms. Jenny leaves the block area. Nick continues to play with the blocks by himself for a while. Then he moves to the computer station. He is sitting next to another boy at the computer station. As the boy is clicking the mouse, Nick keeps saying "No" *[he seems to be unhappy with games that the boy chose]*. They change to another game which is about naming different items. "What was that?", the boy asks Nick. "Potato." Nick tells the boy which one to click. "Crayon, crayon", Nick keeps telling the boy which one to choose.
        "Ms. Jenny, Ms. Jenny. He is not giving me a turn". Nick is pointing at the boy and shouting across the room. "Make sure you are sharing", Ms. Jenny answers.
        Sam is still playing at the sand table by himself, then another girl joins him.
        Ms. Jenny walks by the computer station and Nick immediately says, "he is not giving me a turn." Nick finally takes over the mouse. "Hey, stop", Nick says when the boy tries to reach for the mouse.

10:02am
        Sam is play quietly by himself at the sand table. He looks around to see what the boys at the computer station are playing. There is no communication between him and the other girls at the sand table. Ms. Jenny and another boy join the sand table. The boy tries to grab the scissors from Sam, but Sam holds them firmly and doesn't let the boy take them from him. "He is using them. You can't take them from him", Ms. Jenny says to the boy.
        Nick comes to me and asks, "What is she doing there?"
        "Who is she?"

"She is invisible."

"What does she look like?"

"She is this tall *[showing me with his hand the "she" is about the same height as him]* and she is here every day."

10:10am

Sam shows Ms. Jenny what he has made with the sand without using words. He pretends to eat. Then he looks over to the computer.

Social Skills Improvement System (SSIS) Rating Scale. The SSIS Rating Scale (Gresham & Elliott, 2008) is a substantial and comprehensive revision of the widely used Social Skills Rating System (SSRS) (Gresham & Elliott, 1990). It is a standardized, norm-referenced assessment tool that focuses on social competence in preschool (ages 3 to 5 years), elementary (ages 6 to 12 years), and secondary (ages 13 to 18 years) students. It can be used to measure the intervention's impact on child behavior (Gresham & Elliott, 2008). Compared to the SSRS, this revised edition utilizes updated national norms, better measures for children aged 3 to 5, and four additional subscales (Communication, Engagement, Bullying, and Autism Spectrum). The SSIS Rating Scale assesses three domains: (1) Social Skills, (2) Problem Behaviors, and (3) Academic Competence. It includes items related to prosocial behaviors, so positive child growth can be captured, as well as inappropriate behaviors. There are four SSIS Rating Scale forms: (1) teacher form, (2) parent form, (3) student form (Ages 8-12), and (4) student form (Ages 13-18). The types of ratings vary slightly by form and scale.

For the current study, the teacher form was used which comprised of two domains—Social Skills and Problem Behaviors. The other domain Academic Competence was not applicable because it was for students from kindergarten through Grade 12. According to the administration manual, social skills represent learned

behaviors that promote positive interactions while simultaneously discouraging negative interactions when applied to appropriate social situations (Gresham & Elliott, 2008). Seven primary subdomains including communication, cooperation, assertation, responsibility, empathy, engagement, and self-control are assessed under the broader domain of social skills identified in the SSIS Rating Scale. In order to fully assess a child's social and emotional competence, the SSIS also measures problem behaviors that may interfere with a child's ability to acquire or perform desired, socially appropriate behaviors (Gresham & Elliott, 2008). Five subdomains are included under the broader category of problem behaviors, which are internalizing, externalizing, bullying, hyperactivity/inattention, and autism spectrum.

The SSIS Socials Skill Scale teacher form contains a total of 46 items and uses two types of ratings based on frequency and importance. Frequency ratings use a 4-point scale (0=Never, 1=Seldom, 2=Often, 3=Almost Always) to show "How often" a social behavior occurs. Importance ratings use a 3-point scale (0=Not Important, 1=Important, 2=Critical) to reflect "How important" a social behavior is for classroom success. The Problem Behaviors Scale (Age 3-5) has 30 items and uses the frequency ratings (0=Never, 1=Seldom, 2=Often, 3=Almost Always) only. Based on the SSIS manual, internal consistency coefficient alpha for the Social Skills scale teacher form is .96. In addition, two-month test-retest reliability coefficient and inter-rater reliability coefficient are .84 and .70, respectively. For the Problem Behaviors scale teacher form, internal consistency, test-retest reliability, and inter-rater reliability are .94, .81, and .61. Table 3.2 summarizes content and reliability evidence for the SSIS Rating Scales on the subscale

level. The acceptable values of alpha range from .70 to .95 (Tavakol & Dennick, 2011).

Therefore, the SSIS is considered to be a reliable measure for screening and categorizing

children in terms of their social skills and problem behaviors.

Table 3.2

Summary of Content and Reliability Evidence for SSIS Rating Scales (Teacher Form)

Scale	Subscale	Number of Items	Internal consistency (α)	Test-retest reliability (r)	Inter-rater reliability (r)
Social Skills Scale	Communication	7	.76	.76	.63
	Cooperation	6	.86	.86	.60
	Assertion	7	.81	.74	.38
	Responsibility	6	.86	.82	.54
	Empathy	6	.88	.78	.55
	Engagement	7	.86	.83	.71
	Self-Control	7	.83	.86	.62
Problem Behaviors Scale	Internalizing	7	.81	.81	.39
	Externalizing	12	.93	.84	.57
	Hyperactivity/ Inattention	7	.90	.82	.58
	Bullying	5	.82	.75	.37
	Autism Spectrum	15	.88	.85	.69

During my first observation visit, I gave the SSIS Rating Scales teacher forms to

Ms. Jenny and Ms. Kathy, asking them to complete the forms for each of the participant

in their classroom. Ms. Jenny completed two copies of the form and Ms. Kathy

completed four copies of the form. Each form took about 15 minutes and was returned to

me after completion. Scores were compiled and entered into an Excel spreadsheet for

future analysis.

Intervention Implementation and Concurrent Data Collection

The creative drama intervention started in the third week of January 2020. Regular classroom observations similar to the pre-intervention observations were conducted every four weeks to notice changes in participants' behaviors. Observations were also video recorded and cross-referenced with my observation notes at later time. During the period of the intervention, I took notes after each creative drama session, which were organized at the end of each week and then became intervention field notes.

Creative Drama Intervention. To provide an intervention that can be easily replicated and carried out with fidelity, it is important to choose lessons with directions that are well described and easy to follow (Baer & Wolf, 1987). Therefore, for the current study, creative drama activities were selected from the eighth edition of *Creative Drama in the Classroom and Beyond* by Nellie McCaslin (2006) and then modified to be age and developmentally appropriate for the participants. The underlying principle when teaching DLLs is that they need additional supports to comprehend the meaning of lessons (National Academies of Sciences, Engineering, and Medicine, 2017). One of the simplest and most direct ways teachers can support young DLLs is through the use of visual supports (Espinosa & Magruder, 2015). Therefore, I added additional visual cues (e.g., pictures, videos) and gestures to explain activities and facilitate participation.

McCaslin is a pioneer and a master in the field of creative drama (Martin-Smith, 2005; Nicholson, 2009; Van de Water, McAvoy, & Hunt, 2015). She was a professor of Educational Theatre at New York University and her contribution to educational theatre was recognized with a Lifetime Achievement Award from the American Alliance of

Theatre and Education and with a Medallion Award from the Children's Theatre Foundation. Her work was primarily centered around drama by and for children. When many theatre professionals pursued production-oriented theatre, she explored process-oriented drama as a teaching tool and advocated for creative drama in the classroom to promote the emotional, intellectual, and social development of children (Martin-Smith, 2005; Van de Water et al., 2015). Her book *Creative Drama in the Classroom and Beyond* is considered a classic in the field. In this book, she brings her personal practical knowledge and emphasizes practicality backed by theory. Her familiarity with the body of literature in the field makes this edition a valuable sourcebook for teachers and professionals. This resource is intended as a college textbook for students who are preparing to teach in the classroom or to specialize in child drama because it provides detailed steps for using creative drama in the classroom.

In terms of the length of the intervention, research studies examining the effects of creative drama have conducted interventions ranging from 9 to 18 weeks (Demircioglu, 2010; Freeman et al., 2003; Guli et al., 2013; Usakli, 2018). The original study was designed to have a 13-week creative drama intervention and participants engage in drama activities in small groups for 20-25 minutes per day four days per week. However, because of the sudden school closure following the impact of the COVID-19 pandemic, this study was discontinued in mid-March. Participants received the drama intervention for a total of nine weeks.

To avoid interrupting the students' daily routines, I discussed daily schedule with both teachers prior to the beginning of the intervention. The drama session occurred

during the regularly scheduled center time within each classroom. Center time usually starts around 9:30am for Ms. Jenny's class and 10:20am for Ms. Kathy's class. Thus, on each day, I arrived at Ms. Jenny's class between 9:40am-9:50am and worked with a small group of students for about 20-25 minutes. Then I transitioned to Ms. Kathy's class for another 20 to 25-minute session. The teachers arranged a space for me in the classroom to hold a creative drama center, and participants were called to join me as they rotated between their daily centers, such as the blocks center or puzzles center.

Considering the age, cultural, and language backgrounds of the participants in the study, the creative drama intervention included the repetition of units and activities. Creative drama creates an atmosphere of mutual trust in which every child's voice is accepted and respected. The first two weeks of the intervention focused on icebreaking activities, helping children discover creative drama and building a community where children are not afraid to participate (see Appendix D for weekly intervention activities). Participants experienced different rhythmic activities, movement activities, and pantomimes that were low risk. Pantomime were included in the first two weeks because it doesn't require a particular ability to manipulate language, as some verbal activities do for young DLLs who are still developing their language skills. The remaining weeks of the intervention included repeated units (e.g., puppet plays, role-playing, improvisation, storytelling) that focused on social and emotional skills. During creative drama activities, instructions were given step by step so that not too much information was provided to the participants at one time. Instructions and directions were also demonstrated through body language, and each activity was modeled for participants before asking them to do it (see

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Appendix E for a sample lesson plan). Below describes a creative drama lesson that was

offered:

Lesson 2: Introducing puppets as a means of communication; practicing improvisation

- Warming up and introducing puppets to students
    - Played the *Baby Shark* song video, encouraged students to sing together with me, and modeled for adding actions for each character (baby shark, mommy shark, daddy shark, etc.) as we sing
    - After singing, I quickly put on the shark puppet made in advance and introduced "baby shark" to the students
        - "Hello, I'm baby shark" … [tried to have a short conversation with each student, for example, asking about their name, age, favorite color or food*]
        - Then prompted students to each make a shark puppet. "I'm looking for my mommy shark, daddy shark, grandma shark, and grandpa shark. Could you help me find them?"
- Puppet making
    - Materials
        - A brown paper bag for each student
        - Glue
        - Scissors
        - Coloring supplies: markers/crayons/colored pencils
        - Pre-printed shark puppet template (printable downloaded from *the Tucson Puppet Lady*)
    - Handed out a pre-printed shark template to each student to have them color their shark first
        - Each student picked a shark character they would like to play and colored accordingly
        - Scaffolded English vocabulary in the process (e.g., colors, different parts of a shark)
    - Helped students cut out pieces of the shark and then let them glue all the pieces to the brown paper bag
    - Showed students how to slip their hands into the paper bag and move the flap up and down like a mouth
- Revising the *Baby Shark* song and improvising with different shark characters
    - Provided time for children to play with their puppets after finished making
    - Sang along the *Baby Shark* song with puppet movements as a group
    - Assuming the role of baby shark, I prompted and facilitated student to improvise scenarios for the shark family

Intervention Field Notes. During the intervention, I played the role of a participant observer with a dual purpose, as Spradley (1980) put it: (1) to engage in activities appropriate to the situation (e.g., creative drama activities), and (2) to observe the activities, people and physical aspects of the situation. Participant observation enables the researcher to observe the studied culture-sharing group and also become a participant in the cultural setting (Creswell, 1998). There is a wide range of debates regarding the degree of involvement for participant-observer (Spradley,1980; Wolcott, 1988). Regardless of the level of involvement, the basis is to constantly immerse oneself into both insider and outsider experience and record both objective observation and subjective feelings (Spradley, 1980).

As I visited the Head Start center four days a week and delivered the creative drama intervention to the participants, I gradually became a member of the group. One of the advantages of using creative drama is to build a safe community. I started to establish a trusted relationship with my participants because an observer who is known and trusted is given easy access to information (Ely et al. 1991). I closely observed the experiences of DLLs and their interactions with peers during creative drama activities. Each day after completion of my daily activities with the participants, I immediately wrote down anything I noticed during the intervention session. At the end of each week, I organized my daily notes into field notes and typed them up in a word document. I also added reflection on the process of inquiry to help with future directions. In my reflection, I recorded my "speculation, feelings, problems, ideas, impressions, and prejudices"

(Bogdan & Biklen, 1982, p. 86). Below is an excerpt taken from my intervention field notes for Week 1 (1/13-1/17):

The first week focused on icebreaking activities to (1) allow me and the students to get to know each other, (2) let students get used to joining me for the intervention, and (3) let students get familiar with elements of creative drama. The six participants have various levels of English proficiency. Nick, Ethan, and Elena are like native speakers. Maria didn't talk much, but her teacher said she is fluent in English. Sam and Lucas, on the other hand, have limited English proficiency. We were able to complete all the planned activities, but students showed different levels of engagement.

Maria participated in each icebreaking activity as was asked to, but she was very quiet and seemed really nervous. She always looked down, playing with her hands and rarely made eye contacts with me or her peers. She didn't initiate any conversations with others and only spoke a few words when she had to. Most of the time, she just smiled at me when I talked to her. Also, when she spoke, her voice was so low that it was hard to hear. Her body movements were controlled and restrained during several movement games. She paid close attention what her peers were doing.

Lucas was also very shy. He was slow to respond and most of the time, he would just smile at me but not respond, which I think may be due to his English proficiency. His teacher introduced him as having difficulty with English. When I first asked him about his name and age, he quickly looked down and let Ethan answered for him. When I asked him again, he quickly looked at me and Ethan, and then answered in a whispering voice…

Post-intervention Data Collection

Post-intervention data was collected a few weeks after the intervention. The original plan for post-intervention data collection included posttest for the SSIS teacher form, post-intervention classroom observations, and teacher interviews. However, due to the impact of COVID-19 pandemic, regular classroom observations and teacher interviews were not able to be conducted as planned. After receiving confirmation that the center was closed for the entire semester, an email with a link to the SSIS teacher form was sent to the teachers. Both teachers completed the posttest for the SSIS teacher form. The teachers were also contacted via email for a short interview to gather more post-intervention data. However, no response was received.

Interviews. "Qualitative interviewing is a way of finding out what others feel and think about their world" (Rubin & Rubin, 1995, p. 1). Interviews provide a way of collecting information on things that the researcher cannot directly observe (Patton, 1990). Seidman (1998) also insists that interviewing offers a powerful way to gain insight into educational issues through understanding the experience of the individuals. I planned to employ a semi-structured interview format with the two classroom teachers of the participating DLLs after the creative drama intervention. Considering the age and language proficiency of the participants, interviewing teachers who work closely with them could help me better understand their experience in the classroom. Compared to a structured interview, a more unstructured interview will reflect the establishment of a relationship with the respondent and the desire to understand rather than to explain (Fontana & Frey, 1994). My goal for interviewing teachers was to understand DLLs' interactions with peers and teachers in the classroom and how creative drama may change their experiences, so a semi-structured interview would be appropriate. Teachers were to be asked questions related to their opinions on the influences of the creative drama intervention and their observations on the participating DLLs regarding social behaviors (e.g., "How is xxx's relationship with peers?" "Do you notice any changes in xxx's behaviors when interacting with peers?"). Interviews were to be audio-recorded and transcribed for later transcription and analysis.

The security and confidentiality of the data were maintained throughout the study. The identities of each participant were coded using pseudonyms. The document identifying the pseudonyms was kept in a separate file on the computer. The SSIS teacher

forms were stored in a locked cabinet. The researcher's observation and field notes were saved on personal computer with a passcode. The video files of classroom observations were downloaded and stored on the researcher's personal computer with a passcode. The video files were immediately deleted from the flip cameras after being transferred to the computer. Neither the video files nor the transcriptions of video had any identifying personal information.

Data Analysis

Crowe et al. (2011) suggest that it is helpful to analyze data relating to the individual component cases first and then make comparisons across cases. During data analysis, data are normally divided into smaller units, then reintegrated into a conceptual whole (Mariano, 2001). I followed Creswell's (1998) suggestions for data analysis: (1) the researcher began by going through the collected data and sorting out the gathered information, (2) the researcher then refined and modified the units until tentative categories emerge, (3) the researcher continued to filter and revise categories across cases looking for certain themes to emerge. For the current study, there were two phases of data analysis: initial data analysis, which happened concurrently with data collection and intensive data analysis, which took place after data collection.

Initial Data Analysis

Given the emergent and dynamic nature of qualitative studies, data analysis is an ongoing process (Creswell, 2007). Typically, data collection and data analysis take place simultaneously from the beginning of data collection, and the study evolves as data collection and data analysis mutually inform each other (Merriam, 2009). The first phase

of data analysis happened concurrently with data collection. As I collected observational data from participants, I jotted down emerging insights, hunches, or hypotheses in addition to my intervention field notes. Immediately after each observation, I wrote analytic memos that served as both a data collection and an early step in the data analysis. Birks and Mills (2011) contend that a researcher should never discard a memo as every piece of data has the potential to become vitally important as patterns of thought and reflections emerge. I used these memos as the basis for categorizing and identifying themes at later stage. This initial data analysis phase helped me keep data collection focused and make data analysis less overwhelming later.

Intensive Data Analysis

After data collection, I entered the intensive data analysis phase, where I focused on interpreting and deriving understanding from the data that would answer my research questions.

Quantitative Data. Each participant received a pretest and a posttest total score from the SSIS teacher form. The raw scores were transformed into standard scores using the corresponding forms provided by the SSIS manual. The standard score is a derived score that indicates the position of an individual's raw score in relation to the distribution of raw scores in a normative group. For the SSIS, the normative group is comprised of a representative sample of people from the same age range (for combined norms) and sex (for sex-specific norms). In the current study, each participant's standards scores were derived from either female or male norm for the 3-5 age group. Sex-specific norms were

chosen because they adjust for differences in the level of social skills and problem

behaviors between males and females of this age range.

The two scales (Social Skills scale and Problem Behaviors scale) were analyzed

separately. Teacher ratings were entered into the computer, and data analysis were

conducted using SPSS software. Descriptive statistics were examined first to summarize

the features of the sample. In-depth data analysis was then conducted using a paired t-

test, and significance level, or alpha, is set to 0.05. The pre and post-test scores are

dependent on each other because they came from repeated measures of the same subjects.

Statistical assumptions for paired t-test were checked, and the effect size (Hedges's g)

was calculated.

Qualitative Data. Stake (1995) suggested that case studies use two main

strategies for data analysis: categorical aggregation and direct interpretation. Through the

use of coding and constant comparisons (Corbin & Strauss, 2008; Saldana, 2015), I

established patterns and looked for a correspondence between the categories. Coding is a

process of labeling and organizing qualitative data and is primarily an interpretive act

(Saldana, 2015). It is the researcher who perceives and interprets what is happening in the

data in order to answer the research questions (Saldana, 2015). Constant comparison

method involves comparing incidents in the data for similarities and differences. As

pointed out by Corbin & Strauss (2008), this type of comparison is essential to qualitative

data analysis because it allows the researcher to differentiate one category from another.

Different from quantitative-oriented studies in which analysis occurs after data collection,

qualitative data analysis coincides with data collection and continues until data saturation

is reached (Merriam, 1998). In the current study, I began with open coding by reviewing intervention field notes and observation notes. During the initial coding process, I engaged in reading and re-reading each individual participant's data underlining phrases and sentences that were relevant to the research question. Following an initial comprehensive review of the qualitative data (intervention field notes and observation notes), I looked for patterns in the information and across participants. I labeled each discrete idea or incident and identify categories of information shared by multiple sources. Similar codes were grouped together to generate overarching themes. Emerging themes were compared with previously established themes and information to determine whether categories could be collapsed, expanded, or modified. Below is an example of my initial coding of qualitative data using different colored texts to label relevant information:

Maria participated in each icebreaking activity as was asked to, but she was very quiet and seemed really nervous. She always looked down, playing with her hands and rarely made eye contacts with me or her peers. She didn't initiate any conversations with others and only spoke a few words when she had to. Most of the time, she just smiled at me when I talked to her. Also, when she spoke, her voice was so low that it was hard to hear. Her body movements were controlled and restrained during several movement games. She paid close attention what her peers were doing.

Lucas was very shy. He was slow to respond and most of the time, he would just smile at me but not respond …When I first asked him about his name and age, he quickly looked down and let Ethan answered for him. When I asked him again, he quickly looked at me and Ethan, and then answered in a whispering voice.

Triangulation occurred when results from multiple sources of data were converged. Results from the separate quantitative and qualitative strands were reviewed and compared to see what commonalities surface among the experience of DLLs' social interactions after participating in creative drama. Teddlie and Tashakkori (2009) describe

this process as drawing inferences from the separate quantitative and qualitative results and then meta-inferences through the interpretation of the merged results. Meta-inferences can lead to three possible outcomes: (1) identification of complementary (confirmation of both sets of results), (2) concordance (findings expand insights of the phenomenon), or (3) discordance (findings conflict or contradict each other) (Fetters, Curry, & Creswell, 2013).

Ensuring Quality

Four tests are commonly used to establish the quality of research in social science: construct validity, internal validity, external validity, and reliability. Some researchers framed these tests in qualitative research design as confirmability, credibility, transferability, dependability (Lincoln and Guba, 1985; Robson, 1993). Yin (2014) points out that although these tests are typically associated with quantitative research, they are relevant to case studies. I will discuss each test in detail below.

Construct validity. Construct validity establishes appropriate operational measures for the concepts being studied (Yin, 2014). Confirmability corresponds to construct validity, which assesses whether the interpretation of data is drawn in a logical and unprejudiced manner (Riege, 2003). Yin (2014) notes that this test is especially challenging in case study research because case study generally is perceived to be subjective. The following strategies was addressed to enhance construct validity:

Multiple sources of evidence. Yin (2014) encourages the use of multiple sources of evidence to converge lines of inquiry. According to Stake (1995), triangulation is the use of research protocols with the intention of searching for accurate and alternative

explanations in the descriptions and interpretations of the case. During data collection, I had rating scales on DLLs' social and emotional skills completed by the teachers, classroom observations of DLLs and intervention field notes completed by the researcher. Multiple types of data were collected from different sources in order to get a "holistic understanding" of the case and confirm and crosscheck data.

Chain of evidence. Yin (2014) suggests that the description of the study creates a chain of evidence explicitly linking data from the collection, to analysis, and then findings, which enables other researchers to retrace the steps and follow the logic that could result in the findings. Therefore, I provided a detailed description of each stage of my study from data collection, to analysis, to how the findings are concluded. I also used analytic memos because they are a great way for researchers to record the research process (Rogers, 2018).

Member Checking. Member checking ensures the correctness of the data and interpretation. Although teacher interviews were not able to be conducted, I planned to have the teachers review and confirm the interview transcripts, interpretations, and conclusions to ensure that the information they provided has not been misunderstood or misinterpreted.

Peer debriefing. Peer debriefing is another technique to ensure the trustworthiness of the study (Ely et al., 1991). During data collection and data analysis, I received support and help from professors and other doctoral students in the program. Questions and suggestions from different perspectives helped strengthen the study.

Repeated observations. The researcher was in the classroom four days a week for nine weeks. Observations occurred both during the creative drama activities and when creative drama session was not in place, ensuring that the findings captured what was really there.

Internal validity. According to Yin (2014), internal validity only exists for explanatory studies and not for descriptive or exploratory studies as it refers to the establishment of a causal relationship. The proposed study is exploratory in nature and not examining casual relationships, so internal validity is not a concern to this case study.

External validity. In quantitative studies, external validity often refers to generalizability. However, it is a challenge for qualitative studies because what is studied would not constitute a suitable sample for generalizability. Lincoln and Guba (1985) refer to this as transferability in qualitative studies, which is achieved when findings have value outside of the studied context in their ability to be transferred to other locations with similar settings. The following strategies were used to address external validity:

Rich and thick description. The study included rich contextual information, providing a thorough description of the setting and participants so that the context of the study was well established. Shenton (2004) recommends that in addition to identifying the bounded case, information describing the data collection methods, the intervention, the timeframe for data collection should be included. I provided detailed information that describes the data collection and the creative drama intervention.

Selection of typical case. I chose a representative case that reflects the average person, situation, or instance of the phenomenon of interest, as some researchers suggest

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(Merriam & Tisdell, 2016; Yin, 2009). A representative case may enable the findings to be generalized to theory or to test a theory by replicating the findings (Yin, 2009).

Reliability. Reliability refers to the demonstration that the operations and procedures of the study can be repeated by other researchers which then yield similar findings (Yin, 2014). Lincoln and Guba (1985) frame this expectation in the qualitative study as dependability, which shows whether the research design consistently yields findings that make sense given the living context studied. Yin (2014) points out that the goal of reliability is to minimize the errors and biases in a study. The following strategies were used to increase reliability:

Selection of typical case. I chose a representative case that reflects the average person, situation, or instance of the phenomenon of interest, as some researchers suggest (Merriam & Tisdell, 2016; Yin, 2009).

Rich and thick description. One prerequisite for other researchers to repeat an earlier case study is the need to document the procedures followed in the previous case (Yin, 2014). Yin (2014) suggests that the general way of enhancing reliability is to make as many steps as operational as possible. Therefore, I provided as much detailed information as possible on each step of the study.

Summary

The current study employed a case study design with six participants who are DLLs enrolled in a Head Start center in Upstate South Carolina. Throughout the study, participants engaged in a creative drama intervention delivered by the researcher for a total of nine weeks. Data collected included teacher ratings for the SSIS Rating Scale, the

researcher's intervention field notes and regular classroom observations. Triangulation

was achieved through the use of mixed data collection techniques and different data

sources. Creswell and Plano Clark (2018) address that triangulation of data can reduce

inherent bias in studies using a single source or monomethodology. The final integration

phase of the study, a comparison of final results from quantitative and qualitative

analysis, also increased the validity of the study.

CHAPTER FOUR

RESULTS

Introduction

The purpose of this case study was to explore the influences of participation in

creative drama intervention on the social and emotional development of Head Start Dual

Language Learners' (DLLs). The research question that guided the study is: How do

indicators of children's social and emotional development shift after participating in an

intervention focused on using creative drama activities? This chapter presents the

findings discovered through teacher ratings of participants' social and emotional skills,

field notes, and classroom observations. Starting with an overview of the research setting,

each participant's characteristics are then discussed. Next, the discussion transitions into

a presentation of the themes developed from the gathered data.

Setting

The study occurred in two 4-year-old classrooms at North Star Head Start center,

which is a childcare facility that provides day care services for eligible families. The

center has the largest number of Head Start Pre-K classrooms in Upstate South Carolina

and serves a predominately African American, low-income population. The center has

eight total classrooms —four 3-year-old classrooms and four 4-year-old classrooms. Each

classroom is staffed with one teacher and one teacher's assistant. The center operates

Monday through Friday, from 7:30 a.m. until 2:30 p.m. The two teachers in the study are

both African American and hold Associate Degrees. Ms. Kathy is between the ages of 25

to 34, and she has been teaching for three years. She is the classroom teacher for Maria,

Elena, Ethan, and Lucas. Ms. Jenny is between 45-54 years old and is in her 24th year of teaching. She is the classroom teacher for Sam and Nick.

Participant Profiles

After coordinating with the center director and collecting permission from students' parents, a total of six children from two different 4-year-old classrooms participated in the drama intervention. Below depictions of each participant profile are provided based on observations and teacher reports.

Participant #1: Maria

Maria is a five-year-old girl whose first language is Spanish. She speaks mostly Spanish at home, but is also proficient in English because her parents fluctuate between the two languages. Her teacher describes her as having speech problems unrelated to being a dual language learner. She is unable to pronounce certain sounds correctly and clearly, but she is currently working with a speech therapist on a weekly basis to improve her English speech. Maria is shy and usually talks in a low voice, but she listens and follows directions well. She is independent and often tries to complete tasks on her own. She only seeks help from adults if she has difficulty completing a task successfully by herself. During free choice center time, she usually plays or reads by herself. Despite her preference of playing alone, Maria is also able to work well in a group. She is proficient at taking turns, sharing, and listening to others. Occasionally, she offers help to her peers when they seem to struggle with something.

Prior to the intervention, Maria scored a total of 91 on the Teacher Form of the Social Skills scale, which represents a standard score of 93 and a percentile rank of 33.

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Thus, according to Maria's teacher, her social skills are below average compared to females her age. For the Social Skill scale, above average scores and high percentile rank are desirable. At the subscale level, Maria's raw scores for Communication, Cooperation, Assertion, Responsibility, Empathy, and Self-Control fall in the Average behavior levels, indicating that her use of skills in these areas is average for a female in her age group. Maria's difficulty in social skills lies in the area of Engagement, as evidenced by the Below Average behavior level in this subscale. In addition, on the Problem Behaviors scale, Maria's raw score of 1 translates to a standard score of 86, which falls at the 3rd percentile. Therefore, Maria's Problem Behaviors score is higher than 3% of the females in her age group, meaning that she exhibited more problem behaviors than 3% of the population when compared to her norm group. In contrast to the Social Skills scale, above average scores and high percentile rank are not desirable for the Problem Behaviors scale because higher scores indicate more persistent problem behaviors. All of Maria's subscale ratings for Problem Behaviors are in the Average behavior level range. There is no Below Average level for Problem Behaviors on the Teacher Form for females at age 3-5.

At the beginning of the intervention, Maria seemed to be extra nervous about participating. During our first week of icebreakers, she was quiet and only talked when necessary. In addition, she always looked down while talking instead of making eye contact. When I asked her a question, she would either respond by simply smiling or by whispering a few words. There was not much proactive interaction between her and other children in the group, but she listened well to others and completed activities well. What

piqued her interest in the drama intervention was the puppet making activity during the second week. Maria was excited and laughed hard when we did role play with the shark puppet. She waited for her turn patiently and actively reacted to her peers' plays. When it was her turn to be the shark, she engaged with children in the group one by one, pretending to bite them or chase them. As the intervention progressed, Maria opened up and displayed more self-confidence as she spoke with others and participated in activities. She no longer used a whispering voice and started looking at other people in the eyes while talking. She became the most enthusiastic about the intervention among all participants, eager to share what she did that day with her teachers and children who weren't part of our small group. She also regularly asked what we would be doing the next day during this part of the intervention. Sometimes, she also took the initiative to work with her peers. When someone was upset in the middle of an activity, she would try to comfort him/her by exchanging materials or roles with that child.

Maria scored a total of 93 on the Social Skills scale after the intervention, showing a 2-point increase compared to her pre-intervention score. This raw score of 93 on the Teacher Form represents a standard score of 94, which falls at the 36th percentile. Using the 95% confidence interval, Maria's true standard score is likely to fall within a range from 88 to 100. The upper limit of the confidence interval equals the population mean score of 100. Thus, according to Maria's teacher, her social skills at the end of the study were slightly below average or average compared to females her age. At the subscale level, Engagement is still the only area that falls in the Below Average behavior level. However, Maria's raw score for Engagement is 12, which is the upper limit of the

Below Average level range (0-12). On the Problem Behavior scale, Maria scored a total of 3, which corresponds to a standard score of 88 and a percentile rank of 13. Although there was a 2-point increase on Maria's Problem Behavior scale, her total score and all of her subscale ratings are still in the Average behavior level range.

Participant #2: Elena

Elena is four years old and uses both Spanish and English at home. Her father usually talks to her in Spanish, but her mother has been using English with her. According to her teacher, she can speak both languages equally well, but English has become her dominant language since she uses it more frequently now. Elena is outgoing. She is full of energy and has a big personality. It usually takes her some time to get started and focus on a task because she is curious about things happening around her and what other people are doing. She has a sense of humor and enjoys telling jokes. When her peers react well to her jokes, she becomes more talkative and sometimes starts potty talk. Her relationship with her father is very close. She mentions him a lot, and he is often in her drawings and stories.

Elena scored a total of 74 on the Social Skills scale prior to her participation in the drama intervention. This raw score of 74 on the Teacher Form represents a standard score of 80, which falls at the 12th percentile. Applying the 95% confidence interval, Elena's true standard score is likely to fall within a range from 74 to 86. The upper limit of the confidence interval falls well below the population mean score of 100. Therefore, based on Elena's teacher ratings, her social skills are below average compared to females her age. At the subscale level, Elena's raw scores for Cooperation, Responsibility, and Self-

Control fall in the Average behavior level, indicating that her use of skills in these areas is average for a female in her age group. Her social skills difficulties are in the areas of Communication, Assertion, Empathy, and Engagement, as evidenced by the Below Average behavior levels in each of these subscales. On the Problem Behaviors scale, Elena had a raw score of 7, which corresponds to a standard score of 94. Her score falls at the 34th percentile, meaning that Elena exhibited more problem behaviors than 34% of the females in her age group. All of her subscale ratings for Problem Behaviors are in the Average behavior level range.

On the first day of the drama intervention, Elena was extremely shy when she was called over by her teacher to join me in the intervention group. She was afraid to talk when I asked her name and age. However, she quickly adapted to the situation and became active as we started the icebreaking activities that involved body movements. During our intervention time, she was always energetic and talkative. Every time I walked into the classroom, she would greet me with excitement and compliment something I wore that day (e.g., my sweater, my glasses, my shoes, etc.). She interacted with other children in the group a lot. Starting a conservation or joining a conversation was easy for her, so she often ended up being the person who led the conversation. She contributed many ideas during our group activities. For example, in week 6, I had them draw and create a story together. She came up with the idea of drawing a house with many windows, each window representing a person in her family. Everyone else followed her idea. However, Elena also tended to get distracted easily and forget about

her own responsibilities. Although it took time for her to follow directions, she was good at acting out a character and expressing ideas or feelings through body language.

Elena's total scores on the Social Skills scale remained the same after the intervention—a raw score of 74, representing a standard score of 80 and a percentile rank of 12. Although the total scores are the same, there are slight differences at the subscale levels. Specifically, Elena's raw scores for Cooperation dropped one point, moving from the Average behavior level to the Below Average level. In the areas of Assertion and Empathy, Elena's raw scores each increased one point, moving her from the Below Average behavior level to the Average level. For Problem Behaviors, Elena showed a 2-point increase, with a total score of 9. This represents a standard score of 96, which falls at the 43rd percentile. Although an increase in Problem Behavior score is not desirable, all of her subscale ratings for Problem Behaviors are still in the Average behavior level range.

Participant #3: Ethan

Ethan is a four-year-old boy who speaks Spanish as his first language. He mostly speaks Spanish at home, but he is also fluent in English. Ethan is sensitive. He gets frustrated easily and cries easily, but he is also very social and outgoing. He likes to make friends and play with other boys. During free choice time or outdoor play, he always plays with a group of boys. Ethan enjoys having people's attention and being in the center of the activity. He often gives orders to his peers and has difficulty waiting for his turn. He has trouble attending for long periods of time. He gets distracted easily during worktime and wants to be a part of whatever other children are doing in nearby centers.

Ethan scored a total of 73 on the Social Skills scale prior to the intervention. This raw score of 73 on the Teacher Form represents a standard score of 89, which falls at the 26th percentile. Using the 95% confidence interval, Ethan's true standard score is likely to fall within a range from 84 to 94. The upper limit of the confidence interval falls below the population mean score of 100. Thus, according to Ethan's teacher, his social skills are below average compared to males his age. At the subscale level, Ethan's raw scores for Communication, Cooperation, Assertion, Responsibility, Empathy, and Engagement fall in the Average behavior level, indicating that his use of these skills is average for a male in his age group. Ethan's social skills difficulty is in the area of Self-Control, as evidenced by the Below Average behavior level in this subscale. On the Problem Behavior scale, his raw score of 11 corresponds to a standard score of 95. His score falls at the 42nd percentile, meaning that he exhibited more problem behaviors than 42% of the males in his age group. All of his subscale ratings for Problem Behaviors are in the Average behavior level range.

Ethan showed enthusiasm and interest in working with me since the first day of the intervention. He was very talkative early on. When other children in the group were too shy to talk on the first day, he was eager to introduce himself to me and share things about himself. He even helped other children to introduce themselves. During our intervention, he always greeted me with excitement and seemed to feel privileged to work with me in the small group. He liked to be the first one doing every activity. For instance, he preferred to be the first one to make the puppet, the first one to share his story, and the first one to show his mask. He was also competitive and would inform other children of

his progress, letting them know that he was ahead of them. Additionally, he had a desire to teach his peers, especially Lucas, who was another participant of the study. Whenever I gave instructions for an activity to the group, Ethan would immediately repeat my instructions to his peers. If I made a comment to one of the children in the group, Ethan would also follow up with that child. On the other hand, he sought help from me the most and got frustrated easily. He was the only child who cried during the intervention, mainly during the first few weeks due to frustration over sharing or returning materials. In the last few weeks, he got used to sharing with others. Although still unwilling sometimes, he could do it without crying.

Ethan's Social Skills scale increased 9 points after completing the intervention. The post-intervention raw score of 82 on the Teacher Form represents a standard score of 95, which falls at the 38th percentile. Applying the 95% confidence interval, Ethan's true standard score is likely to fall within a range from 90 to 100. The upper limit of the confidence interval equals the population mean score of 100. Therefore, based on his teacher's ratings, his social skills are slightly below average or on the average level compared to males his age. At the subscale level, Ethan's raw score for Self-Control has increased three points, moving from the Below Average behavior level to the Average behavior level, which makes his use of skills in all of the subscales on the Social Skills average for a male in his age group. However, Ethan has exhibited more problem behaviors. As reported by his teacher, he showed a 4-point increase on the Problem Behavior scale. His post-intervention score of 15 corresponds to a standard score of 100 and a percentile rank of 56. Although an increase in Problem Behavior score indicates

more exhibited problem behaviors, all of Ethan's subscale ratings for Problem Behaviors still remain in the Average behavior level range.

Participant #4: Lucas

Lucas is five years old, and Spanish is his first language. His parents know little English, so Spanish is the only language spoken at home. He has limited English proficiency, and he is currently working on his English with a speech therapist on a weekly basis. He is shy and doesn't talk much, which may be due to his lack of English proficiency. While most children are eager to share things with the teachers or answer questions, he usually sits quietly and doesn't interact with others. He always has a smile on his face and only talks when the teachers call his name. He enjoys playing by himself and doesn't seem to have a close friend in the class. During free choice time or outdoor play, he usually plays by himself in an empty area.

Lucas scored a total of 50 on the Social Skills scale prior to the intervention. This raw score of 50 on the Teacher Form represents a standard score of 75, which falls at the 6th percentile. Using the 95% confidence interval, Lucas's true standard score is likely to fall within a range from 70 to 80. The upper limit of the confidence interval falls well below the population mean score of 100. Therefore, Lucas's teacher identifies Lucas's social skills as below average compared to males his age. At the subscale level, Lucas's raw scores for Responsibility and Empathy fall in the Average behavior level, indicating that his use of skills in these two areas is average for a male in his age group. In contrast, Lucas's social skills difficulties are in the areas of Communication, Cooperation, Assertion, Engagement, and Self-Control, as evidenced by the Below Average behavior

levels in these subscales. On the Problem Behavior scale, he scored a total of 18, which corresponds to a standard score of 103 and lies at the 63rd percentile. Lucas exhibited more problem behaviors than 63% of the males in his age group, but all of his subscale ratings for Problem Behaviors are in the Average behavior level range.

Since the beginning of the intervention, Lucas was very quiet. He smiled and laughed a lot, but he rarely used spoken words with me or his peers, especially during our first week, when he only said his name. He expressed himself mostly through nonverbal communication. For example, when I asked him about his age, he showed me five fingers; similarly, after he finished coloring, he handed his puppet to me without saying anything and nodded when I asked him if he wanted me to cut it for him. Occasionally, he would respond to me in a whispering voice after I repeated myself a few times. Although he often sat or stood quietly with his peers, Lucas was patient and cooperative with most of the drama activities. He especially enjoyed activities that involved making, for instance, puppet making and mask making. During those activities, he was very focused and paid close attention to details. He imitated a lot of the behaviors of other children in the group, following what they were doing or what they were saying. After a few weeks of the intervention, he started to develop a habit of repeating a word that his peers or I said. Lucas surprised me when he approached me and offered help as I was packing up materials during Week 6. In the last few weeks, he became slightly more active and responsive.

On the post-intervention teacher report, Lucas scored a total of 63 on the Social Skills scale, showing an increase of 13 points compared to the pre-intervention score.

This raw score represents a standard score of 83 and falls at the 15th percentile. Applying the 95% confidence interval, Lucas's true standard score is likely to fall within a range from 78 to 88. Thus, according to Lucas's teacher, his social skills are still below average as compared to males his age. At the subscale level, there is an increase of scores in every subscale except for Communication, which remains the same as pre-intervention. Moreover, it's worth noting that Lucas's raw scores for Cooperation and Self-Control have moved from the Below Average behavior levels to the Average behavior levels. Lucas has also exhibited less problem behaviors. As reported by his teacher, he showed a 4-point decrease on the Problem Behavior scale. His post-intervention score of 14 translates to a standard score of 99 and a percentile rank of 53. A decrease in Problem Behavior score and a lower percentile rank are desirable as they indicate less exhibited problem behaviors. All of Lucus's subscale ratings for Problem Behaviors still remain in the Average behavior level range.

Participant #5: Sam

Sam is a four-year-old Italian boy. He moved to the United States with his family one year ago. He has been studying English, so he can now communicate using English, but not fluently. Sam doesn't talk much in class and is very calm. During free choice time, he usually plays quietly by himself and does not interact much with the other children next to him. He demonstrates a high level of focus during both worktime and playtime. He listens and follows directions well and is often well-behaved. He has no problem sharing or waiting for his turn when asked by his peers or teacher.

Prior to the intervention, Sam scored a total of 84 on the social skills scale. This raw score of 84 on the Teacher Form represents a standard score of 96, which falls at the 41st percentile. Using the 95% confidence interval, Sam's true standard score is likely to fall within a range from 91 to 101. The upper limit of the confidence interval falls on the population mean score of 100. Thus, according to Sam's teacher, his social skills are slightly below or on the average as compared to males his age. At the subscale level, Sam's raw scores for all seven subscales fall in the Average behavior level, indicating that his use of these skills is average for males his age. On the Problem Behavior scale, Sam scored a total of 29, which corresponds to a standard score of 116 and lies at the 81st percentile, making his problem behaviors above average compared to males in his age group. On the subscale level, a zero point in the area of Bullying is the only Average behavior level. His subscale ratings for Externalizing, Hyperactivity/Inattention, and Internalizing are all in the Above Average behavior level range, indicating that he exhibited more externalizing behaviors, hyperactivity/inattention behaviors, and internalizing behaviors than the average of his norm group.

Sam was very reserved and calm throughout the intervention. He listened carefully when others spoke and completed activities whenever asked. He seemed to pay close attention to everything he did and tried his best to complete tasks. He constantly observed his peers' reactions to activities, but preferred working by himself. He did not frequently interact with other children in the group. He never bothered others and was also not easily distracted by them. Sam occasionally needed assistance in understanding an activity or expressing himself verbally because of his lack of English proficiency. For

instance, when we played "Simon says" with emotion words in Week 3, he at first looked around and followed other children's moves. When it was his turn to be Simon, he asked me to help him issue instructions to his peers. During the entire activity though, he was very engaged, and he enjoyed himself. In the last few weeks of the intervention, although still not talking much, Sam became more cheerful and lively. He would put on a big smile and wave at me happily as soon as he saw me walking into the classroom. Also, he interacted more frequently with other children in the group, and he would laugh with them during an activity.

After the intervention, Sam demonstrated an increase of 7 points on the Social Skills scale. His raw score of 91 on the Teacher Form represents a standard score of 101, which falls at the 52nd percentile. Therefore, based on Sam's teacher ratings, his use of social skills is on the average as compared to males his age. At the subscale level, Sam's raw scores for all seven subscales fall in the Average behavior level, indicating that his use of skills in these areas is average for males his age. It is worth noticing that there is a significant increase in the area of Communication (from 11 to 16) and Engagement (from 10 to 16). Sam's raw score on the Problem Behavior scale dropped 22 points compared to his pre-intervention score. The total score of 7 corresponds to a standard score of 90 and a percentile rank of 26. The decrease in Problem Behavior score is desirable, indicating that he exhibited less problem behaviors. His subscale ratings for Externalizing, Hyperactivity/Inattention, and Internalizing have all moved from the Above Average behavior level to the Average behavior level range.

Participant #6: Nick

Nick is five years old, and, although Spanish is his first language, he now mostly speaks English at home with his parents and only uses Spanish with his grandmother, who doesn't speak English. He has reached native-like fluency in English and is very talkative. Nick is outgoing and moves around a lot. He likes to mention his grandmother during play; however, he seems to be afraid of her because he often says she is scary during pretend play. Nick is energetic, but he constantly has conflicts or fights with other boys in the class. Occasionally, he gets aggressive toward other people or objects (e.g., throwing things on the floor). During free choice time, he usually plays by himself in the block area. He has difficulty sharing and taking turns. Also, he does not like when his peers join him in an activity.

Nick scored a total of 71 on the Social Skills scale before the intervention. This raw score of 71 on the Teacher Form represents a standard score of 88, which falls at the 23rd percentile. Applying the 95% confidence interval, Nick's true standard score is likely to fall within a range from 83 to 93. The upper limit of the confidence interval falls below the population mean score of 100. Therefore, based on Nick's teacher ratings, his social skills are below average as compared to males his age. At the subscale level, in contrast to his Average behavior scores in the areas of Assertion, Empathy, Engagement, and Self-Control, Nick falls short in the areas of Communication, Cooperation, and Responsibility. His scores in these areas lie in the Below Average behavior level range. On the Problem Behavior scale, Nick scored a total of 24, which corresponds to a standard score of 110 and a percentile rank of 73, making his problem behaviors above

average compared to males in his age group. On the subscale level, his ratings for the areas of Externalizing and Bullying are in the Above Average behavior range, indicating that he exhibited more externalizing behaviors and bullying behaviors than the average when compared to males in his age group. His ratings for the areas of Hyperactivity/Inattention and Internalizing fall in the Average behavior range. However, Nick's score for Hyperactivity/Inattention lies on the upper limit of the Average behavior level range.

Nick was very active and talkative since the first day of the drama intervention. As soon as he saw me, he greeted me with excitement and started asking questions and telling his stories despite not knowing me. His teacher had to tell him to calm down and listen to me a few times during our first week because he was too excited and started moving around and telling jokes during activities. Throughout the intervention, Nick had a hard time paying attention and lost focus easily. He would suddenly start talking about other things in the middle of an activity or teasing another boy when they passed by him, so I continuously reminded him what we were doing. Although making conversation was easy for him, he was not cooperative when working with others. He often dominated the conversations and didn't show interest in what others wanted to say or do. He could also sometimes be rude and disrespectful, especially when it came to sharing materials with peers or waiting for his turn. He would sometimes grab things from other children in the group and not allow them to play.

On the post-intervention Social Skills scale, Nick scored a total of 78, which shows a 7-point increase compared to his pre-intervention score. This raw score of 78 on

the Teacher Form represents a standard score of 92, which falls at the 32nd percentile. Using the 95% confidence interval, Nick's true standard score is likely to fall within a range from 87 to 97. The upper-limit of the confidence interval falls slightly below the population mean score of 100. Thus, according to Nick's teacher, his social skills are still below average as compared to males his age. At the subscale level, his raw score for Communication has moved from the Below Average behavior level to the Average behavior level, indicating an improvement in the use of this skill. As reported by his teacher, Nick showed a 1-point decrease on the Problem Behavior scale compared to his pre-intervention score. The total score of 23 represents a standard score of 109, which falls at the 72nd percentile. All of his subscale ratings for Problem Behaviors still remain in the same behavior levels as pre-intervention. However, his score specifically for Bullying has dropped 2 points and now lies on the lower limit of the Above Average behavior level range (5-15).

In summary, the six dual language learners in this study had various English proficiency. Maria, Elena, Ethan, and Nick have native-like or near native English proficiency. Conversely, Lucas and Sam were still developing their English language skills and sometimes needed help with understanding and using the language. Through analyzing individual student data, the students were found to have demonstrated different levels of mastery of social and emotional skills. Results from the teacher reports of the SSIS revealed that, although at the subscale levels some participants showed Average level use of certain social skills, the level of social skills in general for all participants were below average as compared to their sex-specific norm for the 3-5 age group. All

participants showed improvements in their SSIS total scores after the intervention, except for Elena whose score remained the same. Increases in scores ranged from 2 points to 13 points. The next section provides findings from comparing individual student data and delves into themes that emerged from data analysis across participants.

Analysis of SSIS Scores

Paired sample *t*-tests were used with the Social Skills scale and the Problem Behaviors scale respectively to compare the group's mean scores (N = 6) before and after the drama intervention to evaluate its impact on DLLs' social and emotional skills. Descriptive statistics for the Social Skills scale are presented in Table 4.1. Results of the Social Skills scale indicate that there was a significant difference from pretest to posttest, $t(5) = 3.29, p = .022$. On average, participants scored 6.33 points higher on the posttest (95% CI: 1.38, 11.29) on the Social Skills Scale.

Table 4.1

Descriptive Statistics—Social Skills Scale

Variable	*Mean*	*SD*	*Minimum*	*Maximum*
Pretest score	73.83	13.96	50	91
Posttest score	80.17	11.16	63	93
Difference score (post-pre)	6.33	4.72	0	13

Descriptive statistics for the Problem Behaviors scale are presented in Table 4.2. Results of the Problem Behaviors scale indicate that there was no significant difference from pretest to posttest, $t(5) = -.80, p = .46$, 95% CI [-13.29, 6.95].

Table 4.2

Descriptive Statistics—Problem Behaviors Scale

Variable	*Mean*	*SD*	*Minimum*	*Maximum*
Pretest score	15.00	10.60	1	29
Posttest score	11.83	7.06	3	23
Difference score (post-pre)	-3.17	9.64	-22	4

Identifying Themes

The video files for observations were transcribed and cross-referenced with the written observation notes. Then the researcher engaged in reading and re-reading of all qualitative data which include observational video transcription, observation notes, and field notes to become familiar with what the data entails. Creswell and Plano Clark (2018) suggest that analysis of qualitative data generally includes a process of coding, labeling, and identifying themes and categories relevant to the research questions. Each of the data sources was analyzed and coded through a thematic analysis approach (Braun & Clark, 2006). Keeping the research question as the center of analysis, an open coding procedure was utilized for the identification of emergent categories. Crowe et al. (2011) suggest that in a case study, it is helpful to analyze data relating to the individual component first and then make comparisons across units. Therefore, during initial coding process, the researcher read through each individual participant's data underlining phrases and sentences that were relevant to the research question. Several categories began to emerge during initial reading. Then as a second layer of analysis, the constant comparative method was used to find patterns and themes across participants (Glaser & Strauss, 1967). Similar codes were grouped together to generate overarching themes (see

Table 4.3). The process of examining field notes and analyzing observation sessions resulted in the emergence of three themes to answer the research question regarding the influences of creative drama on participants' social and emotional development: (1) increased confidence in social interaction, (2) displayed social interaction, and (3) emotion management. Each theme is discussed in detail below.

Table 4.3

Themes Identified in Qualitative Data

Themes	Codes	Examples
1. Increased confidence in social interaction	Eye contacts; tone of voice; speaking up	Making eye contact while talking; speaking clearly
2. Displayed social interaction		
a. Initiation of social interactions	Initiate conversations; offer help; greetings	Starting a conversation during play; offer to help
b. Cooperation	Taking turns; sharing	Managing turn taking on their own; sharing materials
c. Forming social groups	Friendship; intervention group	Developing closer friendship; "you are not in our group"
3. Emotion management	Dealing with unpleasant or unsatisfactory situations	Less crying and whining; expressing feelings or needs with words

Increased confidence in social interaction

Throughout the period of the intervention, Maria, Lucas, and Sam demonstrated a particularly steady increase in their confidence in interactions with others and participation in classroom activities. Pre-intervention observations showed that they often preferred to play alone and remained quiet while in the classroom. At the beginning of the intervention, shyness was observed in all of these students, and they engaged in activities with some hesitation. They were quiet and displayed behaviors that indicated a level of discomfort, for instance, avoiding eye contact and fear of talking. As indicated in field notes from week one:

> Maria participated in each icebreaking activity as was asked to, but she was very quiet and seemed really nervous. She always looked down, playing with her hands and rarely made eye contacts with me or her peers. She didn't initiate any conversations with others and only spoke a few words when she had to. Also, her voice was so low that it was hard to hear… Her body movements were controlled and restrained during several movement games (field notes, January 17, 2020);
>
> Lucas was very shy. He was slow to respond and most of the time, he would just smile at me but not respond…When I first asked him about his name and age, he quickly looked down and let Ethan answered for him. When I asked him again, he quickly looked at me and Ethan, and then answered in a whispering voice (field notes, January 17, 2020);
>
> Sam seemed a little lost when the teacher asked him to join me. He was very quiet, staring at the floor a lot, and he barely talked to anyone…He participated in

each activity as was asked to, but with some hesitation and seemed reserved (field notes, January 17, 2020)

In addition, a few items on the SSIS teacher report also reflected their lack of confidence in social interactions. For example, Ms. Jenny marked Sam as *Always* gets embarrassed easily, *Seldom* makes eye contact when talking, *Often* acts lonely, and *Often* withdraws from others. Similarly, Ms. Kathy marked Lucas as *Often* gets embarrassed easily, *Often* withdraws from others, *Seldom* uses odd physical gestures in interactions, and *Seldom* makes eye contact when talking.

As the intervention progressed, Maria, Lucas, and Sam began to develop a sense of confidence in themselves. They became more open, speaking and acting with confidence and ease. They were more active and responsive in interactions and learned to speak up for themselves and express themselves more. They also showed similar confidence in interactions during regular classroom activities as evidenced by the researcher's observations. Below are some examples taken from the field notes and observation notes:

I asked them if they know what teamwork means. Maria looked me in the eye and answered confidently, "working together." (field notes, February 7, 2020);

Lucas and Ethan sat next to each other…When I asked them what they would like to draw, Lucas responded to me directly instead of following Ethan or having Ethan answered for him as before (field notes, February 21, 2020);

Sam listened to the story carefully. He was very focused and seemed really enjoyed the book. When I stopped to ask questions, he quickly raised his hand and

shared his answers with the group. Although his answers were short, he spoke

clearly and calmly (field notes, February 14, 2020);

The teachers are giving out the green eggs and ham to each child…Lucas gives a

thumbs up and says, "it's good" … Lucas looks at the teacher and answers with a

clear and steady voice, "it tastes good." Then he smiles at the teacher

(observations, March 5, 2020).

Displayed social interactions

Another theme emerging from the data is displayed social interactions. It includes

three subthemes that described participants' changes in different aspects of their

communication and social interactions. The three subthemes are listed below, following

with sections that explain each theme:

- Initiation of social interactions

- Cooperation

- Forming social groups

Initiation of social interactions. Participants showed a gradually increase in

initiation of interactions with peers or teachers during the period of the intervention.

Elena, Ethan, and Nick were consistently active and talkative, so this change was mainly

seen on Maria, Lucas, and Sam. At the beginning of the intervention, their participation

in social interactions was mostly passive. They rarely initiated an interaction and they

responded to or joined others only when they were asked to. However, as the intervention

progressed, more active interactions were observed. For example, they would offer to

help others during an activity or initiate conversations with others. Below are some excerpts from the intervention and observation notes,

Sam is at the sand table with two other boys. He holds up what he made with the sand and shows it to the boy standing next to him. "Look what I create", he says to the boy…Sam is making an ice cream with the sand and he hands it to the boy. "Ice cream", Sam says. "Let me eat it", the boy playing next to him replies. Sam gives it to the boy and the boy pretends to eat it (observation notes, March 10, 2020);

Maria is whispering to the girl sitting next to her and points at the green eggs. They look really happy and are laughing…Maria finishes first and shows her bowl to the teacher. While waiting for others to finish, she turns around to interact with the girl and gives the girl a thumbs up and a heart (observation notes, March 5, 2020);

As I was packing up things, Lucas came back to me after washing his hands and surprisingly offered to help me clean up—"let me help you" (field notes, February 21, 2020);

Lucas put on a big smile and waved at me happily when he saw me in the hallway…Lucas held up his animal mask and told his peers that he was making a tiger. Then everyone started to share what animals they were making (field notes, March 6, 2020).

In addition, some changes on the SSIS teacher report also reflected participants' increased initiation of social interactions. For instance, Sam's ratings of "Invites others to

join in activities" and "Introduces herself/himself to others" were both changed from *Seldom* to *Often*, and his rating of "Starts conversations with peers" was changed from Seldom to Always. Lucas's rating of "Invites others to join in activities" was changed from *Never* to *Seldom*. On the teacher survey, Ms. Kathy also mentioned that Maria would often come to her or the teacher assistant to tell them about what she did or made during intervention time.

Cooperation. In the current study, cooperation was defined as participants developed the skills of turn taking and sharing. Prior to the intervention, Maria and Sam were already capable of sharing materials and taking turns, but other participants were still learning the skills. Pre-intervention observations revealed that Ethan and Nick especially had difficulties in these areas. They both showed strong unwillingness when they were asked to give other children a turn during an activity or share the materials with peers. For instance:

> Nick and another boy are at the worktable playing fishing game…Nick takes all the fishes and says, "They are all mine." The boy wants to play too, but Nick does not let him touch the fishes (observation notes, January 9, 2020);
>
> Ethan is at the block area with two other boys…Ethan is playing with a truck. One of the boys asks him if he could have the red block (that Ethan is not playing with). Ethan refuses and puts the piece further away from the boy (observation notes, January 8, 2020).

Throughout the intervention, the concept of turn-taking and sharing were constantly emphasized. Week 5 was also designed to focus on sharing with friends. In

addition, the teachers reminded children about turn taking and sharing from time to time

during regular classroom activities. Participants showed an improvement in their ability

to take turns and share materials. For example, Elena and Maria were able to manage turn

taking during play on their own. Although still needed some reminders from adults,

Ethan and Nick were able to respond to the request of taking turns and sharing better and

gained greater awareness of its importance. Below are some examples taken from the

observation and intervention notes:

> Maria is controlling the mouse and Elena is sitting next to her and watching her
>
> play…After one round of the game, Maria gives the mouse to Elena…After
>
> another round of the game, Elena gives the mouse back to Maria. Both girls
>
> manage to take turns themselves—one is watching while the other is playing, then
>
> they switch (observation notes, March 6, 2020);
>
> Nick, Sam, and another boy are at the computer station… Nick and Sam are
>
> watching the boy playing. "The next person in line is Sam", Nick says to the boy.
>
> The boy keeps playing…Nick calls the teacher loudly, "Ms. Jenny, XX (the boy's
>
> name) is not letting Sam have a turn." (observation notes, March 3, 2020);
>
> I told them that they need to share the markers… Lucas picked up the red marker
>
> on the table and gave it to Ethan after Ethan said he needs red. XY (a boy's name)
>
> said he wants blue, then Ethan handed the blue marker to him (field notes,
>
> February 21, 2020).

Forming social groups. Participation in the intervention promoted the awareness

of social groups among participants. On one hand, some participants developed closer

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friendships with each other. For instance, Maria and Elena didn't seem to have a close friend in the class before the intervention. Based on the pre-intervention observations, they often played or worked alone. Following are some examples of observations: Maria picks a book from the shelf. She is sitting in the sofa and reading by herself (observation notes, January 8, 2020); Elena is playing with a basketball by herself in the corner (observation notes, January 8, 2020).

Participation in the intervention created opportunities for the girls to interact with each other, which helped them build a friendship that also extended beyond the intervention time. Classroom observations indicated that they spent more time with each other during regular classroom activities. They often chose to sit next to each other or play together as evidenced by some examples below:

The class is playing the umbrella game, and children are standing shoulder to shoulder. Maria and Elena are next to each other holding hands (observation notes, March 5, 2020);

Maria and Elena are at the computer station. Maria is controlling the mouse and Elena is sitting next to her and watching her play…Elena points at the screen and is saying something to Maria. Then both of them are laughing really hard (observation notes, March 6, 2020).

On the other hand, some participants considered being in the intervention group as a privilege and enjoyed the privilege, for example, Nick and Ethan. They tended to exclude native-speaking children who were not part of the intervention consistently as they were. Unlike the six participants, native-speaking children were randomly assigned

to join the group by their teachers on a daily basis, so there were always some children who did not participate in the drama activities that day and wondered what the small group did. Nick and Ethan started to emphasize the concept of "our group" a lot when other children approached them and asked them about it. For instance, when the group was making shark puppet in Week 2, a boy came over and asked Ethan what he was doing. Ethan quickly covered his puppet so that the boy could not see it and then replied, "You are not in our group. You can't be here." (field notes, January 24, 2020). Nick had similar reaction when other children wanted to join the group. For example, in Week 5, as I was reading *The Rainbow Fish* to the small group, a few children from other centers showed interest and therefore came to sit with us to listen to the story. But Nick immediately said, "Go away. You are not in the group." (field notes, February 14, 2020). Similar scenarios of Ethan and Nick were observed a few times throughout the period of the intervention. In addition, teacher ratings of an item on the SSIS teacher report also reflected this change. Nick's rating for "Keeps others out of social circles" was changed from *Seldom* in the pretest to *Often* in the posttest, and Ethan's was changed from *Never* to *Seldom*.

Emotion management

Throughout the period of the intervention, Ethan and Lucas demonstrated an improvement in their abilities to manage emotions. Pre-intervention observations showed that Ethan felt upset easily and cried over little things, which was also observed especially during the first two weeks of the intervention time. Similarly, Lucas used whining to express his needs. As indicated in the observation and field notes,

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Ethan and two other boys are riding tricycles… "It's time to switch", the teacher says. Children are transitioning to different areas. Ethan is unwilling to get off the tricycle. After being reminded again, he finally gets off, but he keeps saying "I don't want to". He is slowly walking to a corner of the room and crying silently. His eyes are fixed on the tricycle (observation notes, January 9, 2020);

Ms. Kathy's class was at the playground when I arrived, so the teacher asked them to line up and go inside with me. As I was waiting for them on the side, I saw Ethan started crying. I asked him what happened, but he did not want to say anything. Maria and another boy told me it was because Ethan wanted to be in front of the line (field notes, January 24, 2020);

Lucas wanted to try on the shark puppet, so he tried to take it from Ethan. Ethan didn't let it go, so Lucas started whining instead of using his words (field notes, January 24, 2020).

As the intervention progressed, Ethan and Lucas became better at handling their negative emotions. Under unpleasant or unsatisfactory situations, they showed a tendency to be more expressive about their feelings or needs instead of having temper tantrums. Less crying and whining were observed. For example:

Ethan is at the block area with three other boys…The teacher reminds him to use inside voice, but he continues to be loud… "Ethan, come sit right here", the teacher points at a place that is away from the block area. He presses his lips together to show his unwillingness, but he quickly adjusts himself and turns around to look at others playing from the side (observation notes, March 2, 2020);

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Everyone wanted to take a look at the purple bear…Lucas told Elena that he wanted

it when she was holding the bear. He said it calmly and didn't whine (field notes,

March 13, 2020).

In addition, changes of ratings on several items on the SSIS teacher report also

reflected their improvement in dealing with emotions. Ethan's ratings for "Stays calm when

teased" and "Takes criticism without getting upset" were both changed from *Never* to

Seldom. Lucas's rating for "Expresses feelings when wronged" was changed from *Never*

to *Seldom*, and rating for "Resolves disagreements with you calmly" was changed from

Seldom to *Often*.

Summary

This case study aimed to explore the influences of a creative drama intervention

on the social and emotional development of Head Start DLLs. Student data was analyzed

individually first and then compared across participants to find common themes. The six

participants in the study demonstrated various English proficiency and different levels of

mastery of social and emotional skills throughout the intervention. Data analysis of

observations, field notes, and teacher reports revealed three major themes of DLLs' social

and emotional changes, which are increased confidence in social interactions, displayed

social interactions, and emotion management. The next chapter will include a discussion

of the findings, implications for practice, and suggestions for future research.

CHAPTER FIVE

DISCUSSION

Social and emotional competence developed during early childhood can greatly impact children's cognitive and academic outcomes during their school years and beyond (Camilli et al., 2010; Gorey, 2001). Social and emotional competence provides a critical foundation for the mastery of a variety of skills such as self-regulation, adaptability, and communication which are important to successful academic behaviors and achievement later in life (Denham et al., 2002; Jones & Bouffard, 2012).

The social and emotional development of Dual Language Learners (DLLs) requires even more attention as DLLs are at a higher risk of developing negative social and emotional outcomes compared to their monolingual English-speaking peers due to factors such as limited English proficiency, cultural conflicts, and poverty (Castro-Olivo et al., 2011; Dawson & Williams, 2008; Dowdy et al., 2011; Niehaus & Adelson, 2014). In addition, DLLs enter schools with the unique experience of negotiating two cultures and acquiring multiple languages (Ballantyne et al., 2008; Castro et al., 2012; Halle et al., 2014) which can make social skills more difficult to negotiate and practice.

The current study conducted in a Head Start center focused on the social and emotional competence of DLLs and aimed to explore the impact of creative drama as an instructional strategy for promoting DLLs' positive social and emotional development. Creative drama, a process-centered form of drama under the guidance of a facilitator, is believed by practitioners to stimulate social interactions and offer effective means for enhancing all areas of children's development (Davis & Behm, 1978; Freeman et al.,

2003; Heathcote & Herbert, 1985; McCaslin, 2006; Pinciotti, 1993). Although creative drama has been investigated as a tool to facilitate DLLs' language development and as a form of treatment for social and emotional difficulties with children with special needs, little is known regarding its impact on DLLs' social and emotional development. Additionally, there is a lack of research examining this strategy in the early childhood setting (De la Cruz et al., 1998; Freeman et al., 2003; Guli et al., 2013; Jindal-Snape & Vettraino, 2007).

The current study was conducted in a Head Start center in Upstate South Carolina and involved six DLL students from two classes in the center. These students participated in creative drama activities in small groups for 20-25 minutes per day four days per week for a total of nine weeks. The original study was designed to last 13 weeks, but because of the sudden school closure following the impact of the COVID-19 pandemic, it was discontinued after Week 9. In addition, the post-intervention observations and teacher interviews were not able to be conducted. Teachers' reports of each participant's scores for the Social Skills Improvement System (SSIS) Rating Scales were collected before and after the 9-week intervention. The teacher report, information gathered from field notes of the intervention, and observations conducted during other class times were analyzed and used in the development of themes for the study.

Discussion of Findings

The convergence of limited English proficiency and poverty is a significant sociodemographic reality for many DLLs, which increases their chances of developing negative social and emotional outcomes compared to their monolingual English-speaking

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peers (Baker & Paez, 2018). DLLs in this study demonstrated different levels of mastery of social and emotional skills. In both pre and post teacher SSIS reports, some participants showed average level use of certain social skills. However, the level of social skills in general for all participants were below average as compared to their sex-specific norm for the 3-5 age group. This finding confirms that diverse student populations are in need of social and emotional support and calls for appropriate and effective preventive services during their early years (Albers et al., 2013; Campbell, 2002; Rhodes et al., 2005).

All participants showed improvements in their SSIS total scores on the Social Skills scale after the intervention, except one participant whose score remained the same. After examining each individual's scores, a paired *t*-test was conducted to evaluate the effectiveness of the drama intervention on their social and emotional skills from the teacher's perspective. Results of the paired t-test demonstrated significantly higher scores in post-test than pre-test. On the Problem Behaviors scale, three participants exhibited less problem behaviors, while the other three participants showed more problem behaviors as evidenced by increases in their scores. Results of a paired *t*-test indicated that no significant difference was found between pre-test and post-test.

An essential characteristic of children's social and emotional competence is their ability to engage in developmentally appropriate social interactions (Denham et al., 2009; Rose-Krasnor, 1997; Rose-Krasnor & Denham, 2009). Analysis of qualitative data revealed three major themes related to children's social interactions regarding the

influences of creative drama on DLLs' social and emotional development. A theme was developed when the same pattern was observed from two or more participants.

First, three participants showed a steady increase in their confidence in interactions with peers, which was evidenced by making more eye contact, speaking up clearly, and using a firm and confident tone of voice. This finding supports the results from a study conducted by Rousseau and colleagues in 2005 with elementary immigrant and refugee children. Rousseau and colleagues' (2005) study used a 12-week creative expression program which had a positive effect on children's self-esteem and confidence and decreased their emotional and behavioral symptoms.

Second, participants' changes in their displayed social interaction fell into three subcategories—increase in initiation of social interactions, improvement in cooperation, and forming social groups. Three participants demonstrated a gradual increase in initiation of interactions with peers and teachers, which was evidenced by initiating conversations with peers, actively greeting others, and offering help to others. Improvement in cooperation skills was especially evident in two participants as they learned to take turns and share materials with peers. The current drama intervention was intentionally created with opportunities for children to interact with each other, which may have helped them develop the awareness of social self and build closer relationships with peers. However, two different situations were observed. Two participants were found to start developing friendships and spend more time with peers, while two other participants showed tendencies of excluding other children during activities. This may have occurred as a result of the small group nature of the current drama intervention.

Being in the small group may have created a sense of privilege for the participating children as they were "the selected ones". Changes in displayed social interaction observed in this study were similar to the results from Guli and colleagues' (2013) pilot study of a creative drama program designed for youth with social difficulties. In Guli's study, they also observed improvements in positive social interaction and decreased solitary play in an unstructured school setting.

Lastly, improvements in the ability to manage emotions were observed in two participants. Specifically, they showed a tendency to better handle their negative emotions under unpleasant or unsatisfactory conditions. This was evidenced by behaviors such as decreased whining and increased verbal expression of feelings or needs. This finding provides supporting evidence that creative drama can cultivate children's emotional regulation and be used to encourage effective and appropriate emotional responses in social interactions (Freeman et al., 2003; Peter, 2000; Pinciotti, 1993; Wright et al., 2013).

Campbell and colleagues (2016) asserted that a socially and emotionally competent child possesses the skills to (1) develop positive relationships with others, (2) coordinate and communicate his/her actions and feelings with social partners, and (3) recognize and regulate his/her emotions and actions in social settings and interactions. Findings from the current study echo these conclusions, as changes observed in participants were relevant to these highlighted areas and the drama intervention influenced the positive development of these skills. For example, increased confidence and initiation of social interactions supported the development of positive relationships,

as children were more willing to interact and build relationships with others. Additionally, improvement in cooperation skills facilitated children's ability to communicate and coordinate with social partners.

It is worth noting that although some common themes were found, the intervention introduced in the study influenced each participants' social and emotional development in different ways and none of the themes were representative of all participants. This may be due to (1) differences in participants' level of social and emotional skills prior to the intervention, (2) differences in participants' engagement levels and experiences during the intervention, and (3) differences in participants' English proficiency. Language proficiency influences DLL children's social and emotional development because limited English proficiency can cause difficulties for young DLLs in social interactions (Castro-Olivo et al., 2011; Dowdy et al., 2011). As Han and Huang (2010) pointed out, due to limited English proficiency, some DLLs may feel insecure and discouraged when they are in the presence of English proficient peers. This insecurity may then make them hesitate to initiate, participate, or maintain social interactions and can lead to feelings of anxiety or low self-esteem (Dawson & Williams, 2008; Winsler et al., 2014). A previous study also found that parents and teachers of children with limited English proficiency are less likely to engage in three prosocial behaviors: joining others in play, making friends, and comforting or helping other children (Conn-Powers et al., 2006).

Participants in this study demonstrated various levels of English proficiency, ranging from native-like or near native English proficiency to the early stages of learning

English. Although the current study did not measure the relationship between participants' English proficiency and their improvements in social and emotional skills, researcher observations showed more growth in the social and emotional development of participants with lower English proficiency. For example, the participant who had the most difficulty with English received the lowest SSIS scores prior to the intervention but had the greatest increase in post-intervention scores. In addition, more obvious positive changes such as increased confidence, increased initiation of social interactions, and improved emotional regulation were observed during his social interactions throughout the study. Although changes in participants' English proficiency were not examined in this study, previous research in second language acquisition has found that creative drama can enhance DLLs' confidence and motivation to learn and use English. Additionally, creative drama can further significantly improve DLLs' English language skills and oral skills (Bridges, 2008; Davies, 1990; Evatt, 2010; Galante & Thomson, 2017; Matthias, 2007; Winston & Stinson, 2014). Thus, the intervention introduced in the current study may also positively impact participants' English skills. Improved English proficiency could enhance participants' ability and willingness to engage and communicate in English during activities. Participants with lower English proficiency are more likely to experience improvement in their English skills, which might explain why they tended to show more growth in their social and emotional skills.

Implications for Practice

Findings from this study support previous research showing creative drama to have positive impacts on children's social and emotional development. The design and

implementation of the current drama intervention can provide implications for classroom practice. Over the course of the current intervention, children experienced working with a range of techniques and skills including improvisation, pantomime, masks, puppetry, singing, and movement. Activities were designed with the intention of integrating multiple intelligences and facilitating children's learning through visual, verbal, and kinesthetic modes. This allowed DLLs, especially those with lower English proficiency, to utilize multiple ways to express themselves. For example, they had the opportunities to use drawing to tell a story, act out a scenario, and talk through the use of a puppet.

Children with greater experience in adult-guided activities have been found to demonstrate more frequent and more complex peer interactions (Howes et al., 1988; Mueller & Brenner, 1977). Teacher-in-role is a valuable technique to use for guiding and supporting students' involvement in the activities. By assuming a role in the drama activities, the researcher was able to directly participate in the process with students and guide their participation. For example, the researcher took on the role of baby shark and asked students for help finding mommy shark, daddy shark, etc. This technique enabled the researcher to be an insider, working and playing alongside the students, and facilitating students' learning naturally.

There were some findings that were not included due to irrelevance to the purpose of the current study, but that are still worth mentioning. Both teachers told the researcher that the students enjoyed their time doing the intervention and talked about the activities outside the intervention sessions. Both teachers expressed their willingness to integrate at least some of the drama activities used in the intervention into their teaching and

acknowledged that the activities were beneficial for their students' social and emotional development. One teacher specifically pointed out that the use of puppets provided her with another method to communicate with her students. When asked about challenges or barriers that may prevent the teachers from implementing the drama activities, one teacher mentioned that the HighScope curriculum being used by the Head Start center may pose some challenges. As she suggested, the daily routine that is already in place may not allow them to devote additional small group time for doing drama activities with DLLs in the class. Based on information found on the HighScope website, it is a play-based and child-centered curriculum. In a classroom that adopts the HighScope curriculum, children are guided to explore, interact, and exercise their creative imagination through purposeful play. The current creative drama intervention aligns well with the aforementioned HighScope philosophy. Although for the purpose of this study, the current intervention was conducted in a small group setting, many of the activities and techniques could be used for the entire class and be incorporated across the curriculum. Even if teachers don't have a block of time of 20-25 minutes per day specifically for drama activities, they could still fit an activity into the established classroom routine. Transition time would be a good place to integrate some of the drama techniques. For example, the teacher could ask students to pretend to be a bunny using pantomime (body movements without speech) as they make the transition from center time to circle time.

Limitations

Although the current study showed promising results for the use of creative drama activities in promoting Head Start DLLs' social and emotional development, there are several limitations to this study. First, the intervention was implemented for a shorter period of time than was originally planned. Previous studies examining the effects of creative drama have conducted interventions ranging from 9 to 18 weeks (Demircioglu, 2010; Freeman et al., 2003; Guli et al., 2013; Usakli, 2018). Although the planned timeline of 13 weeks for the current intervention was within the average length, the growth students may demonstrate during this timeframe is limited. Additionally, because of the sudden school closure following the impact of the COVID-19 pandemic, the study was discontinued after Week 9, which further reduced the length of the current intervention by four weeks.

Second, due to the sudden interruption of the study, neither the post intervention observations, nor the teacher interviews could be conducted. Although a survey containing the SSIS Rating Scale and several open-ended questions was distributed to the teachers a few weeks after the study, the information collected was limited. Therefore, conclusions were made mostly based on data collected before and during the intervention.

Third, data about students' social and emotional skills were collected only from the teachers' and the researcher's observations and field notes, which may not have captured the full picture of the students' social and emotional development. Teachers may have implicit bias that influenced their ratings of students' social skills. For example, teachers may believe that boys are more likely than girls to have persistent behavior problems

(Owens, 2016). Thus, teacher ratings on the Problem Behaviors scale may reflect their beliefs about gender differences in problem behaviors, which could lead to generally higher scores for male participants than females on this scale. Teachers may also have implicit cultural bias in favor of English-speaking culture and consider DLLs with behaviors that reflect different cultural values as having behavioral issues (Samson & Collins, 2012). Therefore, participants in the study may receive an overall higher ratings of problem behaviors from their teachers. Obtaining different perspectives (e.g., from parents) and adding other measures for assessing students' social and emotional skills could contribute to richer data and a fuller understanding of the impact of creative drama on students' social and emotional development.

Fourth, the results of teacher ratings of students' social skills could also be influenced by the implicit bias within the instrument that was used in the study. Based on the manual, the development of the SSIS Rating Scale used norm samples that were intended to match the 2006 U.S. population estimates for several demographic variables, including race/ethnicity, socioeconomic status, and geographic region, to ensure that the norms would be representative of the U.S. population. However, the obtained samples were close to the population estimates with some exceptions. For example, for the Teacher Form at ages 3 to 5, samples from the Northeast and West were significantly underrepresented. Additionally, the demographic in the U.S. has changed over the past decade, so the norms may not be representative anymore. This could affect the interpretation of participants' standard scores and percentile ranks since both were derived from the raw score distributions based on the norms.

Lastly, a small sample size can reduce the power of a study, and low statistical power leads to a reduced chance of detecting a meaningful difference. As de Winder (2013) suggested, when the sample size is small, a statistically significant finding is more likely to be a false positive. Therefore, although a statistically significant difference was found between pre and posttest, the conclusion that participants' social and emotional scores improved significantly after the intervention needs to be examined with caution.

Recommendations for Future Research

Findings from the current study based on preliminary data suggest that creative drama is a promising strategy to use with Head Start DLLs to increase their social and emotional competence. However, due to the sudden school closure, the planned intervention was incomplete. Hence, replicating this study with successful completion of the intervention and post intervention data collection may provide more valuable and in-depth information regarding the intervention. Furthermore, the current study only examined creative drama in the preschool setting. Future research investigating the impact of this strategy with students from other age groups and school settings could help fill the gap of empirical research examining this strategy in early childhood (De la Cruz et al., 1998; Freeman et al., 2003; Guli et al., 2013; Jindal-Snape & Vettraino, 2007).

Second, the study was conducted in a classroom setting, and maturation and changes in student performance usually occur naturally over time. Thus, in the future, to develop a better understanding of the impact of the intervention itself, it may be helpful to collect data on other influential factors as well. For example, DLLs' English proficiency,

home environment, parent-child interactions, and curriculum used for social and emotional learning in the classroom could be helpful factors to account for in future studies.

Third, this study employed a case study design and focused more on data collection using qualitative techniques, such as observations and field notes. The study examined the impact of creative drama at the micro-level by providing detailed descriptions of the changes observed in each participant's social and emotional skills over the period of the intervention. However, because of the small sample size and the research design, generalization of results is not possible. Future research could consider a quantitative research design to determine the effectiveness of the intervention, which would complement the findings from this study and allow the researcher to observe patterns in data at the macro-level.

Finally, longitudinal studies with larger sample sizes are needed to strengthen the case and add to the growing body of research on creative drama as an effective instructional strategy for social and emotional development. No previous studies have examined the lasting effects of creative drama on students' development. It was also unclear in the current study whether the changes students demonstrated were temporary or permanent. Therefore, follow-up studies examining the long-term impact of the creative drama intervention would be beneficial. To serve a larger sample, the researcher could train teachers to deliver the intervention across different schools and administer fidelity checks to ensure quality.

Conclusion

In conclusion, results of this study were promising and provided preliminary evidence that creative drama interventions can improve DLL's social and emotional skills in the classroom setting. The current study confirms previous studies' conclusions about the positive impact of creative drama on the development of social and emotional competence and also adds to the literature regarding creative drama's impact on DLL's social and emotional competence. This study also contributes to the growing body of research on DLL-specific instructional practices in early childhood programs. It addresses an ongoing goal of Head Start, which is the development of social and emotional competence, and a key concern of Head Start, which is how to better serve the needs of young DLLs. It is hoped that other researchers replicate and expand findings from this study in the future and in doing so, continue to serve and learn from this unique population of children.

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APPENDICES

Appendix A

Parent Consent Form

Information about Being in a Research Study
Clemson University

"Examining the Impact of Creative Drama on Dual Language Learners' Social and Emotional Development"

Description of the Study and Your Part in It

Qianyi Gao is inviting you to take part in a research study. Qianyi Gao is a doctoral candidate at Clemson University, running this study with the help of Dr. Anna Hall, an Associate Professor at Clemson University. The purpose of this research is to examine the impact of creative drama activities on young Dual Language Learner's (DLL) social and emotional development.

Your child's part in the study will be to participate in 15 to 20-minute creative drama activities each day during center time at the Head Start Center for 13 weeks. Some examples of the creative drama activities that the children will participate in are: (1) warm-up activities such as learning an action song Baby Shark and then acting along with the song; (2) role play activities with themes of grocery store/ice cream shop/restaurant; (3) pantomime activities where children will listen to directions and then only use their gestures to express themselves.

Qianyi Gao will observe the children during the activities, and with your permission, we would like to video record your child's interaction with peers during the activities.

Risks and Discomforts

We do not know of any risks or discomforts to you in this research study.

Possible Benefits

We do not know of any way your family will benefit directly from taking part in this study. However, this research may help us to understand how to better inform parents of DLLs about early English language and culture acquisition.

Protection of Privacy and Confidentiality

We will do everything we can to protect your child's privacy and confidentiality. We will not tell anybody outside of the research team that your child was in this study or what information we collected about your child in particular. The creative drama sessions will

be video recorded and transcribed. Your child will not be identified in these transcripts. Reports from this study will include combined information. Your child's names will be kept separate from the information you give and these two things will be stored in different places under lock and key. Your child's identity will not be revealed in any publication or presentation that might result from this study. Videos will be destroyed upon completion of the study.

Choosing to Be in the Study

Your child does not have to be in this study. You may tell us at any time that you do not want your child to be in the study anymore. Your child will not be punished in any way if you decide not to let your child be in the study or if you stop your child from continuing in the study.

We will also ask your child if they want to take part in this study. Your child will be able to refuse to take part or to quit being in the study at any time

Contact Information

If you have any questions or concerns about this study or if any problems arise, please contact Qianyi Gao at qgao@clemson.edu.

If you have any questions or concerns about your rights or your child's rights in this research study, please contact the Clemson University Office of Research Compliance (ORC) at 864-656-0636 or irb@clemson.edu. If you are outside of the Upstate South Carolina area, please use the ORC's toll-free number, 866-297-3071.

Consent

By signing this consent form, you indicate that you have read the information written above, are at least 18 years of age, been allowed to ask any questions, and your child has permission to take part in this study. You do not give up any legal rights by signing this consent form.

Parent's signature: _____ Date: _____

Child's Name: _____

A copy of this form will be given to you.

Teacher Consent Form

Information about Being in a Research Study
Clemson University

"Examining the Impact of Creative Drama on Dual Language Learners' Social and Emotional Development"

Description of the Study and Your Part in It

Qianyi Gao is inviting you to take part in a research study. Qianyi Gao is a doctoral candidate at Clemson University, running this study with the help of Dr. Anna Hall, an Associate Professor at Clemson University. The purpose of this research is to examine the impact of creative drama activities on young Dual Language Learner's (DLL) social and emotional development.

Your part in the study will be to complete a survey regarding DLL children's social skills, which will take about 10-15 minutes each child. At the end of the study, I would also like to schedule an interview about how children's interactions with peers have changed over time. The interview will take about 30 minutes.

Children in your class will be to participate in 15 to 20-minute creative drama activities each day during center time at the Head Start Center for 13 weeks. Some examples of the creative drama activities that the children will participate in are: (1) warm-up activities such as learning an action song Baby Shark and then acting along with the song; (2) role play activities with themes of grocery store/ice cream shop/restaurant; (3) pantomime activities where children will listen to directions and then only use their gestures to express themselves.

Qianyi Gao will observe the children during the activities, and with your permission, we would like to video record children's interaction with peers during the activities.

Risks and Discomforts

We do not know of any risks or discomforts to you in this research study.

Possible Benefits

We do not know of any way you will benefit directly from taking part in this study. However, this research may help us to understand how to better inform parents of DLLs about early English language and culture acquisition.

Protection of Privacy and Confidentiality

The creative drama sessions will be video recorded and transcribed. You will not be identified in these transcripts. Your identity will not be revealed in any publication or presentation that might result from this study. Videos and all identifiable information will be destroyed 5 years after the completion of the study. Videos will not be shared publicly, and the information collected will only be shared with the team members listed above.

Contact Information

If you have any questions or concerns about this study or if any problems arise, please contact Qianyi Gao at qgao@clemson.edu.

If you have any questions or concerns about your rights or your child's rights in this research study, please contact the Clemson University Office of Research Compliance (ORC) at 864-656-0636 or irb@clemson.edu. If you are outside of the Upstate South Carolina area, please use the ORC's toll-free number, 866-297-3071. The Clemson IRB will not be able to answer some study-specific questions. However, you may contact the Clemson IRB if the research staff cannot be reached or if you wish to speak with someone other than the research staff.

Consent

By signing this consent form, you indicate that you have read the information written above, are at least 18 years of age, been allowed to ask any questions, and agree to take part in this study. You do not give up any legal rights by signing this consent form.

Teacher's signature: _____ Date: _____

A copy of this form will be given to you.

Consent Form (Spanish version)

Información sobre estar en un estudio de investigación
Clemson University

"Examinando el impacto del drama creativo en el desarrollo social y emocional de los estudiantes de dos idiomas"

Descripción del estudio y su parte en él

Qianyi Gao te invita a participar en un estudio de investigación. Qianyi Gao es candidato a doctorado en Clemson University, y dirige este estudio con la ayuda de la Dra. Anna Hall, profesora asociada de Clemson University. El propósito de esta investigación es examinar el impacto de las actividades de drama creativo en el desarrollo social y emocional de los jóvenes que aprenden en dos idiomas.

La parte de su hijo/a en el estudio será participar en actividades de drama creativo de 15 a 20 minutos cada día durante el horario central en el Centro Head Start durante 13 semanas. Algunos ejemplos de las actividades creativas de drama en las que los niños participarán son: (1) actividades de calentamiento como aprender una canción de acción Baby Shark y luego actuar junto con la canción; (2) actividades de juego de roles con temas de supermercado / heladería / restaurante; (3) actividades de pantomima donde los niños escucharán instrucciones y luego solo usarán sus gestos para expresarse.

Qianyi Gao observará a los niños durante las actividades y, con su permiso, nos gustaría grabar en video la interacción de su hijo con sus compañeros durante las actividades.

Riesgos y incomodidades

No conocemos ningún riesgo o molestia para usted en este estudio de investigación.

Posibles beneficios

No sabemos de qué manera su familia se beneficiará directamente de participar en este estudio. Sin embargo, esta investigación puede ayudarnos a comprender cómo informar mejor a los padres de los jóvenes que aprenden en dos idiomas sobre la adquisición temprana del idioma y la cultura en inglés.

Protección de privacidad y confidencialidad

Haremos todo lo posible para proteger la privacidad y confidencialidad de su hijo/a. No le diremos a nadie fuera del equipo de investigación que su hijo/a participó en este

estudio o qué información recopilamos sobre su hijo/a en particular. Las sesiones de drama creativo serán grabadas y transcritas en video. Su hijo/a no será identificado/a en estas transcripciones. Los informes de este estudio incluirán información combinada. Los nombres de sus hijos se mantendrán separados de la información que proporcione y estas dos cosas se almacenarán en diferentes lugares bajo llave y candado. La identidad de su hijo no se revelará en ninguna publicación o presentación que pueda resultar de este estudio. Los videos serán destruidos al finalizar el estudio.

Elegir estar en el estudio

Su hijo/a no tiene que estar en este estudio. Puede decirnos en cualquier momento que ya no desea que su hijo/a participe en el estudio. Su hijo/a no será castigado de ninguna manera si decide no permitir que su hijo/a participe en el estudio o si impide que continúe en el estudio.

También le preguntaremos a su hijo/a si quiere participar en este estudio. Su hijo/a podrá negarse a participar o dejar de participar en el estudio en cualquier momento.

Información del contacto

Si tiene alguna pregunta o inquietud sobre este estudio o si surge algún problema, comuníquese con Qianyi Gao a qgao@clemson.edu.

Si tiene alguna pregunta o inquietud sobre sus derechos o los derechos de su hijo/a en este estudio de investigación, comuníquese con la Oficina de Cumplimiento de Investigación de Clemson University al 864-656-0636 o irb@clemson.edu. Si se encuentra fuera del área del norte del estado de Carolina del Sur, utilice el número gratuito de la Oficina de Cumplimiento de Investigación de Clemson University, 866-297-3071.

Consentimiento

Al firmar este formulario de consentimiento, usted indica que ha leído la información escrita anteriormente, tiene al menos 18 años de edad, se le ha permitido hacer preguntas y su hijo/a tiene permiso para participar en este estudio. No renuncia a ningún derecho legal al firmar este formulario de consentimiento.

Firma de los padres: _____

El nombre del niño/a: _____ Fecha: _____

Se le entregará una copia de este formulario.

Weekly Intervention Activities

Week 1 (1/13-1/17)
Focus of the Week
- Icebreaking activities—getting to know each other
- Getting familiar with some elements of creative drama (using movements to express, working together with peers, etc.)

Activities
- Shape-movement game
  - Materials: Cards with different shapes
  - Each shape represents a body movement (e.g., triangle—clapping; circle—going around in circle; rectangle—raising one hand)
  - Students respond to the shape card with its corresponding movement
- Cooperative stand-up game
  - Students work in pairs,
  - Sit back to back with interlocking arms and support each other to stand up together
- Duck, duck, <u>animal</u> (elephant, monkey, tiger…)
  - Adapted from the Duck, Duck, Goose game
  - Students act out the animal that was picked by the team
- Listening to short narrative and act

Week 2 (1/20-1/24)
Focus of the Week
- Puppets
  - Using puppets as a means of communication; practicing improvisation

Activities
- Baby shark song
  - Sing together and add actions to it
- Puppet making
  - Materials: preprinted sharks, paper bags, crayons, scissors, glues
  - Students choose which character they want to be (baby shark, mommy shark, daddy shark…) and make their own shark puppets
- Revisit Baby shark and improvise with different shark characters

Week 3 (1/27-1/31)
Focus of the Week
- Emotion cubes
  - Recognizing emotions; practicing pantomime

Activities
- "Simon Says" with emotion words
- Pantomime different emotions
  - Showing emotions without using any words
  - Students each take a turn and have the others guess what emotions they are demonstrating
- Making emotion cubes
  - Recognize different emotion faces on the cube
  - Considering how colors may represent emotions (similar to *Inside Out*) and then coloring faces on the cube

Week 4 (2/3-2/7)
Focus of the Week
- Sharing and friendship

Activities
- Reading *The Rainbow Fish* by Marcus Pfister
  - Discuss the different emotions that the fish feel throughout the story
  - Discuss what friendship means and why we share
- Rainbow Fish making
  - Materials: foil paper, construction paper, stickers, markers, crayons, glues, scissors
  - Students work together to make a large rainbow fish and several smaller fishes
- Revisit the story

Week 5 (2/10-2/14)
Focus of the Week
- Storytelling
- Cooperation

Activities
- Students draw individually and then tell a story about their drawing
- Students work in pairs to come up with a story based on their drawing

Week 6 (2/17-2/21)
Focus of the Week
- Feelings and emotions
- Practicing narrative pantomime

Activities
- Reading *My Many Colored Days* by Dr. Seuss
    - Discuss each animal's color
    - Associate different colors with emotions
- "Simon Says" with feelings from the book
- Pantomime various emotions
    - Students listen to narrative and pantomime various emotions
        - Imagine how does it feel to walk into a room that is completely gray and then continue with various colors in the story

Week 7 (2/24-2/28)
Focus of the Week
- Masks
    - Using masks as a means of communication; practicing improvisation

Activities
- Students brainstorm how different animals act
    - Students pretend to be different animals and guess what animals are represented
- Animal face masks making
    - Materials: paper plates, popsicle sticks, construction paper, markers, scissors, glues
    - Students decide which animal they want to be and make their own animal masks
- Animals in the zoo
    - Students listen to narrative about animals and act when their character is mentioned

Week 8 (3/2-3/6)
Focus of the Week
- Role play
- Cooperation

Activities
- Students work together to create scenarios for role playing
    - Decide on themes and roles

          ○   Make or find props needed for the scenarios
- Students practice role playing in different scenarios
    - Grocery shopping
    - Bakery

Week 9 (3/9-3/13)
Focus of the Week
- Attitudes
- Role play

Activities
- Reading *Positively Purple* by Linda Ragsdale
    - Discuss the different emotions that the purple bear feels throughout the story
    - Discuss how attitudes change for the purple bear
    - Discuss the roles of other animals in the story
- Students choose characters in the book and retell the story through role playing

Appendix E

Sample Lesson Plan

Little Bunny Foo Foo revisited

Objectives:
- Students will observe and dramatize characteristics of bunnies and mice
- Students will apply choral speaking and dramatic movement to recite "Little Bunny Foo Foo"
- Students will engage in discussion with and actively listen to "Bunny"
- Students will work as a group to develop solutions for the Bunny's problem
- Students will dramatize their solutions by enacting the story with a new ending

Materials: Bunny costume piece (ears and nose), pictures of bunnies and mice

Procedure:
- Share pictures of bunnies and mice and discuss how those kinds of animals move. The group will practice moving as bunnies and mice.
- State objectives in student-appropriate language (e.g., "Today we are going to explore what happens in a story of Bunnies and Mice who do not get along. We will act out the story, trying to understand different views from the Bunnies and Mice in the story.")
- Teach the children's poem "Little Bunny Foo Foo" to the students, adding in a finger play component. The group will repeat the poem several times.
- Explain that Bunny Foo Foo is coming to visit the class (put on bunny ears and nose). Engage with students, discuss Bunny's problem with bopping mice, and take questions from children.
- Ask the group for help on what to do, brainstorming ideas.
- After discussion, cast two group roles (a group of Little Bunny Foo Foos, and a group of Mice). Have the group dramatize the story with a new ending, using narrative pantomime and/or improvisation. If possible, repeat the dramatization so that each group has a chance to play each role. End with applause.

Checking for understanding:
- "Why was Bunny mean to the mice?"
- "Have you ever felt like Bunny? Have you ever felt like the mice?