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Creative Drama as a Complementary Methodology to Cooperative Learning

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Creative Drama as a Complementary Methodology to Cooperative Learning

Abstract

This study will examine the theories of cooperative learning and creative drama to determine if the use of creative drama can be an effective strategy to establish an enhanced environment for positive interdependence and to introduce students to the fundamental collaborative skills necessary to use cooperative learning.

CREATIVE DRAMA AS A
COMPLEMENTARY METHODOLOGY TO
COOPERATIVE LEARNING

A Research Paper
Submitted
In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Susan Lauree Willms Cantine
University of Northern Iowa
July 18, 1989

This paper

CREATIVE DRAMA AS A COMPLEMENTARY METHODOLOGY

TO COOPERATIVE LEARNING

by

SUSAN LAUREE WILLMS CANTINE

**is submitted in fulfillment of the Research Paper requirement of
The Department of Communication and Theatre Arts,
University of Northern Iowa,
Cedar Falls, Iowa.**

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Introduction and Statement of Problem

Current Common Practices in Teaching

John Goodlad states that schools must provide a structure which will encourage students to learn. Schools must accept the challenge to encourage students in academic, intellectual pursuits. As students progress from primary to secondary levels, they are exposed to fewer varieties of teaching methods. In addition, students' positive attitudes about themselves as learners also decline; students who enter school enthusiastically have become unenthusiastic and bored by the time they enter the secondary level (Goodlad 75).

Through observations of secondary schools in the United States, England and Australia, researchers have concluded that 85% of those observed classrooms were teacher-dominated environments, relying heavily on lectures and/or isolated seatwork (Johnson et al., Circles 6). The teacher asked the questions and a few students answered. The teacher lectured and some of the students took notes. Richard and Patricia Schmuck describe communication patterns in those classrooms as routine. "The teacher who dominates discussions tend to train students not to take initiative. The student who

is ignored in discussions . . . may be ignored for much of the rest of the year" (189).

Need for Improved Learning Environment in Curricula

This research points the way for new reforms or improved methods of teaching. Teachers must strive to create an educational environment which encourages students to use critical thinking and active learning skills. Teachers should consider a variety of ways to keep students actively involved in learning at all grade levels (O'Keefe 5).

Programs which encourage students to simply recall facts are not challenging their minds to solve problems. Goodlad criticizes the back-to-basics movement for encouraging teachers to teach to the lowest ability in the classroom and to ignore innovative procedures which might not be quantifiably measurable. "More and more thoughtful people are coming to realize that mechanistic rote teaching encourages mechanistic learning and not problem-solving ability and other complex, cognitive processes" (76). Unfortunately, curriculum decisions are often made on the ease of measurement of outcomes rather than on worth of content (McClure 179). The learning experiences which could serve the students of the 80's "should be experiential, affective-based,

process-oriented programs that are difficult to translate into immediate performance indicators" (Gay 78).

Geneva Gay emphasizes: "School programs must be reordered to give greater attention to the 'hows' and 'whys' of issues, circumstances and events, as opposed to the prevailing emphasis on the 'whats' of life situations" (78).

In addition to problem solving and critical thinking, curriculum should be based on "data about human growth and development, learning processes, the potential needs of students and society in the future, and organized knowledge" (McClure 180). Gay calls for:

action-based learning, or learning by doing within the context of cooperative group efforts. . . . students must learn through experience that there is value in cooperating with diversified others to attain mutually beneficial goals, and that individual fulfillment and group achievement are frequently interactive. (83)

The norms of traditional classrooms dictate isolation: do your own work, be quiet, don't share work. New norms must emphasize that students may depend on others, they are responsible for other students' behavior as well as their own, students should listen to others as well as the teacher, and students should

learn to ask for opinions and give others a chance to participate (Cohen 35).

At a time when being able to interact effectively with other people is so vital in marriages, in families, on jobs, and in committees, schools insist that students don't talk to each other, don't work together, don't pay attention to or care about other students learning in the classroom. (Johnson et al., Circles 6)

Paul Byers warns that education should not promote isolation from peers. Students who feel isolated lack purpose and direction and often this leads to a lack of caring about other individuals' rights and feelings (71). Vandalism to schools and property and physical attacks on students and teachers are rapidly increasing. Bybee & Gee cited that in one month 282,000 students and 5200 teachers were physically assaulted (Johnson et al., Circles 4). David Johnson et al. cite the epidemic of teenage suicides, the loss of confidence in society's ability to solve its problems, the problems of drug abuse, the increase in drop-outs and functional illiterates, and the increase of single-parent families with latch-key children as all indicators that schools should emphasize belonging and cooperation rather than isolation (Circles 3-6). Groups can offer constructive relationships to overcome prejudice that is often felt

during desegregation and mainstreaming handicapped students. Groups can foster positive relationships between high-risk students and achievement-oriented students (Johnson et al., Circles 3-6).

Cooperative Learning as an Alternative Method

William Glasser in his book Control Theory in the Classroom states that cooperative learning may be one of the best methodologies to help with the drop-out problem of today's educational system (9-10). The concept of cooperative learning, of students functioning as a group to produce some result, parallels the concept of extra-curricular activities: students working as a team producing a play, playing a concert, or playing a softball game. Students are motivated because they want to be involved (Glasser 115-116). "They are satisfied that they are contributing something and therefore, have some power" (Glasser qtd. in Gough 658).

If educators empower students to their own ownership of learning through cooperative learning, educators will increase the students' self-esteem (Johnson et al., Circles 18). The answer to students who do not achieve is not to flunk them so that they drop out but to find a method that works for them (Hamby 21-27). William Lepley, head of the Iowa

Department of Education, stresses that in the twenty-first century, every classroom should be using cooperative learning as one method of teaching (2). If we, as educators, can help students to feel self-worth, to feel that they have something to contribute to society through their increased awareness of what cooperation with others can accomplish, then we may truly be educating students for the future.

Benefits of Using Cooperative Learning

Glaser cites eight benefits of using cooperative learning:

- 1) Students gain a sense of belonging by working together in learning teams of two to five students of various abilities.
- 2) Belonging provides the initial motivation for students to work. As they achieve academic success, students who had not worked previously begin to sense that knowledge is power and then want to work harder.
- 3) The stronger students find it need fulfilling to help the weaker ones because they want the power and friendship that go with a high-performing team.
- 4) The weaker students find it is need fulfilling to contribute as much as they can to the team effort because now whatever they can contribute helps. When they worked alone, a little effort got them nowhere.
- 5) Students need not depend only on the teacher. They can (and are urged to) depend a great deal on themselves, their own creativity and other members of their team. All this frees them from dependence on the teacher and, in doing so, gives them power and freedom.
- 6) Learning teams can provide the structure

that will help students to get past the superficiality that plagues our schools today. Without this structure, there is little chance for any but a few students to learn enough in depth to make the vital knowledge-is-power connection.

7) The teams are free to figure out how to convince the teacher and other students (and parents) that they have learned the material. Teachers will encourage teams to offer evidence (other than tests) that the material has been learned.

8) Teams will be changed by the teacher on a regular basis so that all students will have a chance to be on a high-scoring team. On some assignments but not all, each student on the team will get the team score. High-achieving students who might complain that their grade suffered when they took a team score will still tend consistently to be on high-scoring teams so as individuals they will not suffer in the long run. This will also create incentive. (74)

Proponents of cooperative learning emphasize that it provides a motivational influence for students to engage actively in learning and also to improve their self-concept through positive group interaction (Sharon 10-15).

Cooperative learning can be used in all content areas, but it is important that the group task assigned is appropriate for collaboration and exchange of ideas in order to solve a problem, to understand a process, or to realize a higher level of creative, logical, and critical thinking (Cohen, Designing 9-13; Webb 37).

Statement of Problem

Creative drama, with its emphasis on the value of cooperative group processing of information and of individual growth in self-esteem and self-confidence , may be thought of as a complementary methodology to cooperative learning. Furthermore, creative drama reduces the risk involved in the learning process to the individual by acquiring knowledge through a familiar form: play (McCaslin, Creative 4; Berghammer 2).

Educators must choose teaching methodologies and strategies to support the objectives of lessons taught and to provide learning variety in the classroom. Therefore, this study will examine the theory, composition and outcomes of cooperative learning in order to determine if the use of creative drama can be an effective strategy in establishing an enhanced environment for positive interdependence and to introduce students to the fundamental collaborative skills necessary to use cooperative learning.

Definitions

John Donne, describing the inter-relatedness of all of our lives, wrote in "Meditation 17": "No man is an island, entire of itself; every man is a piece of the continent, a part of the main (qtd. in Carlsen,

311). Cooperative learning takes that same concept into the classroom. Robert Slavin emphasizes in Cooperative Learning: Student Teams that through cooperative learning students, on every level and for every subject, can help each other to learn in a manner which makes every student responsible not only for his/her learning, but also responsible for the learning of the members of his/her group (7-9). Students who work together are not considered to be cheating; looking to others for help is the norm not the exception. Students are allowed to talk their way through problems (Slavin, Cooperative Learning: Student Teams 7).

In "traditional" classrooms where the students are "taught" by the teacher, the teacher often disseminates the information and the students are supposed to absorb this information, much like a sponge. Unfortunately, too often that sponge has hardened and simply won't take on any new information. Students have become bored with the routine, bored with regurgitating on tests the information they've heard, and bored with school (Sharpham 19).

Cooperative learning may be defined as a methodology that enhances traditional group instruction. Students are encouraged to seek information and to learn for themselves through

interaction with others in groups of approximately two to six students, depending on the task (Johnson, Circles Rev.ed. 36). The teacher's role becomes less of an information-giver and more of a side-line manager/advisor once he or she has clearly specified the academic and collaborative skills objectives the students are to strive toward. (Johnson, Circles Rev.ed. 35). David Johnson, Roger Johnson, and Edythe Johnson Holubec list five major sets of strategies for the teacher:

1. Clearly specifying the objectives for the lesson.
2. Making certain decisions about placing students in learning groups before the lesson is taught.
3. Clearly explaining the task and goal structure to the students.
4. Monitoring the effectiveness of the cooperative learning groups and intervening to provide task assistance (such as answering questions and teaching task skills) or to increase students' interpersonal and group skills.
5. Evaluating the students' achievement and helping students discuss how well they collaborated with each other (Circles Rev. ed. 35).

Johnson and Johnson stress that the attitude of the group must be all for one and one for all. We either "sink or swim together" (qtd. in Glasser 125).

Along with teaching strategy, lesson structure is an absolute necessity for successful cooperative group work. The five components for the structure of

cooperative learning that Johnson, Johnson and Holubec advocate may be summarized as follows:

1. Positive interdependence which means that the students rely on each other for positive feedback.

Students must realize that their contributions are vital for the success of the group. Rewards are given to the entire group when success is achieved. Often group or team scores are given to the entire group.

2. Eye to eye and knee to knee contact is important. The seating arrangement of the people in the groups should be conducive for each student to be heard and seen by all the others in the group.

3. Individual responsibility is a necessity for successful cooperative learning. Each individual must be accountable for his/her own learning. Students may be tested individually over concepts and these scores may be kept in addition to the team scores. It is entirely possible that the teacher could choose one student at random and test that student. That student's score would be the score for the entire group. This indeed makes students work toward making certain that all students are cognizant of the concepts and information necessary for success on that test.

4. Interpersonal and small group skills should be taught and emphasized through positive feedback. Groups

should be instructed as to what controls and group maintenance tasks are necessary for success in the group. The procedures for setting up the groups, moving to group work positions, closing the groups, etc. are all agreed upon before any group work begins. In addition, students are to emphasize social skills such as listening, paraphrasing, not interrupting, praising, questioning, and clarifying. Students in each group are assigned tasks to keep track of these social skills by marking on a sheet each time a student exhibits the skill for the day. One student is assigned the task of being a recorder to take down the ideas of the group. One student is assigned the role of the checker to keep track of which students use the social skills that are emphasized for that particular exercise. (Not all skills are emphasized for each activity.) In addition, a leader usually emerges in the group who will help to organize and maintain the group's progress. At the conclusion of the activity, feedback within the groups and also sharing by the groups with other groups about the success or problems encountered for that period are important closure activities. Students may keep individual journals for reflections on the activities of the day.

5. Processing the discussion at its conclusion is important for further progress in future discussions.

(Johnson, Circles Rev. ed. 8-9)

Positive interdependence, as defined by Johnson, Johnson and Holubec, is the "perception that you are linked with others in a way so that you cannot succeed unless they do (and vice versa), and that their work benefits you and your work benefits them" (Circles Rev.ed. 59).

Derlega and Grzelak define cooperative behavior as "behavior that maximizes both the individual's and others' interests" (3).

Creative drama, as defined by the American Association of Theatre for Youth, is:

an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences. Although creative drama has been thought of in relation to children and young people, the process is appropriate to all ages (qtd. in Kase-Polisini, Children's Theatre, xiv-xv)

When considering the cooperative learning methodology, these definitions from The Living Webster Encyclopedic Dictionary of the English Language best define its major components. The definitions chosen for this paper are those which best support the topic. Strategy is "a method, plan or strategem to achieve

some goal" (967). Enhanced is "to heighten, to intensify or make greater" (326). Environment is "the act of surrounding" (329). Fundamental is "of, pertaining to, or being the basis, root, or foundation of something" (395). Collaboration is "working together with others, especially on a literary, artistic endeavor" (197). Skills are defined as "a developed proficiency or dexterity in some art, craft or the like" (906).

Limitations of the Study

This study is limited in that no original research was conducted; this paper is a synthesis of research completed by authorities in the fields of cooperative learning, education and creative drama.

Review of Literature: Cooperative Learning

Traditional Learning Groups vs. Cooperative Learning Groups

Cooperative learning should not be confused with traditional group learning as there are very distinct differences between the two. The primary difference between "ordinary" groups which are usually groups of students who are assigned to work together and groups that achieve superior learning in intellectual and social skills is that the latter groups have been prepared to cooperate and consciously use collaborative skills (Cohen, Designing 6-31).

Johnson et al. has compiled a comparative list of cooperative learning versus traditional group characteristics:

<u>Cooperative learning</u>	<u>Traditional Groups</u>
positive interdependence	no interdependence
individual accountability	no individual accountability
heterogenous group	homogenous group
shared leadership	appointed leader
shared responsibility	self-responsibility
task & maintenance emphasized	task only
social skills directly taught	emphasized social skills
teacher observes & intervenes	assumed & ignored
feedback on group process effectiveness	teacher ignores group functions
	no group process feedback
	(<u>Circles 9</u>)

Structure of Cooperative Learning.

To successfully use cooperative learning, teachers must structure activities to include the characteristics previously cited in the definition section of this paper: positive interdependence, individual accountability, face-to-face interaction, collaborative skills and processing (Johnson, Circles Rev. ed. 7).

Johnson, Johnson, and Holubec elaborate and define these structures in the 1986 revised edition of their book Circles of Learning(62).

They cite six major components or characteristics to positive interdependence, which is the key to group productivity, motivation, morale, and cohesion: positive goal interdependence, reward interdependence, task interdependence, outside enemy interdependence, fantasy interdependence and environmental interdependence (62-65).

Goal interdependence exists when members recognize a mutual goal that all members must meet. Mutual goals could include one product that all have contributed to, a random selection of one member of the group to explain a process, or each individual responsible for one piece of a larger product which is

incomplete without all the members' contributions (Johnson, Circles Rev. ed. 62).

Reward interdependence results when all members of a group receive the same reward for completion of a task. This reward may be a grade, a privilege or praise to the entire group (Johnson, Circles Rev. ed. 63).

Resource interdependence occurs when students within the group must share resources to complete the task. Each member may have only a portion of the information needed or they may need to share basic items such as scissors, glue, or other supplies (Johnson, Circles Rev. ed. 64).

Role interdependence is incorporated by assigning students in the group a specific role which is complementary to the other group members' roles. Such roles could include a recorder, who records all of the ideas; or an encourager, who encourages each member to become involved. In addition, an observer may be assigned to evaluate whether members stayed on task (Johnson, Circles Rev. ed. 64).

Task interdependence exists when a division of labor is used that makes one person's completion of a responsibility to the group fundamental to the next person's task. This domino or chain effect helps to

ensure individual accountability as well as task interdependence (Johnson, Circles Rev. ed. 64-65).

Outside enemy interdependence occurs when groups are placed in competition with each other such as in the Teams-Games-Tournament approach which will be discussed shortly (Johnson, Circles Rev.ed. 65).

Fantasy interdependence occurs when students are asked to use their imaginations to role play that they are in a life or death situation and must collaborate in order to survive the imagined situation (Johnson, Circles Rev. ed. 65).

Environmental interdependence occurs when the physical arrangement of the desks or the arrangement of the students emphasizes the inclusiveness of the group (Johnson, Circles Rev.ed. 65).

Slavin stresses that there are two conditions essential if the achievement effects of cooperative learning are to be realized: a group goal as established by positive interdependence and individual accountability (Slavin, Educational Leadership 31).

The second component of cooperative learning structure is individual accountability. Each group member is responsible for his or her own mastery of the assigned material. Teachers may structure individual accountability by randomly selecting one

person's assignment and assigning that grade to the entire group. Another method of promoting individual accountability is averaging the scores of all the individuals in the group to achieve the group score. Cooperative learning encourages students to teach each other so that each individual can achieve mastery of the assigned task (Johnson, Circles Rev. ed. 8).

The third component is face-to-face interaction. "It is the interactive patterns and verbal interchange among students promoted by the positive interdependence that affect education outcomes" (Johnson, Circles Rev. ed. 8). Positive interactions are necessary for constructive peer influence. Students must be taught to encourage and help each other's efforts to achieve through personal and academic acceptance, information exchange, mutual assistance, high achievement motivation and high emotional involvement in learning (Johnson, Circles Rev. ed. 19).

The fourth component is the use of communication skills and controversy skills for collaboration. Students must be aware of the need for collaborative skills in a cooperative learning situation. Therefore, it is necessary to teach those skills so that students will become more effective in working with each other. (Johnson, Circles Rev. ed. 74).

Johnson, Johnson and Holubec group all collaborative or cooperative skills into four levels. Specific skills may be taught for each level as the teacher sees that skill is needed (76-77).

The first level of collaborative skills is forming, which includes the skills for minimum appropriate behavior for organizing the group. It would include skills such as: move to group arrangement quickly, stay with group, use quiet voices, encourage everyone to speak, do not interrupt. Beginning procedural skills would fit in this level (Circles Rev. ed. 77).

The second level of collaborative skills is functioning. These skills help to manage the group effort to complete the task. They include stating the purpose, offering procedural suggestions, expressing support both verbally and non-verbally, asking for clarification, paraphrasing for understanding, energizing and expressing appropriate feelings (Johnson, Circles Rev. ed. 78).

The third level of collaborative skills is formulating. These skills provide the mental processes for deeper understanding of the material, for stimulation of reasoning skills and for retention of material. They include verbal summaries, elaboration,

verbal reasoning, and information addition. Also, if material is to be remembered, mnemonic devices may be constructed and plans for teaching the material to someone else may be included in this category (Johnson, Circles Rev. ed. 78-79).

The fourth level of collaborative skills is fermenting. This level requires skills needed to probe conflict, to rethink concepts, to search for more information, and to question rationale. Specifically these skills may include such activities as criticizing ideas, differentiating, synthesizing, analyzing, and extending ideas (Johnson, Circles Rev. ed. 79).

The final component for successful cooperative learning is processing. Processing involves allowing time for the students and the teacher to evaluate the quality and quantity of the students' learning and to assess how well the group functioned. Students may be encouraged to describe two skills they did well and one skill they need to work on during the next session.

Group processing should focus both on members' contributions to each other's learning and to the maintenance of effective working relationships among group members. In order to contribute to each other's learning, group members need to attend class, have done the necessary homework to contribute to the group's work and have provided needed explanations and examples (Johnson, Circles Rev.ed. 53).

Types and Uses of Learning Groups

Implementing the components of cooperative learning in the classroom may involve using a variety of types of learning groups. Different types of groups may work for different subjects and activities. Student Team Learning methods were developed and researched at Johns Hopkins University and have been documented by Slavin. These types of groups emphasize that the students' tasks are not to "do" something, but to "learn" something as a team (Cooperative Learning: Student Teams 10).

The central concepts of Student Team Learning include team rewards, individual accountability, and equal opportunity for success (Slavin, Cooperative Learning: Student Teams 10). Team rewards does not necessarily imply that teams are in competition with one another. All the teams may earn a reward if they achieve established goals (Slavin, Cooperative Learning: Student Teams 11). Individual accountability means that the team's success depends on each student being able to achieve the prescribed goals individually without help from the others at the conclusion of the team's work (Johnson, Circles Rev.ed. 8). Equal opportunities for success means that students may achieve success by improvement from their past

performance. This is an important aspect of team learning since individuals are motivated to achieve not based on competition with other individuals but based on the individual improvement shown (Slavin, Cooperative Learning: Student Teams 11).

Consider this illustration. If a group were studying vocabulary words, they would have taken a pre-test to indicate what words they already knew. Students would then work in the learning groups to study the vocabulary words. The class may decide that any student who improves his/her initial score by more than 30 percent will have achieved success for that test. The reward may be anything that the class would enjoy (treats) or it could be a grade. Obviously, those students who achieve 100% are also rewarded. The doubting teacher may assume that all the students on the second test given in this manner will score exceptionally low so that they can achieve the 30%. This may well be the case if some safeguards such as using increments of improvement are not included in the system. For example, the initial improvement may be the first goal, but the final goal will be to have all the members of the group know all of the words. The students will have to work together so that all of the

group members know the words equally well to achieve the final reward (which may be a grade).

There are several types of Student Team Learning groups which are suitable for a variety of grade levels and subjects, but the two which are the most structured are Student Teams-Achievement Divisions (STAD) and Teams-Games-Tournaments (TGT) (Slavin, Cooperative Learning: Student Teams 11-14).

In Student Teams-Achievement Division (STAD), students are assigned to four-member learning teams. The students in these groups are heterogeneous in as many ways as possible, i.e. ability level, gender, race, personality (Slavin Cooperative Learning: Student Teams 11-12). After the teacher makes a presentation of material, the groups work to make certain that all the members have mastered that material. Students then take individual quizzes or tests to measure that mastery. Scores are compared to past averages and team points are awarded on improvement. Points of all team members are totalled and rewards are given (certificates, etc.) to teams that meet prescribed criteria (Slavin, Cooperative Learning: Student Teams 12).

STAD is most appropriate for subjects with single right answers, such as math, language usage and

mechanics, or science facts. If students want to earn team rewards, they must help their team members to learn the material and must encourage each other to do his/her best for the good of the team (Slavin, Cooperative Learning: Student Teams 12).

Teams-Games-Tournament (TGT) is similar to the STAD except that instead of quizzes over the material, tournaments are held in which students compete with members of other teams to contribute points to a team score (Slavin, Cooperative Learning: Student Teams 13). Students are paired with students from opposite teams of comparable ability levels. A winner from each question brings six points to his team and then the next question moves on to the next person. Individual accountability is established by not allowing team members to help each other during the questioning (Slavin, Cooperative Learning: Student Teams 13).

Three other methods of cooperative learning have also been developed. In 1978, Elliot Aronson developed the Jigsaw method as it was used in his classroom; this method was then modified at Johns Hopkins University (Slavin, Cooperative Learning: Student Teams 28). In 1975, Johnson and Johnson developed the Learning Together model. (Slavin, Cooperative Learning: Student Teams 28). In 1976, Shlomo Sharan at the University of

Tel Aviv developed the Group Investigation model (Slavin, Cooperative Learning: Student Teams 29).

In the Jigsaw method, the teacher divides students into six-member teams to work on academic topics that have been broken into sections. Each team member becomes an expert on one particular section. Next each "expert" from each group meets with the other "experts" in that section to share information. The "experts" then return to their groups and share the information that they have gained. The only way that the students get all the information (all the pieces of the puzzle) is to listen carefully to the information that the experts are giving (Slavin, Cooperative Learning: Student Team 16).

Slavin, in 1986, developed a modification of this method called Jigsaw II (Slavin, Cooperative Learning: Student Teams 28). In Jigsaw II, all of the students read the same material such as a short story, but each student receives a particular area to explore such as theme or character development. The experts then get together to share their ideas on theme and then come back to their original groups to share insights. Students all take individual tests and teams must meet pre-set standards to earn rewards or certificates (Cooperative Learning: Student Teams 16).

The Learning Together model is the simplest of all the methods (Slavin, Cooperative Learning: Student Teams 17). Students work in heterogeneous groups to complete an assignment. Each group hands in a single assignment and the group members each receive the rewards and praise based on the final product. This method is not as successful because there is a tendency to let the bright student complete the worksheet by him/herself and then to allow all the students to take the credit. This model lacks individual accountability. (Slavin, Cooperative Learning: Student Teams 17). Individual accountability is extremely important for successful academic achievement through cooperative learning (Slavin, Educational Leadership 31).

Group Investigation allows students to form their own groups of two to six members. Students then divide responsibilities for the investigation such as breaking into sub-topics and investigating a particular sub-topic. Each person then brings back to the group the information and shares it. Finally, a group report, presentation or display is made to the entire class (Slavin, Cooperative Learning: Student Teams 17).

These last three methods were some of the first methods developed. The methods developed at Johns Hopkins University (Student Learning Teams) have had a

greater degree of success as measured by research conducted by Slavin (Cooperative Learning: Student Teams 10-17).

Introduction and Implementation of Cooperative Learning Skills.

Roy Smith, a junior high English teacher at Hingham, MA has used cooperative learning successfully for a decade to teach a variety of units. In "A Teacher's Views on Cooperative Learning," he states:

I am a strong advocate of cooperative learning for several reasons. First, it places the responsibility for learning where it belongs: on the students. Second, it increases achievement and improves students' attitudes toward school, toward learning, and toward classmates. Third, it makes both teaching and learning more fun (663).

Group work done by students who have been taught cooperative learning is more efficient than a group who just happen to work together. The students who have been taught cooperative learning skills such as how to contribute ideas, how to encourage others to participate, how to express support for others, how to summarize and how to coordinate the efforts of all team members stay on task better (663).

Smith follows a five step procedure in introducing cooperative learning to his students. Step one increases the students' awareness of the need for basic

social and communication skills. Social skills such as sharing are related to the communication skills of reading, writing, speaking, listening, and thinking. Students discuss the possible patterns of cooperative, competitive and independent work in the classroom. Cooperative patterns emphasize the interdependence of the students (664).

Step two elaborates on gaining a clear understanding of each skill. This is accomplished by having students practice only one or two specific skills during a lesson. For example, a skill such as listening to the ideas of others without interruption could be practiced. The teacher must monitor the groups to determine which skills need the most work (Smith 664).

Step three gives the students situations in which they can practice social skills. These mini-lessons require solving a simple task, but emphasize an identifiable social behavior, such as students discussing which behaviors helped and which behaviors hindered the group at work. Use of student monitors to record group maintenance roles during an occasional discussion help to refresh students. If groups are not using the time well, Smith suggests three options: silently observe how the problem is handled to discuss

at a later time, call a time-out and model ways in which groups can possibly solve problems, or praise a group which is using appropriate behaviors effectively (665).

Step four is essential to the success and progress of cooperative learning. Students must receive feedback on their performance of skills. Before each activity, the teacher should announce what skill will be observed and how it will be monitored. This may include anything from self-perception questionnaires about how well the group worked together to student monitoring of the group. These notations of monitoring should trigger further discussions concerning communication (665).

Step five is perseverance. Cooperative learning takes time. Many teachers feel too many problems arise in group learning. Smith stresses that students do not function effectively simply because they are in groups. They must be taught the skills of cooperative learning. Activities must be carefully structured and require careful planning (665).

In Control Theory in the Classroom, Glasser recognizes Smith and his classroom work as being an excellent example of cooperative learning success (98). Glasser described Smith's success in terms of four areas. First, positive interdependence was

encouraged. The assignment was structured so that its success depended on how well the team worked together. Second, instructional objectives were clear to the student. Third, individual accountability was encouraged by having students accomplish a part of the task and then bring it back to the team. Fourth, collaborative skills were emphasized continuously. In Smith's groups, four group roles are randomly assigned to different students: encourager of participation, praiser, summarizer, and checker. Glasser and Smith agree that it is necessary to teach these skills to the group (Glasser 98; Smith 665).

As noted, cooperative learning can be structured in many ways; but a cornerstone to successful cooperative learning is teaching students cooperative skills. Many students have never been taught how to work with others. "All students need to become skillful in communicating, building and maintaining trust, providing leadership and managing conflicts" (Johnson, Circles Rev.ed. 74)

Teaching Cooperative Skills

Johnson, Johnson and Holubec offer suggestions for teaching cooperative skills in Circles of Learning, Revised Edition:

1. Ensure that students see the need for the skill.
2. Ensure that students understand what the skill is and when it should be used.
3. Set up practice situations and encourage mastery of the skill.
4. Ensure that students have the time and the needed procedures for discussing (and receiving feedback on) how well they are using that skill.
5. Ensure that students persevere in practicing the skill until the skill seems a natural action (81).

When cooperative learning fails, failure to implement positive interdependence and lack of collaborative skills are often to blame (Johnson, Circles Rev.ed. 92). In the last portion of this paper, this researcher will examine the objectives and elements of creative drama which may be applicable as an effective strategy in establishing an enhanced environment for positive interdependence and to introduce students to the fundamental collaborative skills necessary to use cooperative learning.

Review of Literature: Creative Drama

Definition and Background of Creative Drama

Because various researchers and authors use different terms but purportedly mean similar

activities, creative drama, as a term, needs to be clarified:

"Creative drama," "play making," spontaneous drama," "informal drama," "creative play acting," "developmental drama," "educational drama," and "improvisational drama" have often been used interchangeably (Heinig 4).

For the purposes of this paper, the term "creative drama" will be used and defined by the American Association of Theatre for Youth as:

an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences. Although creative drama has been thought of in relation to children and young people, the process is appropriate to all ages (qtd. in Kase-Polisini, Children's Theatre, xiv-xv).

Helene Rosenberg elaborates on the word choices as they are used in the official definition:

"Improvisational" means without a script. . . . "Nonexhibitional" means that the primary objective is not for the pleasure of an audience, but the development of the participants, as designated by the term "process-oriented." Notice that the people who work within the creative drama arena are called "participants," not "actors" or "performers." Notice, also, that the person in charge of the creative drama session is called a "leader," and not a "teacher" or a "director." The creative drama leader's job encompasses aspects of these and other roles, including "guide," as indicated by the use of the verb "guided" within the definition. To go on, the three-stage process of creative drama--"imagine," "enact," and "reflect"--must occur if change is to take place. Similar terms--"plan," "play," and

"evaluate"--may help you understand more about what happens during each stage. Finally, "human experiences," those of each participant as well as those presented by the leader, are the source of all drama work (4).

Nellie McCaslin in Creative Drama in the Classroom explains that creative drama includes improvised activities which are created by the participants to strengthen the understanding of a concept, a situation, a person, or possibly, a story. She stresses that creative drama is participant centered and is not intended for any audience other than the observers from the other groups who may have been working at the same time on parallel objectives (15).

Creative drama has many uses in the fields of social work, psychology, etc., but since its beginnings in 1944, the American Association of Theatre for Youth, originally called the Children's Theatre of America Association, has argued that schools should include educational or creative drama within the curriculum (Berghammer 2).

During this century, the advocates of creative drama have included Peter Slade, Brian Way, Dorothy Heathcote, Gavin Bolton, Winifred Ward and Viola Spolin (Courtney, Curriculum 2-3). Slade in his book, Child Drama, states "Spontaneous drama is an art form in its own right which gives emotional catharsis" (qtd. in

Courtney, Curriculum 2). Brian Way, a disciple of Slade's advocates that the purpose of drama in schools "is more to develop people than to develop drama" (qtd. in Courtney, Curriculum 2). Gavin Bolton and Dorothy Heathcote, working in British schools use drama as a subject in its own right and also as a method to teach other subjects. In their opinions, "Drama as a spontaneous, improvised and creative enactment . . . infuses everything that students learn" (qtd. in Courtney, Curriculum 3). In the United States, Winifred Ward's pioneering use of creative drama concentrates on a teacher-directed approach. The most recent influence on American schools has been Viola Spolin's approach of improvisation or "'theatre games' which emphasize the human performer and his ability to concentrate ('focus') in order to create spontaneously" (qtd. in Courtney 3). In addition, Richard Courtney has researched and written extensively about creative drama. (Kase-Polisini, Developmental 355).

Ruth Heinig, June Cottrell, Barbara Salisbury, and Nellie McCaslin have all authored recent books blending the use of creative drama as a subject in its own right and as a methodology for teaching other subjects (Berghammer 2). McCaslin cites that it is:

heartening to know that despite budget cuts and a "back-to-basics" movement, the theatre arts, as well as music and the visual arts, are being mandated into the curricula of a number of states, not just as a means to other more utilitarian goals but as ends in their own right (Intermediate xv).

The American Association for Theatre for Youth advocates that "drama is an integral part of the academic curriculum which uniquely integrates major aspects of other fields of study into its own" (Carr 5). Salisbury stresses that

While theatre arts activities complement many aspects of child growth and development, they do so only because of the integrity of the art form itself. By becoming directly involved in the process of creating drama, children acquire an understanding of theatre arts, as well as an understanding of themselves and the society they live in (K-3, vii)

Educational/creative drama has been advocated for being an effective means of "fostering affective education, . . . fostering social and interpersonal skills, and . . . for teaching the language arts" (Collins 3).

The use of creative drama as a subject in its own right versus the use of creative drama as a teaching tool has given rise to the development of a drama curriculum that infuses both. This fusion helps to incorporate the first two basic goals of the National Theatre and Drama Curriculum: "to develop the internal and external personal resources used in the theatre

process and to create theatre through artistic collaboration" (Carr 7).

Although creative drama does not create theatre in the sense of polished performance it certainly is a precursor of such an event. Whether creative drama is used as a teaching tool or as a subject on its own, the benefits of using creative drama are extensively positive for the individual participant (McCaslin, Creative 288; Salisbury, K-3 1; McCaslin, Intermediate 2).

Many varieties and methodologies have arisen as a result of the pioneering work done by the various authorities listed previously. John Sharpham identifies three divisions of creative drama in his monograph, Creative Drama as a Resource, K-12. His division of creative drama activities include pre-drama, fantasy drama and human drama, which are to be viewed as a framework to help teachers shape a creative drama environment. Pre-drama includes all activities used to prepare students to work in drama, enabling participants to overcome self-consciousness and allowing them to become more aware of their inner potential. This includes work with the imagination, the senses, movement, speech and story-making. Fantasy drama explores ideas drawn from fantasy worlds of

mythology, fables, science fiction, fairy tales and other impossible or non-realistic settings. The drama activities begin to take shape with a definite beginning, middle and end, unlike the pre-drama activities which may or may not have a plot-like structure. Finally, human drama involves the possibilities of living in the real world. Sharpham identifies the third stage as the most important because of its basis in exploring real life situations in a dramatic context. These activities should be thought of as a continuum of developmental skills for the participants (3-4).

Each advocate of creative drama offers a unique view of the components of creative drama, but this paper will consider the following elements of creative drama as the building blocks of dramatic involvement in any capacity: concentration, sensory awareness, movement, pantomime, story dramatization, role playing, and improvisation (Berghammer 1). Concentration involves sustained attention to an idea or detail (Salisbury, K-3 233; McCaslin, Intermediate 24; Heinig 101-102). Sensory awareness involves close observation of sensory experiences in order to re-create a reaction to a sensory stimulus (Salisbury, K-3 235; McCaslin, Intermediate 305; Heinig 13). Movement is a physical

response to some type of stimulus which could be musical or a direction from the leader. The body is used to express thoughts and feelings (Salisbury, K-3 234; McCaslin, Intermediate 41; Heinig 12-13).

Pantomime becomes a culmination of movement, sensory awareness and concentration by portraying an idea or action without words (Salisbury, K-3 234; McCaslin, Intermediate 47; Heinig 78). After students are secure with movement in pantomime, story dramatization may be introduced. Story dramatization focuses on the establishment of character and dialogue through a piece of established literature (Salisbury, K-3 235; McCaslin, Intermediate 252; Heinig 192). Role playing is assuming a specific role, usually to gain perspective into another's point of view (Salisbury, K-3 235; McCaslin, Intermediate 304;). Its objective is generally the social growth and awareness of the individual (Berghammer 2). Finally, familiarity with story dramatization and role playing will lead into improvisation which is a spontaneous creation of a plot through the use of dialogue, action and conflict, usually with characterization (Salisbury, K-3 234; McCaslin, Intermediate 73-74; Heinig 180). This gives participants a freedom to explore outside of themselves which was started by the beginning elements of creative

drama. Improvisations can be started by situations, objects, sounds, characters, ideas or stories. Improvisation can offer insight into character motivations for story dramatization (McCaslin, Intermediate 74-77; Heinig 182-184).

Special techniques used by some leaders of creative drama include side-coaching, teaching-in-role, and parallel work. Side-coaching is a way of encouraging and strengthening participants. It is not meant as criticism; side-coached suggestions often help to sustain or elaborate on an improvisation or pantomime (McCaslin, Creative 15; Salisbury, K-3 10-11; Berghammer 3). Teaching-in-role allows the leader to take an active part in the activity in order to extend the belief in a certain situation. The leader does not necessarily stay involved if the group progresses well. This is meant to be a type of modelling behavior (McCaslin, Creative 15; Heinig, 134). Parallel work allows all students to be actively participating at the same time by doing the same thing in different groups (McCaslin, Creative, 15; Berghammer 3).

Goals, objectives, values and benefits.

Whatever elements are employed by the leader, creative drama has intrinsic, extrinsic and aesthetic goals. Intrinsically, creative drama aims to assist

students' lives in the areas of personality development and coping with existence. Creative drama acts a transitional device between students' inner and outer worlds. It develops self-confidence, self-concept, and human capacities to understand existence (Courtney, Curriculum 65; Salisbury, K-3 3; Heinig, 8-9; McCaslin, Intermediate 7). Extrinsically, creative drama can assist students' learning about other subjects and other people. It also is a key activity to promote inner motivation to learn (Courtney Curriculum 65; Salisbury, K-3 3; Heinig, 8-9; McCaslin, Intermediate 10). Aesthetically, creative drama can assist students' abilities to appreciate the value in all of the arts including theatre (Courtney, Curriculum 66; Salisbury, K-3 4; Heinig 8-9; McCaslin, Intermediate 12).

McCaslin identifies objectives of creative drama which are shared by modern education:

1. Creative and aesthetic development;
2. The ability to think critically;
3. Social growth and the ability work cooperatively with others;
4. Improved communication skills;
5. The development of moral and spiritual values;
6. Knowledge of self (Primary, 4-5; Intermediate 4; Creative, 6-7).

Gretta Berghammer stresses that in all creative dramatic activities the human development of the participant both as an individual and as a group is the

goal rather than the satisfaction of an audience (2).

The objectives or values of creative drama include the following:

1. to use imagination both creatively and critically
2. to communicate thoughts and feelings both verbally & physically
3. to sharpen awareness of the world around us, i.e. people, events, environments, circumstances
4. to grow in self-confidence
5. to unite with others in cooperation and decision-making, self-development and socialization (Berghammer 2; McCaslin, Intermediate 7-13; McCaslin, Creative 15-23).

These goals or objectives further emphasize the values and benefits that creative drama can have for all participants. Rosenberg credits play with giving children opportunities to try out new skills, to interact with others, and to stretch their imaginations (9). Because creative drama is a natural outgrowth of a child's natural dramatic play, creative drama may also be said to set the stage for learning (McCaslin, Intermediate 4-5; McCaslin, Creative 9-10). According to Richard Courtney, the role of creative drama can be summarized as follows:

Drama is the total expression of mind. It is the external representation of what takes place internally. It is not partial: it is inclusive of the cognitive, the affective, the aesthetic, the psychomotor, the morale--indeed, all aspects of our inner life. As a result, it provides confidence, feelings of self-worth, positive attitudes to

the self and a sense of mastery and success. These are all prior conditions for learning, and, therefore, essential to all curriculum design (13).

Ruth Heinig and Lyda Stillwell explain the benefits of being a participant in creative drama by citing further delineation of definition from the American Association of Theatre for Youth:

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

Benefits of creative drama are also based in theory and research on the development of children outside the classroom. For example, psychologist Jean Piaget's theory of cognitive development whereby he describes the definable abilities of children during certain developmental stages can be traced and strengthened through creative drama activities. This theory, based on scientific thinking, does not account for all types of thinking and reasoning (Rosenberg 8).

Rosenberg refers to L.S. Vygotsky's term "zone of proximal development" to describe the relationship between learning and development (8).

The existing elements of creative drama--collaboration with capable peers, problem-solving under adult guidance, and independent problem-solving--seem to match up

with those experiences that lie in the zone of proximal development. Creative drama is an ideal experience to stimulate learning and meet potential developmental growth (Rosenberg 9-10).

Howard Gardner accounts for other types of intelligences/thinking modes with an emphasis on creative and symbolic thinking processes:

. . . the I.Q., the Piagetian, and the information-processing approaches all focus on a certain kind of logical or linguistic problem solving; all ignore biology; all fail to come to grips with the higher levels of creativity; and all are insensitive to the range of roles highlighted in human society. . . . For much of the twentieth century, philosophers have displayed a particular interest in human symbolic capacities. According to such influential thinkers as Ernst Cassirer, Susanne Langer and Alfred North Whitehead, the ability of human beings to use various symbolic vehicles in expressing and communicating meanings distinguishes human beings sharply from other organisms. Symbol use has been key in the evolution of human nature, giving rise to myth, language, art, science; it has also been central in the highest creative achievements of human beings . . . (Gardner, Frames 25; Gardner, Dramatic Intelligences 305).

Creative drama supports learner strengths in any of the seven categories or intelligences identified by Gardner: linguistic (a talent with words), musical (a talent for sound), logical (a talent for thinking in a systematic or scientific way), spatial (a talent for understanding and using mental images of objects occupying a space or manipulating objects within a

space, kinesthetic (a talent for use of gross and fine motor skills), interpersonal (a talent for understanding other people and their motivations) and intrapersonal (a talent for understanding one's self) (Dramatic Intelligences, 305).

Consider the following examples. Linguistically, creative drama encourages the use of language to express thoughts and feelings. Musically, creative drama uses music as a stimulus for movement and imagination activities. Logically, creative drama emphasizes the sequential aspects of story dramatization or the portrayal through pantomime an observed activity. Spatially, creative drama, through concentration, pantomime and sensory awareness activities, encourages participants to be aware of the space they occupy and the spaces occupied by other objects, and recreating spatial locations and actions. Kinesthetically, creative drama encourages movement as a basic physical necessity to create pantomimes, improvisations and story dramatizations. Interpersonally, creative drama participants are encouraged to cooperate and understand the give-and-take necessary to work together as a group, as well as better understand others. Finally, intrapersonally, creative drama encourages the

participants to understand themselves, their behaviors, and their experiences (Gardner, Frames 73-276; Dramatic Intelligences 305-312; Berghammer 2).

Courtney stresses the important link between play and the development of personality:

Play initially, and the arts subsequently, develop imaginative constructions whereby people function in the world. The arts are expressions of imagination through which the personality develops, and upon which cognitive and abstract ways of working with the environment are built" (qtd. in McCaslin, Creative, 4)

Sharpham concurs that because of drama's close "affinity with natural growth processes, inherent in our ability to play, [it] is a natural, inherent method of learning" (18). Each child can master learning and dramatic skills appropriate to his/her developmental level.

Creative Drama as a Teaching Methodology

Creative drama has grown steadily throughout this century as a method of learning. Current trends of education stress the student-oriented structure of learning because it strengthens the students' understanding and growth (Sharpham 17). Creative drama's value lies in its participatory nature, stressing that all aspects of a participant be involved in the activity: physical, emotional, mental and

social. Participants actively engage in creative and critical thinking. They stretch their imaginations to solve problems and to analyze (McCaslin, Intermediate 7; Rosenberg 5). Allowing students to "own" their own learning through creative drama encourages them to grow as learners. Courtney states:

Many teachers have realized that the essential characteristic of human beings is their creative imagination--and that this is dramatic in style. Dramatic actions provide us with meaning: they make the things we do meaningful to us. Things do not have meaning by themselves. We give them meaning. Students in classrooms create meaning that is significant to them(3-4).

Annette Gourney, in preparation to conduct and analyze research in creative drama, cites several authorities including Piaget, McCaslin, and Janet Rubin, etc. in developing a theoretical foundation for the application of creative drama to emotional, attitudinal and cognitive learning:

In the social-emotional and attitudinal areas, possible benefits include improved self-expression, particularly for students with difficulty expressing their emotions in other situations; improved self-knowledge through the articulation and communication of emotions to others, and improved knowledge and understanding of the feelings and motivations of others through role playing in which one must think and behave like people different from oneself . . . The benefits of participation in creative dramatics are not restricted to emotional and attitudinal gains, but may encompass cognitive gains as well. It has been noted that dramatic play is

a natural mode of expression for children and that this is included in the Piagetian framework of cognitive development as well, which asserts that conceptual thinking develops through activity, spontaneous play, manipulation of objects and social collaboration. Specific cognitive benefits which may result from participation in creative dramatics include listening, comprehension and sequential understanding and, paralleling Piaget's finding, integration of thought, action and language (10).

Sharpham stresses that a student will grow intrapersonally through participation in creative drama, as drama is a means to:

1. encourage, stimulate and guide the imaginative potential of each student
2. aid in the full development of personality by stressing originality and the use of intuition.
3. help toward some fulfillment of personal aspiration by providing for self-expression in a safe, controlled environment.
4. provide for the personal exploration, release, and mastery of the positive inner resources of the child.
5. develop control of the body as an instrument of expression and to become self-confident in expressing imaginary ideas through physical action.
6. give students confidence in their own ability to express ideas in an imaginary way.
7. provide environment in which students can experience joy and a sense of accomplishment in working with their unique creative potential.
8. develop a confident speech flow in which words express imaginary ideas (18).

Recent pilot tests further confirm the role creative drama activities play in benefitting students' growth and development. Stephen Yaffe recommends using

drama as a teaching strategy to encourage student empowerment. Students involved in creative drama activities such as story dramatization, improvisation and role playing in the creation of creating a drama were using critical thinking skills and problem solving skills (29-30). His pilot test of a drama project in various public high schools throughout New York involved students ranging from talented and gifted to at-risk. He states, "Drama is an extraordinarily versatile teaching tool, applicable to quite diverse student populations and needs" (30). This project involved the process of beginning with improvisation which eventually evolved into script writing. The students' self-esteem and self-confidence grew. They recognized that they had something to offer. Their oral language skills used during improvisation helped to improve their writing skills (31).

Yaffe encourages educators to incorporate improvisation in the classroom to increase comprehension and to improve self-confidence. Any teacher who is willing to try something new can use improvisation. He stresses that a professional drama instructor be used as a resource for staff development so that teachers can feel comfortable using this effective methodology in the classroom (32).

Gourgey, together with Jason Bosseau and Judith Delgado, developed an improvisational drama program, an Arts Alternative program established in Newark, New Jersey, for elementary children who were primarily black and Hispanic. Their research concluded that significant improvements were found in reading achievement and attitudes toward self and others (9).

Gourgey relates from this study of the Arts Alternative program that improvisational drama may be a viable method to improving students' attitudes towards themselves and others and towards learning. She found that creative drama tends to encourage students, particularly underachievers, to see themselves as capable and to see their ideas as valuable.

These skills (self-expression, sense of trust and safety, acceptance of others' ideas and feelings, and awareness of own feelings and motivations) are important not only for school achievement as measured by test scores, but also for personal development, improved relations with others, readiness to learn and ultimate success. It is vital to investigate ways in which these attitudes and skills may be enhanced beyond that produced by the regular school program alone (14).

Gourgey cites E. P. Torrance's article "Discovering and using the strengths of the disadvantaged and culturally different in career education":

One area in which disadvantaged students frequently demonstrate talent is that of role playing, improvisation and expressive speech, abilities which may have originated in part as survival skills. Thus he suggested the use of creative movement and dramatics in education as a method for educating disadvantaged students in order to develop their unique talents and to foster motivation toward learning (qtd. in Gourgey 9).

Creative drama use in addressing cultural plurality and language is further stressed by McCaslin. She states that for the culturally, economically, socially or physically disadvantaged child or the child whose primary language is not English, creative drama can offer an avenue to encourage conceptual thinking and cognitive awareness of language. Vocabulary and word distinctions can be made clear through participation in creative drama (Intermediate 11).

Besides language acquisition, creativity is also fostered through participation in creative drama activities. Heinig cites three studies that conclude that participation in creative drama aided in developing creative thinking abilities in disadvantaged fourth graders, in promoting the imaginative capacities of forty-five gifted junior high school students, and in raising verbal and visual creativity with thirty-nine kindergarten students. The evidence suggests that participating in creative drama can be an

important key to unlocking the creative potential in children (8).

In addition to the development of cognitive language, emotional and social skills that creative drama helps to develop, Courtney contends "that creative drama's objectives are identical to and inclusive of generic skills needed for education and adult life ("Drama" 6). In his article "Drama as a Generic Skill" he states that leadership skills with the subskills of "human relations, choice and judgement, problem identification and solution, effective decision making, and the like" (6), as well as adaptability and flexibility skills with subskills of "seeing different points of view/alternatives/choices, valuing, judging, using imagination, estimating the results of possible actions" ("Drama" 6) are similar to the objectives of creative drama.

Specifically, Courtney examines three examples of generic skills that he feels can be directly related to the objectives of educational drama: hypothesis, motivation and creativity. Hypothesis is traditionally called the basis for scientific thinking. Educated guessing has become an acceptable practice in almost all areas of education. Young adults, while improvising, base their work on hypothesis: "If I

hypothesize my role as THIS, then my actions are so and so; but if I hypothesize my role as THAT, then my actions become such-and-such; so who, then is the real me?" ("Drama" 8, Carr 6) The adolescent can try on an assortment of behaviors without actually risking real consequences ("Drama" 8, Carr 5).

Self-motivation is the second generic skill examined by Courtney. It is identified as being highly significant by employers who want their employees to be "self-starters" ("Drama" 8). Traditionally in education, knowledge has been dispensed from the teacher to the student. This methodology motivates only those who work well under "educational dominance" ("Drama" 8).

Creative drama teachers or leaders tend to develop self-motivation in their students by allowing them to develop at their own pace, incorporating their own decisions and choices throughout the learning process. It is under these circumstances, Courtney contends, that students:

- 1) take the responsibility for learning so that, under a good teacher's leadership, their "needing to know" becomes the focus of their intention in thought and action;
- 2) create in imagination and action simultaneously;
- 3) make mistakes and learn through them;
- 4) "live through" the dramatic experience as "self-starters;"
- 5) tacitly assume that the actual and the fictional work in parallel (one is

metaphorically related to the other) so that self motivation within dramatic actions transfers to self-motivation in existential action (and thus to both life and work);
 6) have a commitment to the experience and the need to see it through to the end;
 7) absorb and re-work information relevant to the created dramatic situation in a genuine social manner;
 8) are so bonded to the dramatic experience and its content that they become permanent parts of the self and are memorized for long periods.
 These represent a complex of conditions that are highly conducive to the development of self-motivation ("Drama" 8).

Creativity is the third primary generic skill observed by Courtney and identified by society. Because of the diverse definitions of "creativity," Courtney limits creativity to two contexts: 1) in the thoughts and actions that are original and innovative to the individual group concerned; and 2) in an education that develops human creative potential and thereby affects subsequent life ("Drama" 8). Creativity is relative to the person and the situation. In this usage, too, creative drama becomes an outstanding means for the learning of creativity that is of human use:

the internal process of perceiving, imagining, identification and empathy; the socialization of these processes through action, which may be covertly or overtly dramatic; and the use of varieties of media to create metaphors of existence, but with a ground of spontaneous dramatic action. Expressed in simplest possible terms: the forms of creativity that can best be transferred from school to adult life may be

seen to derive from the principles and practices of educational drama (Courtney, "Drama" 9).

Courtney concludes that if educators are concerned about teaching skills which will be marketable by students as adults, they should look to creative drama as a means to prepare students to hypothesize, to be self-motivated, and to be imaginative ("Drama" 10).

Bolton's reflections concur with Courtney's findings. He, too, feels that creative drama is the only imaginative behavior which "articulates inventing, anticipating, recollecting, hypothesising, creating, musing and day-dreaming or any other mode of imagining through the medium of concrete action" (142).

As previously stated in this paper, the goals, objectives, values and benefits of using creative drama are numerous. Because these goals are also intrinsically educational goals, creative drama should be used as a methodology to teach other subjects, as well as being a subject in its own right (Heinig 14; McCaslin, Intermediate 197-206; Salisbury, K-3 191-212).

The effects of using creative drama carry over into other areas of learning. Heinig, McCaslin, Salisbury and others suggest activities for using creative drama in the areas of English language arts,

mathematics, science, health, physical education, fine arts, social studies, other languages, and art (Salisbury, Intermediate 192-205; McCaslin, Intermediate 197-205; Heinig 13-14; McCaslin, Creative 283-301). In addition, they advocate using creative drama as a teaching tool in working with special populations such as the academically gifted, learning disabled, physically and emotionally handicapped, culturally different and economic deprived (Salisbury, K-3 207-212; McCaslin, Intermediate 219-232; McCaslin, Creative 308-331)

"Enjoyment and success lead to self-confidence, a prime requisite for becoming a thinking, feeling and creative person in any environment" (Heinig 14). Whether creative drama is used as a teaching tool or as a subject on its own, the benefits for the individual are positive. Children remember more about the subject because of experiencing the concept through drama (McCaslin, Creative 88; Salisbury, K-3 191, McCaslin, Intermediate 197-204; Heinig 13). This is largely because a subjective approach to the material allows the student to learn from the inside, as Gavin Bolton states:

. . . it could be said that whereas the successful learner works from the outside in, making the knowledge his own, the less

successful learner works from the outside and stays there! (Both groups can pass examinations!) But when someone comes to know or understand something through his experiencing, his approach to the 'subject matter' . . . is, as it were, from the inside. I wish to claim that what drama does is to create an opportunity for coming to know something from the inside, a subjective objective approach to the material to be understood . . . (154).

Creative Drama as a Teaching Methodology to Prepare for
Cooperative Learning

It is the contention of this paper that using creative drama can establish an atmosphere conducive for positive interdependence which relies on group interaction and trust, as well as foster collaborative skills by concentrating on fundamental communication and controversy skills.

As has been stated, positive interdependence and collaborative skills are vitally necessary for successful cooperative learning. Teachers cannot assume that students of any age have these skills (Johnson, Circles Rev.ed. 92). The fundamental skills for successful cooperative learning are building and maintaining trust, learning good communication techniques and learning how to deal with controversy (Johnson et al., Circles 98).

Johnson advocates using role-playing situations developed by the teacher to teach these skills (Johnson, Learning 109).

Enhancing Environment for Positive Interdependence

One of the values of using creative drama as a teaching method is ". . . 'metaxis,' a heightened state of consciousness that holds two worlds in the mind at the same time" (Bolton 142). Bolton refers to "referential" or "functional" drama as creative drama in which the teacher and the participant focus attention on some skill or information which should be acquired (152). One of the benefits of this type of situation is that the participant sees himself as a learner (152). Bolton states that in addition to a specific piece of knowledge being acquired, achievements in both intrapersonal and interpersonal skills surface:

. . . in some drama or life-skills classes the referential learning outcomes from the role-play exercises can be superseded by other more important achievements to do with group trust, self-esteem, openness to criticism, willingness to discuss with integrity, respect for others' opinions, etc. When this happens, what was supposed to be learnt from the context of the exercise itself fades into the background. It is sometimes the case that the activity of role play continues as a kind of "front," a protective device that permits a relaxing of normal defences but nevertheless remains

securely there as the ostensible task (Bolton 152).

This capability of creative drama to foster positive group interaction and to establish trust is further discussed by McCaslin:

Although drama . . . is a group art, it is composed of the contributions of each participant and every contribution is important. As a group plans together members are encouraged to express their own ideas and thereby contribute to the whole (Creative Intermediate 9).

Heinig stresses that the leader must be well organized in order to establish a positive interactive environment. Possible consequences should be examined before the activity begins. For beginning exercises, involvement should include everyone simultaneously working by himself or herself. This improves concentration. Eventually this work should progress to small groups, from pairs to triads or to groups of six or seven. It is at this point that social interaction becomes involved. Students learn that they can support and integrate each other's ideas as well as compromise and cooperate. Individual efforts become part of the greater whole (19).

Students should not be forced to be in groups. General discussions about group cooperation and compromise may help assimilate students into groups. After the discussion, these topics of group cooperation

and compromise can be the basis of improvisation or pantomime which illustrates these qualities. Children who make their own decisions and live with the consequences, either in improvisation or real life, have been involved in a basic learning experience (Heinig 235-236).

Just as cooperative learning has been successful at integrating children with a wide variety of abilities, creative drama tends to blend the social differences of children. McCaslin feels:

As members of groups of any age work together under sensitive and skilled leadership, they learn to accept, appreciate, and stimulate one another. Every teacher has experienced a group in which the dynamics were such that all members seemed to produce more because of their association. This is not to say that creative drama is a magic formula for successful teamwork, but it unquestionably offers a rare opportunity for sharing ideas and solving problems together. . . . Far from limiting the players, improvisation strengthens techniques and builds self-confidence. . . . Social differences are forgotten in the business of sharing ideas and improvising scenes. Teachers who guide children in creative drama cite numerous examples of social acceptance based on respect for a job well done and the bond that develops from the fun of playing together (Intermediate 9-10).

Sharpham cites ten learner outcomes that result in the areas of interpersonal and group interaction development from the use of creative drama. Students will:

1. develop an understanding of how to share space and respect other people's work in their space.
2. develop language arts skills in a shared situation such as listening, concentration, verbal communication, understanding of symbolic, abstract concepts.
3. exercise indepth sharing of ideas in action so that students will learn to give up some of their own uniqueness to work with others in creating.
4. develop an attitude of self-awareness and the acceptance of others in mutual respect.
5. have the opportunity to explore different patterns of human behavior by creating role/characters who will act and react with othre roles/characters in human situations. This will enable students to better understand themselves and the world in which they live.
6. develop skills as a group member and develop respect for other members.
7. develop understanding of human behaviors by doing and discussion.
8. increase competence and confidence in gorup work and problem solving.
9. develop ability to accept limitations of other people and build on their strengths.
10. aid in the development of improving concept formation in cross-disciplinary studies (18-19)

In summary, creative drama activities promote positive group interaction and interpersonal development which are included as a part of positive interdependence. Let us now examine how creative drama can foster the second aspect of positive interdependence: a trusting environment.

The second component of positive interdependence is the creation of a trusting atmosphere. Trust is a necessary condition for stable cooperation and effective

communication. The higher the trust, the more stable the cooperation and the more effective the communication. Cooperation rests upon everyone's sharing resources, giving and receiving help, dividing the work and contributing to the accomplishment of mutual goals (Johnson, Learning 103).

Johnson and Johnson advocate several ways to encourage and establish a trusting atmosphere:

1. Encourage students to contribute openly their information, ideas, thoughts, feelings, intuition, hunches and reactions to the group's discussion and work.
2. Encourage students to share materials and resources.
3. Ensure that the students have the skills to express acceptance, support and desire to cooperate.
4. Encourage students to express cooperative intentions, acceptance and support toward each other during their cooperative interactions.
5. Point out rejecting and nonsupportive behaviors that shut off future cooperation, such as silence, ridicule, superficial acknowledgement of an idea.
6. Periodically have groups that are cooperating fill out the questionnaire on trusting and trustworthy behavior (see Johnson and Johnson's Learning Together and Alone for sample questionnaire) and discuss the results to see how their cooperation could be improved in the future (Learning, 106)

A trusting atmosphere can be established by positive creative drama experiences which emphasize freedom of expression, lack of criticism, and supportive side coaching. This establishment of a safe

and trusting atmosphere is also conducive in increased learning. In the traditional teacher-dominated classroom which emphasizes acquiring information tends to create an authoritarian and evaluative atmosphere. This may fail to motivate students and reduces comfort in learning, particularly with disadvantaged students (Gourgey 9). Gourgey working with the Whole Theatre Company in Newark created an Arts Alternative Program for the Newark public school's economically disadvantaged elementary students. Teachers worked with small groups in activities such as role playing, improvisation and story/play making.

This program is guided by the rationale that self-expression and communication result when one is placed in an environment in which one feels safe acknowledging and expressing one's feelings. If students are placed in an atmosphere in which they can experience trust, safety and freedom in expression themselves, and a sense of capability, and are then encouraged to participate in a creative language-oriented and literature activities in this atmosphere their communication skills and reading achievement will improve. . . . There was a significant gain in overall attitude from pre- to post-test, . . . there is evidence that students participating in the Arts Alternatives Program improve in their overall attitudes and in the specific attitude areas of self-expression, trust, self-acceptance, acceptance of others, self-awareness, and empowerment (Gourgey 13).

One goal of beginning or warm up creative drama activities is to create the appropriate climate for

psychological security. Heinig advises using activities which "can relax the class, generate good feelings, and promote a sense of group cohesiveness" (18). Uniting children in a common effort allows students to be less self-conscious and to participate freely (Heinig 18; Salisbury, K-3 13-15; McCaslin, Intermediate 9-10; McCaslin, Creative 15).

Another possible activity which may provide a trusting atmosphere is the establishment of a ritual, which is the repetition of an act or a series of acts. Children's play is often ritualistic, including music and chants (McCaslin, Primary 3). Beginning a creative drama lesson with a familiar movement, rhythm, song or group game may help to bring members together and make them feel more secure (McCaslin, Primary 3). It has been the experience of this researcher that the repetition of familiar song such as the "Hokey Pokey" or a nonsense phrase "gobbledebookdebookdebook" before a public performance tends to be an activity which helps students to feel less anxious, to trust one another and to see themselves as a unit.

Ultimately, it is the leader's attitude which can foster a positive trusting psychological environment. Students who can search for a new awareness or a new means of self-expression can ultimately find an

improved self-concept (Heinig 8). Heinig states that this improved self-concept may result because of the "association with a role that they played which appealed to them or because self-expression has been encouraged through positive guidance rather than criticism" (8).

Collaborative Skills Fostered by Creative Drama

In addition to creating positive interdependence, communication skills must be cultivated to ensure a cooperative learning experience. Johnson & Johnson divide communication skills used in cooperative learning into two basic categories: sending and receiving. Students must be able to send messages that correctly represent the intent of the sender and students must be able to accurately interpret the messages received. Sending skills include stating ideas and feelings clearly, making messages complete and specific, coordinating verbal and non-verbal messages to be in agreement and receiving feedback from the receiver. Receiving skills include providing feedback for clarification, and using paraphrasing in a non-judgmental manner to accurately restate the message received. The receiver may also describe what he/she perceives to be the sender's feelings. Finally, the receiver can state his/her interpretation of the

message and discuss with the sender until there is agreement on the message's meaning (Learning, 100-103).

Creative drama promotes vocabulary growth, spontaneous oral composition, and expansion of refinement of paralinguistic skills, all of which are vital in accurately interpreting communication (Stewig 44). John Stewig recognizes many benefits to using creative drama at the elementary level. First he sites a study by William Blank in 1954. This study, using pre-tests and post-tests in the areas of voice qualities, personality factors and vocabulary, concludes that the experimental group which met weekly for creative drama, had a significant improvement in all three tested areas over the control group. The conclusion: drama encourages vocabulary development and refinement of paralanguage skills such as pitch, stress and juncture in communication (37).

In addition it encourages observation of kinesics which are also vitally important to communication. Stewig further cites psychologists Mehrabian and Ferris in "Inference and Attitudes from Non-Verbal Communication in Two Channels" to substantiate the importance of paralanguage to meaning and communication:

. . . of the total impact of the message, 7 percent is accomplished by basic verbal symbols, while 38 percent is conveyed by vocal overlays of pitch, stress, and juncture--paralanguage. In addition, they estimate that 55 percent of the message is determined by the accompanying facial expressions called kinesics. . . . Apparently only a small portion of the message is transmitted by the basic verbal symbols (37-38)

Any student who wishes to be heard and understood must work on improving the communication skills of volume, tempo, pitch and diction in a natural way. McCaslin states that one of the values of creative drama is the opportunity for oral communication (Intermediate 11).

Heinig also stresses the opportunity to explore the communication process through creative drama activities. Students must communicate clearly, must organize and share ideas, must question and inform and must solve problems in preparation for participating in a creative drama activity. In addition, they continue to use these skills during the activity (6). One of the benefits of using these skills in a creative drama activity is that students are willing to risk more if they are not in a real-life situation. Students are able to "try on" alternatives in responses and watch and react to the consequences these responses evoke (Carr 5). Even if mistakes are made, the students do

not feel the same threat that the real-life experience/consequence might bring. Creative drama offers the opportunity for the student to explore possibilities of communication and problem solving without the risk of actual failure. His or her character may fail to communicate but the student may learn from the experience of the character played rather than from having lived the experience (Heinig 6).

Carol Anne M. Kardash and Lin Wright conducted a meta-analysis of studies concerning the effects of creative drama on elementary school children's skills in four achievement areas: reading, oral and written communication, person-perception and drama skills . The study resulted in a mean effect size of .67 which indicated that creative drama activities had a moderate, positive effect on children's performance across these achievement areas. Using methodology established by Glass, McGaw and Smith, Kardash and Wright conclude that:

. . . the average effect size of .67 implies that, regardless of area of achievement, performance of students who participated in creative drama activities was raised by approximately two-thirds of a standard deviation unit. Thus, creative drama treatment under average conditions can be expected to move the typical student from the

50th to the 75th percentile of the untreated population (Kardash 15).

Johnson and Johnson advocate teaching students controversy skills as well as communication skills. Teaching these controversy skills will enable students to constructively manage conflicts. They advise that students should:

1. Define controversies as problem-solving situations in which differences need to be clarified, rather than as "win-lose" conflicts in which one person's ideas have to dominate. . . .
2. Be critical of ideas, not persons. . . .
3. Appropriately pace differentiation (bringing out differences) and integration (putting the different ideas together) phases of the problem-solving process. . . . It is a serious mistake to look for ways to integrate ideas before all the differences have been explored.
4. Take the point of view or perspective of other students so you understand what they are saying from their frame of reference (Learning 110).

Understanding others is a central goal in creative drama. Discovering a common bond of feelings with others that they know or with characters in a story or from history is fundamental to creative drama activities such as pantomime, improvisation, role playing or story dramatization (Heinig 237). McCaslin agrees that "putting oneself in the shoes of another is a way of developing awareness and human understanding" (Intermediate 10). By creating characters and

behaviors, students begin to understand perspectives other than their own (McCaslin, Intermediate 10). Heinig cites Charles Duke's article, "Educational Drama, Role-Taking and Values Clarification" in elaborating upon the importance of values clarification and understanding other's viewpoints. "When a person is required to act 'as if' he holds a certain belief, he is more likely to examine the application of that belief to his own life" (qtd. in Heinig 10). Students can safely explore various behaviors in order to examine the consequences of that behavior through role playing and improvisation (Heinig 10).

The classroom teacher can use creative drama techniques to help children "learn to cooperate, confront problems, make decisions, gain confidence, and evaluate the outcomes of their actions" (Petrilli 12). Creative drama allows students to act out a problem in order to come up with a solution without running the risk of real life consequences (Heinig 6). Drama allows students to be exposed to another "symbol system which provides us with a window onto the world around us as well as a window into ourselves" (Collins 5).

Conclusion

Education should provide students with the skills they will need to explore the world in which they must

exist. The educational system should provide students with "cognitive, social and personal mechanisms by which they may more readily come to know, and understand, themselves and the world around them" (Collins 3). Both cooperative learning and creative drama allow for this type of growth and understanding. As creative drama may contribute to enhancing the environment for positive interdependence and to establishing a foundation for good communication and controversy skills, cooperative learning skills enhanced by creative drama activities improve the efficiency of cooperative learning within a group. These two methodologies seemed ideally suited to complement each other. Teachers should be encouraged to broaden their base of knowledge to incorporate both of these methodologies into their classrooms, not only for the benefit of their students, but also for the benefit of the teachers. Excitement in learning and enthusiastic successful students should be every educator's ultimate goal.

Appendix A of this paper includes a section of representative creative drama texts which offer a variety of activities which can be used to create a reliance on group interaction and a trusting

atmosphere, to develop communication and controversy skills.

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Appendix A

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