

SELF-CONCEPT OF INSTITUTIONALIZED MENTALLY RETARDED
ADULTS: CHANGES RESULTING FROM CREATIVE
DRAMATICS PROGRAMMING

A THESIS

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CHAPTER I

INTRODUCTION TO THE STUDY

Residential facilities throughout the United States are helping mentally retarded clients to reach competency levels which will enable them to live in community-based facilities. With this goal foremost, mentally retarded persons need programs which will enrich their quality of leisure and enhance their self-concept. Fitts states that "In general, and other things being equal, the more optimal the individual's self-concept, the more effectively he will function."¹ He believes that self-concept ratings are predictive of adjustment of individuals moving toward some type of rehabilitation.²

Every individual, no matter what his or her environment, needs a positive self-concept and a sense of adequacy in order to adjust to the world and to be free to interact with others. Ward says that "Every child should be given a sense of adequacy based on self-concept."³

¹William H. Fitts, The Self-Concept and Performance, Researcher Monograph, No. 5 (Nashville: Dede Wallace Center, 1972), p. 4.

²Ibid., p. 10.

³Winnifred Ward, Playmaking With Children (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 230.

This is even more true for the mentally retarded adult who is moving from an institution into a community-based facility.

Gorlow states:

Self-attitudes account in significant degree for retardates' motivation for and acceptance of learning experiences to which they are exposed. Self-attitudes are viewed as a major determinant of the behavior and perception of retardates.¹

Too often, however, the self-concept of mentally retarded individuals is low. Presently available data suggest that retarded individuals believe that because of their limited intellectual ability, they are less worthy as persons. Programs, therefore, must be developed utilizing areas in which the mentally retarded individual can gain a sense of adequacy and a positive self-concept. Ward says that "Creative Dramatics is magnificent therapy."³ Children with high intelligence quotients have no monopoly on creative dramatics. In fact, they are sometimes surpassed by boys and girls with intelligence half as high.⁴ Yet no research exists to show that the claims made by Ward are valid when applied to mentally retarded adult populations.

¹Alfred Butler, Leon Gorlow, and George M. Guthrie, "Correlates of Self-Attitudes of Retardates," American Journal of Mental Deficiency 67 (January, 1963):549.

²Fitts, The Self-Concept and Performance, p. 98.

³Ward, Playmaking With Children, p. 231.

⁴Ibid., p. 235.

The present investigation is concerned, therefore, with determining if the self-concept of mentally retarded adults can be appreciably enhanced through participation in creative dramatics.

Statement of the Problem

The problem was to determine if self-concept of adults with mild to moderate mental retardation can be appreciably enhanced through a 24-week experimental period in creative dramatics. The subjects were 22 men and women, ages 21-38, who were residents at Denton State School in Denton, Texas, during the year 1978-1979. The 22 adults were divided into a control group of 11 subjects and an experimental group of 11 subjects.

Data were collected before and after an experimental period in creative dramatics of 24 weeks duration, two evenings a week, for two hours each evening. Self-concept was tested with the Laurelton Self-Concept Scale.¹ Based on the findings of this study, a conclusion was drawn concerning the effectiveness of creative dramatics programming in changing the self-concept of mentally retarded adults.

¹Butler, Gorlow, and Guthrie, "Correlates of Self-Attitudes of Retardates," p. 549.

Definitions and Explanations of Terms

For the purpose of clarification, the following definitions and explanations have been established for use throughout the study.

Mild Mentally Retarded¹ - a term used to describe the degree of mental retardation present when intelligence testing scores range more than two and up to three standard deviations below the norm (52-67 on Stanford-Binet and 55-69 on Weschler Scales); many educable retarded individuals function at this level; children can master basic academic skills while adults at this level maintain themselves independently or semi-independently in the community.

Moderate Mental Retardation² - a term used to describe the degree of mental retardation present when intelligence testing scores range more than three and up to four standard deviations below the norm (36-51 on the Stanford-Binet and 40-54 on Weschler Scales); many trainable retarded individuals function at this level; such persons can learn self-help, communication, social and simple occupational skills but only limited academic or vocational skills.

Self-Concept³ - a personal judgment of worthiness that is expressed in the attitudes the individual holds toward himself.

In this study, self-concept will be measured by the Laurelton Self-Concept Scale.

¹Herman Grossman, ed., Manual in Terminology and Classification in Mental Retardation (Baltimore, Maryland: Caramore Pridemark Press: American Association on Mental Deficiency, 1977):19, 149.

²Ibid., pp. 19, 149.

³Stanley Coopersmith, The Antecedents of Self-Esteem (San Francisco: W. H. Freeman, 1967):5.

Creative Dramatics¹ - a term which is used interchangeably with "playmaking," an exclusive expression designating all forms of improvised drama, dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama.

Informal Drama² - drama where dialogue and action are extemporized rather than written and memorized. It is only presented to the members of the group not playing, not to an audience.

Dramatic Play³ - the play-living of a young child in which he learns about his life as he plays the parts of adults, animals, or objects.

Story Dramatization⁴ - making a story alive by playing it out spontaneously regardless of whether the story comes from literature, history, or is made up. The story is always improvised.

Pantomime⁵ - the expression of thoughts, feelings, and emotions through body action. It is not limited to certain techniques, but it is entirely free and natural. It is the really vital part of drama.

Laurelton Self-Concept Scale⁶ - this scale of 150 items was adapted from an original scale of 240 items reflecting significant aspects of self-attitudes which was reduced by consideration of clarity, face validity, appropriateness for retardates, and a test-retest reliability. The final scale was

¹Ward, Playmaking With Children, pp. 2, 3.

²Ibid., p. 9.

³Ibid., p. 10.

⁴Ibid., p. 10.

⁵Ibid., p. 10.

⁶Butler, Gorlow, and Guthrie, "Correlates of Self-Attitudes of Retardates," p. 549.

administered twice to a sample of 100 institutionalized students with a lapse of three weeks. The reliability co-efficient for this sample was above .80. The scale was scored with a + = positive-expressed statements; - = negative-expressed statements; SS+ = positive-expressed statements about self; SS- = negative-expressed statements about self; OS+ = positive statements concerning others' perception of self; TOT+ = total number of positive statements; and TOT- = total number of negative statements.

Purpose of the Study

The general purpose of this study was to determine if the self-concept of mentally retarded adults can be enhanced appreciably through an experimental period in creative dramatics. The hypotheses examined by analysis of covariance techniques at the .05 level of significance were as follows: (1) there is no significant difference between the control and the experimental groups on positive self-concept statements (TOT+) and (2) there is no significant difference between the control and experimental groups on negative self-concept statements (TOT-).

Delimitations of the Study

This study was subject to a number of delimitations. One delimitation was the 22 men and women from the Denton State School, ages 21-38, with mild to moderate retardation, which comprised a convenience sample. Another delimitation was the classroom in the Education Training Center and the stage in the gymnasium of the Denton State School where class sessions were held. Delimitations also included the experimental period, which consisted of two

hours a day, two days a week for 24 weeks, and the 80 per cent attendance that was required of the subjects in order for their data to be included in the statistical analysis of findings. Cooperation of the staff from Denton State School was a delimitation also, as were the validity, reliability, and objectivity of the Laurelton Self-Concept Scale. Specifically, the small sample size ($n=22$) on which the reliability computations were based was a limitation.

Chapter II presents the review of literature that was found to be pertinent to this investigation.

CHAPTER II

REVIEW OF RELATED LITERATURE

A survey of literature revealed that the present study was related to several investigations of patterns of self-concept in mentally retarded individuals and the effects of creative dramatics programming on normal individuals. This study did not, however, duplicate any previous research with respect to purpose, scope, or content. The review of literature is in six sections: Correlates of Self-Concept, Patterns of Self-Concept in Mentally Retarded Persons, Studies to Improve Self-Concept, Creative Dramatics Programming, Drama and the Handicapped, and Books Describing Drama for the Handicapped. The studies which are reviewed in each section are presented in chronological order.

Correlates of Self-Concept

The literature reviewed included numerous studies on self-concept. The self-concept of an individual has been noted to be related to his functioning in society.

In 1963 Gorlow and others conducted a study to determine if self-attitudes account in significant degree

for motivation of retardates and for their acceptance of learning experiences.¹ The study was concerned with the relationships between self-attitudes and school achievement, success on parole, occupational training success, and other areas. Subjects were 164 retarded women between the ages of 16 and 22 who had intelligence quotients ranging from 50-80 and who had been institutionalized from four months to eight years at Laurelton State School in Laurelton, Pennsylvania.

The Laurelton Self-Concept Scale, The Social Value Need Scale, and the Hostility Scale were administered to each subject in individual sessions. Correlational analysis was carried out in order to assess the relationships between selected variables of the Laurelton Self-Concept Scale and other variables of the study. Pearson Product-Moment Correlation Coefficients showed that there were small but significant relationships between self-acceptance and measures of intelligence, school achievement, success in institutionalized training programs, and success on parole. Those subjects separated from their parents at an early age had a tendency toward lower self-attitudes than others. There was a tendency for those with higher degrees of self-acceptance to express less need for support from others and to accept their own hostility.

¹Leon Gorlow, Alfred Butler, and George M. Guthrie, "Correlates of Self-Attitudes of Retardates," American Journal of Mental Deficiency 67 (January, 1963):551.

Wink conducted a study in 1963 to determine if reactions in a paired-associated learning situation were a function of self-acceptance or self-attitude and whether or not symbolic reinforcements were influential in their effects.¹ The subjects were 72 mentally retarded girls at Laurelton State School and Hospital in Laurelton, Pennsylvania, who were 15-22 years old and had intelligence quotients of 45-80. The subjects were tested on self-concept by the Laurelton Self-Concept Scale and then divided into three groups and placed into three symbolic reinforcement cells, each having 12 subjects. Each of the three cells for the three groups consisted of a cell for positive symbolic reinforcement--a flashing green light for success, a cell for negative symbolic reinforcement--a raucous buzzer for failure, and a cell which had both positive and negative reinforcers. The paired association task involved learning numbers for eight different colors in a multiple-choice trial and error situation. A pre-test was administered, and a post-test was given on the same material after two weeks.

The results of the study showed that level of self-acceptance was a significant factor in learning. The high level self-acceptance groups did significantly better than the low-level self-acceptance groups in the paired

¹Charles Franklin Wink, "Mental Retardation and Learning Under Symbolic Reinforcement in View of Self-Acceptance," Dissertation Abstracts International 23, (1963):2430.

association learning task. Both high and low-level self-acceptance groups did better under positive symbolic reinforcement. The low-level self-acceptance groups did poorly under the negative symbolic reinforcement and the negative-positive symbolic reinforcement. Intelligence quotients also showed a significant relationship with learning in both high and low-level self-acceptance groups.

Guthrie conducted a study in 1964 to determine if the self-attitudes of mentally retarded persons influenced their training as manifested in their response to a picture.¹ The subjects were 99 girls, ages 14-16, with intelligence quotients ranging from 50-80, who lived at Laurelton State School in Laurelton, Pennsylvania. Fifty pictures were put in pairs, and each subject was asked which picture of each pair was more like her. The pictures showed situations which depicted various needs of suc-
corance, heterosexuality, dominance, affiliation, de-
ference, nurturance, achievement, exhibition, and aggression. One picture showed a need, and the other paired picture was neutral. Four 50 X 50 correlation matrices were obtained by using the principal components solution, rotated by the Varimax method. The subjects considered the themes of being popular with men, being friendly with peers,

¹George M. Guthrie, Alfred Butler, and George White, "Non-verbal Expressions of Self-Attitudes of Retardates," American Journal of Mental Deficiency 69 (July, 1964):44.

and being conforming and compliant as most important to them. Of least importance were the themes of being angry, isolated, dominant, ignored, and not receiving even though one gives.

The subjects were more influenced in their training by self-attitudes than by motivations of those of higher ability. Their actions were more projected to protect themselves from painful rejection than to gain approval through achievements.

In 1966 Katzen studied the interaction between self-acceptance and vocational education.¹ He attempted to determine if the realism of vocational goals was positively related to the degree of maternal acceptance of the retarded person and to the degree of self-acceptance. He also attempted to determine if self-acceptance was related to the degree of maternal acceptance of the retarded person. The subjects were 31 male and 32 female mentally retarded adolescents attending classes for the educable retarded in Westchester County, New York. Maternal attitude was measured by scales from the Boyles Inventory for Parents of Handicapped Children. Self-acceptance was measured by the Laurelton Self-Concept Scale. Realism of vocational goal was determined by the

¹Sylvia Katzen, "The Interaction of Maternal Acceptance, Self-Acceptance, and Realism of Vocational Goal in the Mentally Retarded Adolescent," Dissertation Abstracts International 27 (December, 1966):2121.

disparity between the level of ability required by the preferred vocation and the retarded person's ability. Scales for measuring level of ability needed for vocations were selected from the Estimates of Worker Traits Requirements for 4,000 Jobs. Teacher's ratings of educational development were used to determine the subjects' level of ability. Results were not substantial, but one finding of the study showed an inverse relationship between self-attitudes and realism of vocational preference, suggesting that the self-rejecting retarded adolescent selected preferences that a normal individual would choose. Retarded males with less intelligence tended to be more unrealistic and were accompanied by a higher degree of maternal rejection than retarded females.

Snyder, in 1966, conducted a study to investigate the extent to which personality factors are related to academic achievement in a sample of mentally retarded persons obtained from different settings.¹ The subjects were 180 retarded persons from a large city Catholic institute for outpatient training, a large city Catholic boarding school for Caucasian females, and a rural public junior-senior high school for Caucasians. The subjects were also from a state school for both sexes and all races, a

¹Robert T. Snyder, "Personality Adjustments, Self-Attitudes, and Anxiety Differences in Retarded Adolescents," American Journal of Mental Deficiency 71 (July, 1966):33.

state training school for female retarded delinquents, and a state training school for male retarded delinquents.

The personality adjustments were determined by the California Test for Personality Scores for Total, Personal, and Social Adjustment, and the Laurelton Self-Concept Scale. Anxiety was measured on a five-point anxiety scale by the subjects' drawings of human figures. The study showed that retarded persons with relatively more adequate overall adjustment, and personal and social adjustment specifically, coupled with favorable self-attitudes, coped better academically than their less well-adjusted peers. The intelligence quotients and socioeconomic differences between higher and lower achieving individuals in this study were inconsequential. Mildly retarded adolescents in general showed a poorer level of personality adjustment than did their normal peers. The male retarded adolescents also had a lower personality adjustment than the females and a higher anxiety level.

In 1974, Curtis conducted a study to determine the relationship between intelligence and self-concept.¹ The subjects were 229 handicapped high school and elementary students in Portland, Oregon. The subjects, grouped according to age and mental ability, were given an original test with 74 elements. The students answered along a

¹Leonard T. Curtis, "A Comparative Analysis of Self-Concept of Adolescent Mentally Retarded in Relation to Certain Groups of Adolescents," (Ed.D. Dissertation, University of Oregon, Ann Arbor, Michigan: University Microfilm, No. 64, 1964), p. 154.

positive-negative continuum as to whether items were like or unlike them. The subjects were tested also on the Draw A Person test and a teacher rating scale of eight statements. Curtis found that greater intelligence was related to a more positive self-concept.

Wodrich, in 1975, conducted a study to examine the relationships between self-concept and achievement for evidence of preponderance.¹ The subjects were 75 educable mentally retarded pupils with an average intelligence quotient of 63.8. The subjects were twice administered the Piers-Harris Children's Self-Concept Scale, the Laurelton Self-Concept Scale, and the Metropolitan Achievement Test, with a four-month interval between administrations. Statistics included the cross-lagged panel correlation technique, partial correlations, and multiple linear regressions. The results showed that neither self-concept nor achievement was usually preponderant to the other. Self-concept and achievement were related in a weak positive to negligible fashion regardless of the fact that intelligence quotient effects were controlled. Self-concept measures contributed little to the prediction of achievement when used in conjunction with other variables.

¹David Lane Wodrich, "Self-Concept and Academic Achievement Among Educable Mentally Retarded Pupils," Dissertation Abstracts International 36, No. 6 (December, 1975):3553.

Patterns of Self-Concept in Mentally
Retarded Persons

Presently available data suggest that retarded individuals believe that because of their limited intellectual ability, they are less worthy as persons.¹ Many research studies have been conducted concerning the level of self-concept of mentally retarded individuals.

Ringness conducted one of the earliest studies to determine the relationship between children of high, average, and low intelligence and their differences in reality of self-estimation.² The subjects were selected without regard to age and consisted of 20 boys and 20 girls with intelligence quotients between 50 and 80; 20 boys and 20 girls with intelligence quotients between 90 and 110; and 20 boys and 20 girls with intelligence quotients 120 and above. Eight areas of the subjects' reported self-concept were assessed: success in learning arithmetic; success in English, spelling, and writing; success in reading; acceptance by peers; acceptance by adults; leader of peers; success in sports, playground, or game activities; and intelligence.

During the first year of the study, rating scales contained five divisions; and in the second year, they

¹Fitts, Self-Concept and Performance, p. 98.

²Thomas A. Ringness, "Self-Concept of Children of Low, Average, and High Intelligence," American Journal of Mental Deficiency 65 (January, 1961):453.

contained ten divisions. Reliability of self-ratings was obtained by use of a separate test-retest administration, employing a three-day interval, and randomization of scales. Reliabilities yielded by persons of higher intelligence quotients were higher than other groups because of the consistency in seeing themselves. The elementary form of the California Achievement Test was used to test the reality of the self-concept ratings of arithmetic, language, and reading for the average and bright subjects. A sociometric scale was used to assess peer acceptance. Teachers rated adult acceptance, peer leadership, and success in activities. Analysis of variance was employed to study differences within and among groups by intelligence quotient, sex, and item. The low intelligence quotient children tended to rate themselves higher in arithmetic, language, and reading than the average children and the high intelligence quotient children. Low intelligence quotient boys and girls also rated themselves higher than did the other groups in peer and adult acceptance.

Guthrie investigated the patterns of self-acceptance that characterized retardates.¹ The subjects were institutionalized females at Laurelton State School in Laurelton, Pennsylvania, who ranged in age from 14-18, and had

¹George Guthrie, Alfred Butler, and Leon Gorlow, "Patterns of Self-Attitudes of Retardates," American Journal of Mental Deficiency 66 (September, 1961):223.

intelligence quotients from 50-80. The achievement levels of the subjects were from first through seventh grade. The subjects also included non-institutionalized students attending special classes who were of equivalent age, intelligence quotient, and achievement level. Two hundred and forty items were used and written on cards. The subjects were asked the questions, and the cards were separated according to the subjects' "yes" or "no" answers. The test was repeated four weeks later using a list of items which had been reduced to 150 from the original 240 items. The test was given later to 100 subjects within a three-week period to determine reliability. Subjects were placed in homogenous groups of self-acceptance by correlating all pairs of persons and factoring the resulting matrix. Phi-coefficients were used for the person to person correlations, and biserial correlations were computed between the items and factor loadings. Acceptance of positive items of self was independent of negative items of self, but the subjects were consistent in holding the same opinions of themselves that they felt others held of them. Positive self-images formed around denial of shortcomings, assertions of being as good as others, and denial of mistakes. Negative attitudes involved around being hateful, shy, useless, or uninvolved.

Kniss, Butler, Guthrie, and Gorlow conducted a study in 1962 to investigate the ideal self-concept of mentally retarded adolescents.¹ The subjects were 79 female retardates, ages 15-23, who had intelligence quotients from 50-85. The subjects, as in the previous study, were residents at Laurelton State School in Pennsylvania, and had been institutionalized up to 36 months. The mean age was 17.7 years, the mean intelligence quotient was 67.8, and the mean length of institutionalization was 13 months. Fifty items from the Laurelton Self-Attitude Scale, which was developed in the previous study, were used to form the Ideal Self-Attitude Scale. An unforced Q-sort technique was the method used to determine the ideal self-attitudes. The subjects judged the value of each of the 50 items by one of four categories of "Very Good, Good, Bad, and Very Bad." Items of "Very Good" were ideal. Each individual item distribution was scored and assigned a T value. A factor analysis revealed one factor toward a general dimension of personal worth and physical health, and four other factors of modes of getting along with others. No association was found between the factors and the variables of age, intelligence, and length of

¹Janet T. Kniss, Alfred Butler, Leon Gorlow, and George M. Guthrie, "Ideal Self-Patterns of Female Retardates," American Journal of Mental Deficiency 67 (September, 1962):245.

institutionalization. Although there was a wide range of ideal self-attitudes, the overall reliability of the scale was found to be satisfactory.

The following year, 1963, Guthrie and others conducted a study to determine the differences in personality between institutionalized and non-institutionalized retardates.¹ The institutionalized subjects were 100 girls between the ages of 14 and 18, with intelligence quotients of 50-80. The subjects again were residents at the Laurelton State School in Pennsylvania. The non-institutionalized subjects were 83 girls of the same age and intelligence quotient who were living at home in that area. One-fifth of each group was Negro. In 33 of the institutionalized cases, the subjects had been removed from broken homes and placed in an institution before the age of five. All subjects were tested with the Laurelton Self-Concept Scale and the Hostility Scale, both of which had 100 items in which subjects agreed or disagreed. Subjects were tested also on the Social Value-Need Scale consisting of 95 situations in which subjects chose between an alternative that reflects social value or one that reflects personal needs. The responses for each item on each inventory were tabulated. Those who were institutionalized tended to be easily upset or excited, to have

¹George Guthrie, Alfred Butler, and Leon Gorlow, "Personality Differences between Institutionalized and Non-Institutionalized Retardates," American Journal of Mental Deficiency 67 (January, 1963):543.

a bad temper, or to feel that they were a nuisance. Those who lived at home insisted that they were healthy, happy, strong, and easy to get along with. Results were that retarded girls who are institutionalized have a more negative self-concept, regard themselves as worthless, and are dominated by their own needs.

The Laurelton Self-Concept Scale published by Guthrie, Butler, and Garlow in 1963 has been used by many investigators to study the self-concepts or self-attitudes of mentally retarded persons. In 1964, Piers and Harris conducted a study to develop and standardize another general self-concept instrument which can be used with children over a wide age range.¹ A 140-item scale was administered to pupils in four third-grade classes, four sixth-grade classes, and four tenth-grade classes in a large school system. The 140-item scale was developed from Jersild's collection of children's statements about what they liked and disliked about themselves in the categories of Physical Characteristics and Appearance; Clothing and Grooming; Health and Physical Soundness; Home and Family Enjoyment of Recreation; Ability in Sports and Play; Ability in School; Attitudes toward School; Intellectual Abilities; Special Talents; Just Me, Myself, and I; Personality,

¹Ellen V. Piers and Dale B. Harris, "Age and Other Correlates of Self-Concepts in Children," Journal of Educational Psychology 55 (April, 1964):91.

Character, Inner Resources, and Emotional Tendencies.

The result was named "The Way I Feel About Myself" test, and subjects circled "yes" or "no" after hearing each statement read to them. Correlations between high scores for grades three and six were calculated. Relationships between self-concept scales, intelligence quotients, and achievement were greater at the sixth-grade level than the third-grade level. Pupils in grades three and ten had higher levels of self-concept than those in grade six but did not differ significantly from each other. Internal consistency and test-retest reliability coefficients were satisfactory and led to item analysis. Correlations with intelligence quotients and achievements were positive, but low. Institutionalized retarded girls showed a significantly lower self-concept than their normal peers.

Curtis, in 1964, investigated the self-concept of mentally retarded adolescents as compared with other groups. The subjects were 229 high school and elementary students in the public schools of Portland, Oregon. The subjects were divided into four groups: 55 mentally retarded adolescents; 74 adolescents scoring between the 45th and 55th percentile on SCAT; 49 adolescents with mental abilities that placed them in the top 10 percent of SCAT; and a group of boys and girls of the same chronological age, sex, and social status.

The three measures used to test self-concept were an original test, the Draw-A-Person Test, and a teacher rating scale devised by Curtis. The major instrument was comprised of 74 items covering the following areas: Physical-Health Care, Intellectual-Academics Area, the Inter-Personal Area, and the Intra-Personal Area. The Draw-A-Person Test was scored on a nine-item scale along a five-point continuum. The teacher rating scale was composed of eight sentences that matched the four areas of the self-concept test. The subjects were rated on their abilities as displayed in the public classroom by an eight-point rating scale. The mentally retarded adolescents showed a significantly more negative self-concept and a significantly more negative ideal self-concept than the other groups. The greatest difference in scores on the self-concept test was between the mentally retarded group and intellectually superior group.

In 1965, McAfee and Cleland conducted a study to determine whether the discrepancy between self-concept and ideal self of educable mentally retarded males was a valid and reliable indicator of their psychological adjustment.¹ The subjects included 30 adjusted and

¹Ronald O. McAfee and Charles C. Cleland, "The Discrepancy Between Self-Concept and Ideal Self as a Measure of Psychological Adjustment in Educable Mentally Retarded Males," American Journal of Mental Deficiency 70 (July, 1965):63.

30 maladjusted educable mentally retarded persons who had resided at the Austin State School in Austin, Texas, for one year. Their mean intelligence quotient was 63. The subjects were placed in their respective groups on the basis of the presence or absence of psychoneurotic or behavioral reaction-qualifying statements by the professional staff. Placement was determined also by each subject's rating on the adjustment scale. The scale was developed by using 49 trait adjectives comprising the self-concept and the ideal self-test. The maladjusted group consisted of 13 persons with behavioral reactions, 12 neurotics, and 5 psychotics. The Bills, Vance, and McLean Index of Adjustment and Values was used to determine self-concept and ideal self. The two-group analysis of variance and the discriminant function analysis failed to show significant differences between the adjusted and maladjusted educable mentally retarded males.

Mayer, in 1967, conducted a study to determine the relationship between sociometric and socioeconomic status and self-concept in mentally retarded children.¹ The subjects of this study were 62 boys and 36 girls enrolled in six suburban school districts. The subjects were between 6-12 years old and had intelligence quotients

¹Lamar C. Mayer, "Relationships of Self-Concept and Social Variables in Retarded Children," American Journal of Mental Deficiency (September, 1967):267.

between 50-75. The subjects were tested in small groups on the sociometric instrument and the self-concept scales. Sociometric status was determined by a modified version of the Syracuse Scale of Social Relations in which each subject rated his classmates from 10-100, making it possible for each child to be either highly accepted or rejected. The socioeconomic status was measured with the Index of Status Characteristics. Self-concept was measured by the Children's Self-Concept Scale and The Way I Feel About Myself Scale. Statistical treatment of self-concept scores was made by analysis of variance with groupings defined by sociometric and socioeconomic ratings. The validity of groupings was indicated by Pearson Product-Moment Correlations. The results showed no positive relationship between sociometric status and self-concept. This might have been because every child was rated high by at least one classmate who considered him likeable.

Some investigators have conducted studies to determine if the self-concepts of mentally retarded persons are low because they are mentally retarded or are low because of such factors as special classroom placement, maladjusted behavior, or sociometric status. Knight, in 1968, conducted a study to determine if groups of educable mentally retarded boys in special classes reported

a more favorable self-concept than educable mentally retarded boys in regular classes.¹ The subjects, 105 male students with intelligence quotients of 50-75, were selected from among 15 schools in Durham, North Carolina, where they had been enrolled in City and County Public School classes for no less than one year.

The self-concept of the subjects was measured by an adapted version of Nardine's Revision of Sears Self-Esteem Inventory. This inventory consisted of 110 items in physical ability, mental ability, social relations with the same sex, social relations with the opposite sex, attractive appearance, social relations with teachers, work habits, social virtues, happy qualities, and school subjects. The total number of positive responses indicated the level of self-concept. Supplemental data were obtained from a questionnaire. The data were analyzed to test for significant differences between groups with regard to self-concept dimensions. The subjects had been divided into a group of 40 Negro boys in special classes, a group of 43 white boys in special classes, and a group of Negro boys who were eligible for special class placement. The results showed that the expressed self-concepts of the three groups did not differ significantly. No

¹Octavia Bowers Knight, "The Self-Concept of Educable Mentally Retarded Children in Special and Regular Classes," Dissertation Abstracts International 28 (May, 1968):4483.

relationship existed between the intelligence quotients and positiveness of self-concept in any of the three groups. The only difference was a more positive set of statements regarding social relations with girls by boys in special classes than by those in regular classes.

Collins and others in 1970 conducted a study to compare the self-concepts of educable mentally retarded students with non-retarded students.¹ The educable mentally retarded subjects were 42 students who attended a special education school in a middle-class suburban community in St. Louis, Missouri. The 49 non-retarded subjects were high intelligence students attending a school in a middle-class suburban community, also in St. Louis County, Missouri. The subjects were administered the Tennessee Self-Concept Scale, which was comprised of 100 items in the areas of Self-Criticism, Identity, Self-Satisfaction, Behavior, Moral Ethical Self, Personal Self, Family Self, Social Self, and Positive Self. Although all differences were in the hypothesized direction, significant differences were found only in Self-Criticism, Identity, Social Self, Moral Ethical Self, and Family Self. The educable mentally retarded as a group had negative self-concepts and low self-esteem.

¹Hardin A. Collins, Gary K. Burger, and Daniel Doherty, "Self-Concepts of Educable Mentally Retarded and Non-Retarded Adolescents," American Journal of Mental Deficiency 75 (November, 1970):287.

In 1970, Daniels and Stewart conducted a study to investigate the relationship between self-concept and vocational adjustment and self-concept related to parent-child relationships.¹ The subjects were 40 mentally retarded males between the ages of 17 and 28, with intelligence quotients ranging from 50-80. They were selected from four different departments within an occupational training center, where they were engaged in vocational adjustment training. The Laurelton Self-Concept Scale and the Machover Draw-A-Person Test were the instruments used to measure the self-concept of the subjects. The Parent-Child Relations Questionnaire was used to determine the parent-child relationships. Results of the study showed that the self-concept of mentally retarded adult males, their perceived parental behavior, and vocational adjustment scores were not related. When subgroups, whose test scores were distributed near the extremes and mid-points of the normal, were analyzed, certain trends showed which suggested potential for further research. Also there was some significant relation between intelligence and vocational adjustment which suggested the need for additional investigation.

¹Lloyd K. Daniels and James A. Stewart, "Mentally Retarded Adults' Perceptions of Self and Parent-Related to Their Vocational Adjustment," Training School Bulletin 66 (February, 1970):165.

In 1972 Harrison and Burdoff conducted a study to develop some interpretable, internally consistent sets and topics of personality items which would be useful in describing an educable mentally retarded person's view of himself.¹ The subjects were 26 male and 23 female educable mentally retarded students from Belchertown State School and public school special classes in Belchertown, Massachusetts. The mean age of the subjects was 14 years and 9 months.

One hundred and thirty-seven items of the 150-item Laurelton Self-Concept Scale were given to the subjects, plus all 23 Biallerie Scale items. The items were read out loud to the subjects who circled "true" or "false" on their answer sheets. The Pearson Product-Moment Correlation Coefficient was computed between every item and every other item, and then the data were analyzed. Fifty factors were extracted following Cooley and Lohne's recommended actions. Bartlett's test was applied to determine the number of significant latent roots to get some feeling of the general range of the appropriate number. The results of the study showed that the Laurelton Self-Concept Scale could be analyzed when appropriately administered to an educable retarded population. The

¹Robert H. Harrison and Milton A. Burdoff, "A Factor Analysis of the Laurelton Self-Concept Scale," American Journal of Mental Deficiency 76 (January, 1972):446.

factors themselves were interpretable and small factors grouped into larger factors in ways that made psychological sense. This is one reason that the Laurelton Self-Concept Scale is used by many investigators to test the self-concept of mentally retarded persons.

In 1975, Clarke¹ conducted a study to investigate the difference in self-concept among students identified as emotionally disturbed educable mentally retarded, and normal. The subjects were 90 children, 48 males and 42 females, all between the ages of 10 and 13. There were 30 subjects in each of three groups. The subjects were administered the Piers-Harris Children's Self-Concept Scale, the Draw-A-Person Test, and a Semantic Differential Scale. The results showed that the normal children had better self-concepts than the other groups. Clarke recommended that programs be focused on improving self-concepts of emotionally disturbed and educable mentally retarded children.

Studies to Improve Self-Concepts

Studies by Clarke and others, as seen in the previous section, have led to further research conducted to determine if some type of intervening program can change or improve self-concept. The interventions included in

¹Robert Ritchie Clarke, "Differences in Self-Concept Among Students Identified as Emotionally Disturbed, Educable Mentally Retarded, and Normal," (Ed.D. Dissertation, University of Georgia, 1975):10.

the review by Clarke were group therapy, group counseling, bowling, swimming, and videotape feedback.

Gorlow and others conducted a study in 1963 to determine if group therapy would improve the self-attitudes of 79 young mentally retarded females living at Laurelton State School in Pennsylvania.¹ The subjects were between 15-23 years old, with intelligence quotients of 50-80. Forty-nine subjects were divided into six psychotherapy groups which met for one hour, three days a week, for 12 weeks. The groups were led by two therapists. Initial measures of self-attitudes and behaviors were taken. Wilcox's Behavioral Rating Scale was used to measure changes in institutional and cottage behavior. The Hospital Adjustment Scale of Fergerson, MacReynolds, and Ballachey was used to develop a measuring scale which included items on self, social responsibility, interpersonnel relations, self-concept, work, and recreation. Self-attitudes were measured by the Laurelton Self-Concept Scale. The psychotherapeutic sessions were set up to provide subjects with freedom of expression while experiencing the interest and warmth of a general, permissive, accepting, non-violating, encouraging adult. The view

¹Leon Gorlow, Alfred Butler, Karl G. Eining, and John A. Smith, "An Appraisal of Self-Attitudes and Behavior Following Group Therapy with Retarded Young Adults," American Journal of Mental Deficiency 67 (May, 1963):893.

was held that acceptance, appreciation, and understanding for the psychotherapist would reinforce positive self-attitudes. The direction of the sessions was mainly under the control of the therapists. The results were that group therapy did not alter the self-acceptance of female retardates, nor did it influence their behavior.

In 1969, Mann and his associates conducted a study to determine the effects of group counseling on the self-concept of young educable mentally retarded boys.¹ Group counseling procedures were used in studying reading and arithmetic, along with the variables of anxiety, deportment and achievement, attendance, intelligent quotient, and age, as rated by the teacher. The subjects were 36 educable mentally retarded boys enrolled in public school special classes who had been identified by their teachers as having behavioral problems. They were 9-13 years old with intelligence quotients from 55-80. The subjects were divided into two groups of 18 each on the basis of chronological age, intelligence quotient, race, and socioeconomic status. The groups were then divided into three subgroups of six. The subgroups spent equal time with the principal investigator over a period of twelve weeks. The sessions were held in the same place each

¹Philip H. Mann, James D. Beaber, and Milton D. Jacobson, "The Effects of Group Counseling on Educable Mentally Retarded Boys' Self-Concepts," Exceptional Children 35 (January, 1969):359.

time. The three subgroups designated as Group "A" attended counseling sessions with the principal investigator who acted as counselor. Those subgroup members comprising Group "B" participated in library sessions with the principal investigator. All subjects were pre- and post-tested with the Children's Self-Concept Scale, The Way I Feel About Myself Scale, and the Children's Form of the Manifest Anxiety Scale. Teachers rated the subjects at the beginning and end of the sessions on the variables of deportment, reading, and arithmetic. Attendance was computed on each subject for twelve weeks before the study and for the twelve weeks of the study period.

The group counseling sessions were opened with a question from the investigator, and the subjects were permitted to develop their own themes. The sessions were structured and controlled yet open enough to permit freedom of discussion. Opportunities for expression of aggression, hostility, and release of anxiety were provided through discussion, role playing, games, and sharing of experiences. Results show that self-concept can be modified through group counseling in a school setting and that it can reduce anxiety and improve behavior.

Keith, in 1973, attempted to determine the effects of a swimming program on self-concepts and selected motor

fitness components in educable mentally retarded children.¹ Selected for the study were 29 educable mentally retarded males, ages 10-15, with intelligence quotients of 50-75. They were administered the Tennessee Self-Concept Scale and eight motor fitness tests, including agility, balance, cardiorespiratory endurance, sprints, speed, power, reaction time, hand speed of movement, and strength. The subjects received daily swimming lessons of 50 minutes each, five days a week, for eight weeks. Analysis of variance showed that there was not a great difference between the pre- and post- self-concept scores. No significant correlational differences resulted between the items on the Tennessee Self-Concept Scale and the motor fitness tests for either pre- or post-test scores.

Seaman investigated the effects of a bowling program (the number of sessions was not indicated) in changing bowling skill, number concepts, and self-esteem.² The subjects were 44 moderately mentally retarded children 8-17 years old, who were divided into two groups of 22. Repeated measures were taken of bowling skill, number concepts, ability to count bowling pins, and self-esteem.

¹Charles A. Keith, "The Effects of Swimming Upon Self-Concept and Selected Motor Fitness Components in Educable Mentally Retarded Children," Dissertation Abstracts International 33, No. 9 (March 1973):4917.

²Janet Ann Seaman, "The Effects of a Bowling Program Upon Bowling Skill, Number Concepts and Self-Esteem of Mentally Retarded Children," Dissertation Abstracts International 33 (January, 1973):3359.

Both groups received bowling instructions, but the experimental group received treatment with the teacher-aid during the six-week period. The name of the self-concept test was not indicated.

The results of the study showed that the experimental group improved significantly in ability to count bowling pins standing and deduce the number of pins knocked down. Both groups showed a marked improvement in basic number skills, but the experimental group's improvement was significantly greater than the control group. Neither group improved significantly in bowling skill. On the post-test, the experimental group scored significantly better on self-esteem than did the control group. There was a significant relationship between bowling skill, number concepts, and self-esteem in moderately mentally retarded children.

Wadsworth, in 1973, conducted a study to investigate the effect of a videotape playback process on language skill, intelligence, self-concept, and classroom behavior of educable mentally handicapped children. The subjects were 36 children from an elementary level program for educable mentally retarded handicapped children.¹ The subjects resided in a suburban area outside of a

¹Homer George Wadsworth, "The Effects of a Videotape Playback Process on Language Skill, Intelligence, Self-Concept, and Classroom Behavior of Educable Mentally Handicapped Children," Dissertation Abstracts International 33 (January, 1973):3447.

large metropolitan area in Illinois. Twelve children were selected from each of the three grades being studied. Six subjects from each grade were randomly assigned to the experimental group. The subjects were tested on the Illinois Test on Psycholinguistic Abilities, the Wide Range Achievement Test, Slosson Intelligence Test, the Illinois Index of Self-Derogation, and negative classroom behavior skills.

The subjects were exposed to videotape playback once a week for 15 weeks. During these sessions, the subjects and an adult advisor talked on topics of the subjects' choice for ten minutes; this was followed by immediate playback sessions on tape. A two by three treatment by levels experimental design was used with a post-test-only group design. The data were analyzed by six separate analysis of variance-fixed effects model. The results of the study were that videotape playback process alone did not affect the six variables at the .05 level of significance.

Creative Dramatic Programming

Although many studies have been conducted to investigate the effects of different programs on self-concept, few studies were found which investigated changes in the self-concept of persons as the result of creative dramatics or some type of creative arts program. Some

studies have been conducted concerning the effects of creative dramatics on the self-concept of normal children, and these are reviewed in this section. Three similar studies relating to the handicapped are reviewed also.

Henkle, in 1967, conducted a study to determine what effects an acting experience has upon fifth, sixth, and seventh-grade participants in several types of creative dramatics programs.¹ The programs were formal drama with production, creative drama without production, and creative dramatics with a demonstration production. Four school and recreation centers were used for the children's dramatics programs which were conducted by the Recreation Department of the Village of Oak Park, Illinois. Fifty-nine children registered at each of the four locations and were assigned to two different groups. There were six experimental groups and two control groups participating in a non-acting stagecraft program.

The subjects were administered nine tests before and after a three-month dramatics program. The test included Drama Skill Questions, Postural Cue Stick Figures, Participant Rating Scales, Leadership Rating Scales, California Test of Personality, A Short Form of the Children's Manifest Anxiety Scale, Sociometric Test,

¹Donald Dale Henkle, "Assessment of Effects of An Acting Experience Upon Participants in a Public Recreation Department Children's Dramatic Program," Dissertation Abstracts International 28 (June, 1969):5179.

Rail-Walking Coordination Test, and a Dramatics Acting Test. Gain Scores were converted into standard scores and analyzed by means of the pooled-variance successive t-test. The objective was to combine all of the acting groups by comparing all three programs. Those participating in the drama group were compared with those in the control group. The null hypothesis was not supported at the .05 level of significance. Productions-type programs seemed to have significant positive effects upon production drama groups compared with non-production drama groups on variables concerned with withdrawal tendencies, coordination, and memory. Various experimental groups appeared to improve in respect to tendencies to withdraw, lack in leadership, and problems of interpersonal adjustment.

Ziegler conducted a study in 1971 to appraise the effects of creative dramatics program in a public library setting.¹ The two-group study was conducted at nine library branches representing a cross section of a large metropolitan area. The study involved 298 fourth and fifth-grade subjects from public and parochial schools in the area. At each library site, the children were divided into three groups of 42 children each. The research study activities included story telling, library

¹Elsie Mae Ziegler, "A Study of the Effects of Creative Dramatics on the Progress in Use of the Library, Reading Interests, Reading Achievements, Self-Concept, Creativity, and Empathy of Fourth and Fifth-Grade Children," Dissertation Abstracts International 31 (June, 1971):6482.

use, and creative dramatics. Those children assigned to control groups took part in storytelling and library use while the remainder participated in creative dramatics. Pre- and post-tests were made on the variables of reading interest, reading achievements, self-concept, empathy, and creativity. The instruments used were Robinson's Pupil Attitude Inventory-adapted, Gates Reading Survey-Comprehensive, Sears Concept Inventory-adapted, Gough and other Personality Inventory-adapted, and Torrance's Creativity Test-Figural and Verbal.

The subjects were involved in a 28-week period study. Each session was an hour and a half in duration. The number of sessions per week was not mentioned. Children's literature, recorded music, special lighting, and sound effects were used in the plan-act-evaluate sessions of creative dramatics. The storytelling sessions consisted of folktales and children's poems followed by discussion for a half hour. The results showed that a creative dramatics program did not enhance the children's development in the variables that were tested. The children involved in storytelling appeared to have a more positive self-concept than those in the other two groups and made more significant gains than the other groups.

Bellman, in 1975, conducted a study to determine the effects of a model creative dramatics program on

personality as shown in self-concept.¹ The subjects were three fifth-grade language arts classes. The number of students involved was not indicated. The creative drama-tics program consisted of a seven-week period and included activities not usually utilized by classroom teachers. The activities used and the number of sessions were not listed. Before and after the model program a self-concept scale was given to the control group and the experimental group. The scale used was not identified. Data from these tests provided information for analysis of variance. Subjective data were taken also by teacher-observer notations during the process of the lessons to record responses, reactions, and interactions. The investigator also wrote debriefing comments following each lesson. The results of the study showed no significant change in self-concept. The teacher-observer noticed, however, that several individuals appeared to have greater expressive abilities after participating in creative dramatics.

Vogel, in 1975, conducted a study to evaluate the effectiveness of a creative dramatics program in improving the positive-social traits, social adjustment,

¹Wanda M. Bellman, "The Effects of Creative Dramatics Activities on Personality as Shown in Student Self-Concept," Dissertation Abstracts International 35 (March, 1975):5668.

and reading ability of children with learning disabilities.¹ The subjects were 60 second and third-graders in four elementary schools in a middle-class suburb of New York City. The subjects were administered the Vineland Social Maturity Scale, the California Test of Personality, and the Metropolitan Achievement Test in Reading to measure their positive social traits, socialization, social adjustment, and reading ability. The subjects were assigned randomly to the experimental group in creative dramatics or to one of the control groups participating in storytelling or to a group not participating in any type of programming. Information on the program was not given.

The results of the study revealed that the three groups showed no significant differences among their post-test mean scores on positive social traits and reading ability. The children who participated in creative dramatics did score significantly better on social adjustment than the group not participating in a program. That experimental group, however, did not score significantly better than the group participating in storytelling.

Gootman, in 1977, conducted a study to determine the relationship between the self-esteem component of

¹Muriel R. Loufe Vogel, "The Effect of a Program of Creative Dramatics Upon Young Children with Specific Learning Disabilities," Dissertation Abstracts International 35 (September, 1975):1441.

self-concept and dramatic play and to determine the relationship between the identification component of the self-concept and dramatic play.¹ Young children were administered the Self-Social Construct Tasks of Long, Henderson, and Ziller to measure their free play inside and outside of the classroom.² These observations were recorded on an observation schedule which Gootman developed by modifying the Smilansky Observation Schedule. Gootman also tried to determine the nature and strength of the relationship between the teacher's attitude toward dramatic play and the amount and quality of dramatic play in which her students were engaged. A teacher assessment of dramatic play questionnaire and a teacher dramatic play attitude survey were developed by Gootman and given to the teachers. The relationship between dramatic play performance, dramatic play ability, and self-concept were investigated also by administering Activity 2 of the Thinking Creatively In Action and Movement Test by Torrance to the children. This test was compared with the teacher's observations of the child's dramatic play. The data collected showed evidence that for the kindergarten

¹Marilyn Gootman, "The Relationship Between Dramatic Play and Self-Concept in Middle-Class Kindergarten Children," Dissertation Abstracts International 37 (January, 1977):4203.

²Patricia Yost Pisaneschi, "Creative Dramatics Experience and Its Relationship to the Creativity and Self-Concept of Elementary Children," Dissertation Abstracts International 37 (June, 1977):7648.

child, dramatic play and self-concept were positively rated. Evidence also supported the existence of a positive relationship between dramatic play and the self-esteem component, and identification component of self-concept and the teacher's attitude toward the child's dramatic play. There was no connection between dramatic play ability and overall self-concept or between the self-esteem component of self-concept and dramatic play ability.

Pisaneschi, in 1977, conducted a four-group study to determine whether elementary school children who participated in creative dramatics programming would exhibit greater increase in creativity and self-concept than control children who were not exposed to creative dramatics training.¹ The subjects were 56 white rural-suburban remedial reading pupils who were assigned to one of the two experimental groups or one of the two control groups. One experimental group and one control group included boys and girls who had completed first or second grade. The other experimental and control groups included boys and girls who had finished third and fourth grade. All subjects were pre- and post-tested on the Figural Torrance Test of Creative Thinking, the Piers-Harris

¹Patricia Yost Pisaneschi, "Creative Dramatics Experience and Its Relationship to the Creativity and Self-Concept of Elementary Children," Dissertation Abstracts International 37 (June, 1977):7648.

Children's Self-Concept Scale, and a self-drawing designed to assess body image. Pre- and post-test reading achievement scores were compared also.

The experimental groups participated in twelve, 40-minute creative dramatic sessions co-led by the investigator and her husband. An observer recorded the readiness of the children to participate in each session's activities. Data on the leaders' behaviors were obtained by analyzing randomly selected segments of taped sessions for each group by means of categories based on interaction analysis. Use of a 2 X 2 analysis of variance revealed no differences between groups on the Torrance Test of Creative Thinking in the areas of fluency, flexibility, originality, or elaboration. There were also no differences among self-concept scores, self-drawings, or reading achievement. Further investigation with longer duration of intervention was recommended.

In 1978, Parante conducted a research study to determine if he could teach drama skills and change excessive abnormal behavior through an experimental process of producing and performing an original musical.¹ The subjects were twelve developmentally disabled adults who

¹Joseph Parante, "Fatso--A Development Model and a New Musical," (Thesis, Loyola University, New Orleans, 1978), p. 3.

came to the Allen Short Center in Stockton, California, for classes during the year of 1977-1978. The purpose of the research was to adapt theatre to the level of the students, write an original musical for them, and develop a production around the subjects which would have meaning for them both as artists and as people. It was proposed that such a program would have universal meaning for audiences and would be good theatre. Another purpose was to create a professional theatre production which could be used to develop skills and change behaviors, thereby helping students function effectively in their environment.

The experimental period consisted of student participation in a music class or a creative dramatics class and in the performance of the original musical, "Fatso." Students came to one or both classes for two hours, two days a week, for six months. Performance rehearsals were eventually expanded to two hours a day, five days a week. The music class consisted of singing songs like "Sing Together and Know Each Other" and learning other theatre music. Students also learned all of the songs in the musical, "Fatso." The creative dramatics class consisted of learning feelings and how to use them, extending feelings to objects and people, theatre games, pantomimes, improvisations, and exposure to community theatre. Rehearsals began two and a half months prior to performance dates. The sessions included rehearsing songs, working

on improvisations for the scenes, choreographing the dances, blocking scenes, learning lines, and polishing the final product. Considerable time was spent in discussions of what constitutes a play and on social activities to build trust among the actors. Parante used a daily tape log to record what happened during each session in the process of producing "Fatso." At the close of the experimental period, he wrote evaluations of each student's personal growth and development. Although the reports were subjective, objective data were included. Each report was read to the student, and he/she was asked to comment on the reported evaluation. Each student expressed feelings that he/she had improved, grown up, matured, or liked himself/herself better. Parante also graphed each student's behaviors over several trials. A modified reversal design was applied to the behaviors such as crying, pouting, self-induced seizures, pacing, and other excessive abnormal behaviors. The dependent variable was the behavior and the independent variable was the model or the method used with the students. The graphs of each student's behaviors showed a decrease in their abnormal behaviors. The data were not, however, treated by a statistical test of significance.

Mouldoux is currently completing a Master's thesis on the technical part of Parante's musical, "Fatso." The findings of this study are not yet available.¹

Drama and the Handicapped

Although few research studies which involved the handicapped in some type of drama were found, several on-going drama programs for the handicapped were identified.

One such successful program involved a group of young mentally retarded men, 17-28 years old, who performed a play for their friends.² They had been institutionalized for almost their entire lives and now found themselves together in a community-based residential facility operated by a state school in Denton, Texas. In 1976, they were involved in a recreational program based on the concepts of normalization, mainstreaming, and deinstitutionalization.

These adult retardates, whose number was not mentioned, wanted to do something special for their friends and particularly for the twenty mentally retarded women who were moving into a neighboring community-based facility. As part of their recreational program, they decided, with

¹John Mouldoux, "'The Best Show I've Ever Seen', Including Robin Hood," (Thesis, California Institute of Art, Valencia, California, December, 1979).

²Randy Routon and Michael Schneider, "Drama for the Mentally Retarded," Creative Arts for the Severely Handicapped (Springfield, Illinois: Charles C. Thomas Co., 1979), p. 133.

proper help and guidance, to present a play and, subsequently, improvised a three-act western sketch entitled, "Gunsmoke." The men assisted in building the scenery and arranging the auditorium as well as performing their roles in the play. They presented the 15-minute sketch before 60 friends--former houseparents, university students, and the 20 new women residents. After the final curtain, the bows and applause lasted for 10 minutes. Their performance and its enthusiastic acceptance by the audience boosted the ego of the retardates. The play had involved them, most for the first time, in a decision-making process and taught them that pleasure can be derived from personal achievement.

These mentally retarded men later presented another play, and one of the men filmed part of it. The resulting moving pictures provided feedback of immeasurable importance to the clients, for they could see that they looked and acted like "normal" persons.

A Children's Theatre for the Deaf was started at Texas Woman's University in Denton, Texas, during the spring of 1976.¹ The process drew on talent of both students and faculty from the Department of Communication Disorders and the Department of Theatre. The first

¹Warren Robertson, "Creating a Children's Theatre for the Deaf," Creative Arts for the Severely Handicapped, (Springfield, Illinois: Charles C. Thomas Co., 1979), p. 125.

production was Fauquex's fable, Reynard the Fox, in which all of the actors were cast as animals. The play was appropriate for children with its buffoonery and sight gags, yet subtler points of unconventionality, revelation of the problems of human hypocrisy, and self magnification were discerned by the more advanced members of the deaf audience.

The cast tried to learn sign language in preparation for the performances, but time did not allow for adequate development of their skills; therefore, a deaf girl was included in the cast as an interpreter for the play. To minimize the problem of split focus, the interpreter was also cast as an animal and was placed in an elevated position upstage rather than to one side. She "signed" continuously, and actors who were not speaking tried to limit their on-stage movements so as to not distract from the interpretations being given to the audience. The interpreter not only translated for the actors but provided comments and perceived reactions and attitudes of the audience throughout the play. This function of the interpreter was similar to the choric function in ancient Greek plays. The play was performed at the Waco Regional School for the Deaf, at the Fort Worth Regional School for the Deaf, and at two other locations in Texas. Altogether, Reynard the Fox was performed before an approximate total of 1,000 deaf, hard of hearing, and

hearing children who obviously understood and enjoyed the play and particularly relished the opportunities to meet and talk with the actors afterward. The play exposed the deaf children to new words, new ideas, and experiences and encouraged them to continue developing their communication skills.

Another unique program in drama for the handicapped was held at Wright State University in Dayton, Ohio.¹ Under the direction of the Arts for the Handicapped Resource and Information Network Center and the university staff, a reader's theatre was formed. This group was composed of university students, many of whom were in wheelchairs. The group performed at different places in Dayton, such as the Dayton Mental Health Center and the Dayton Children's Psychiatric Hospital. This program was and still is being sponsored by the National Committee on Arts for the Handicapped. Wright State University has been appointed by the National Committee of Arts for the Handicapped as one of the four sites for its Arts for Handicapped Resource and Information Network (A.H.R.I.N.).

The National Technical Institute for the Deaf also has an on-going program in drama for the handicapped.²

¹Gary Barlow and Lewis Shupe, "Reader's Theatre at W.S.U.," Some Happenings at Wright State, (A Bulletin Disseminated by Wright State University, Dayton, Ohio, 1978), p. 3.

²Stephen Dingman, "Performing Arts Festival," National Technical Institute for Deaf Focus, (Rochester, New York: NTID Public Information Office, 1979), p. 8.

The National Technical Institute for the Deaf (NTID) is a technical vocational college for the deaf established by the United States Government under Public Law 89-36. It is part of the Rochester Institute of Technology, located in Rochester, New York. In the fall of 1978, a Performing Arts Festival was held there on consecutive weekends from September 15 through November 31. This program was a first for the NTID theatre. The Festival included many diverse performers and performing groups such as Flip and Barbie Reade, physical comedy and acrobatic pantomimes; Cheryl McFadden, lecturer on masks, mime, and clowning in the Chaplin/Keaton tradition; the Spectrum American Dance Company; the National Theatre for the Deaf; a Japanese folktale using four-foot tall puppets; The Bottom of the Bucket, But Dance Theatre Company; and others. A unique element of the Festival was that each performer or performing group held open workshops for students, faculty/staff, and the community of Rochester. Fifty-two students and staff participated in the Reades' workshop, and twenty-eight students and two staff members participated in the two-week residency workshop of The Bottom of the Bucket, But Dance Theatre Company. This workshop ended with a special presentation in which the dance company cast joined with beginners to perform for an audience of over 350.

The box office at the NTID reported that forty per cent of the Festival audience had never been to an NTID theatre performance. Cushman, an NTID Theatre instructor, stated, "If nothing else, the Festival has brought the NTID theatre into the limelight and establishes us as a major cultural center in the Greater Rochester area."

The city of Las Vegas, Nevada, provides yet another example of a successful, on-going program of drama for the handicapped.¹ The Las Vegas Department of Recreation and Leisure Activities/Cultural and Community Affairs Branch provides for a children's theatre program. This program offers classes in the field of drama for pre-school, elementary, and teenage youth. The special and unique part of their program, however, is a group of young handicapped persons who have organized a performing and touring group called the "Rainbow Company." Kal, the author of the play, "Special Class," states, "These performers, though physically handicapped, are no more exceptionally remarkable in their courage or outlook than any other group of youngsters of similar age or outlook."² During the season of 1977-1978, the Rainbow Company

¹Brian Kal, Special Class, A Program Book for the Play, (Las Vegas, Nevada: Rainbow Company, 1979), p. 2.

²Ibid.

performed to over 38,000 youths and adults. It also performed a televised production of Pippi Longstockings, an original adaptation of The Ransom of Red Chief, The Wizard of Oz, Aladdin, Starman Jones and Special Class, a play about handicapped children in a special education class. Jody Johnston Childers, Director of Rainbow Company, says, "The majority of handicapped individuals in our society are limited more by the attitudes and opinions of those around them than by their own handicapped conditions."¹ The director believes that these performers deserve and have earned the right to be critiqued on the merits of their performance, regardless of their labels or stereotypes. Rainbow Company has been honored with a nomination for the Children's Theatre Association of America's award for the "finest new children's theatre in the United States." This is a big step in the area of drama for the handicapped.

Morgan, in a chapter written for a book, states there is a widespread belief that handicapped persons are a helpless group of inferior human beings.² He refers to the popular beliefs that the handicapped are maladjusted to a greater extent than are normal persons, lead lives of

¹Kal, Special Class, p. 2.

²David Morgan, "Overcoming the Tiny Tim Syndrome," Drama Theatre and the Handicapped, (Washington, D.C., American Theatre Association, 1978), p. 7.

tragedy, and are excessively frustrated. He believes that the most common reaction to the handicapped is sympathy and the patronizing attitude of "I am better than you," which is of enormous hindrance to the normalization of the disabled. The handicapped do need help, but the help they need is the clear articulation of their needs and assistance in meeting these needs.

In his classes of music and drama at the San Francisco Recreation Center for the Handicapped, Morgan has found that he has the same success in teaching drama skills to adolescent and young adult retardates as he has in teaching normal children. With some adaptations, the skills possessed by those in theatre, in creative dramatics, and in improvisational theatre can be used directly with the disabled population. The use of creative dramatics has proved to be successful with many handicapped populations. Role playing helps improve daily living skills. Morgan believes that for those disabled persons who demonstrate interest and sufficient maturity, performance theatre can and should be attempted.

It is for this reason that in 1977 the San Francisco Recreation Center for the Handicapped and the National Committee of Arts for the Handicapped established "Theatre Unlimited." "Theatre Unlimited" is a unique ensemble theatre company comprised of an equal number of able and

developmentally disabled adult actors.¹ The program, modeled after the National Theatre of the Deaf, evolved from an existing program of music and drama at the Center. It was the intention of those who organized the program to explore new theatre forms appropriate to the unique ensemble group, to emphasize the developmental theatre process, and to present pieces which represent an extension of the actor's resources and abilities rather than a director's superimposed structure. Primary goals of the program included development of a professionally oriented theatre company with an emphasis on public education and participation and the presentation of handicapped persons as adult role models for the non-handicapped and handicapped. Other expressed goals were to develop educational programs and materials for schools and special populations and to offer inservice training for teachers, artists, and other interested professionals.

The approach to "Theatre Unlimited" is called "Developmental Theatre." This is based on group process which emphasizes each individual's resources and blends structured and improvisational open-ended exercises. Part of the process includes pairing up able and disabled individuals who assist each other, with the disabled

¹Morgan, "Overcoming the Tiny Tim Syndrome," p. 7.

partners gradually acting more and more on their own. Activities include warmups, balance and coordination activities, slow motion games, support and trust exercises, contact improvisation, and counted moves which build elements of sound and movements into a sequence with counts. A process called "scoring" is an outline of a sequence of tasks, statements, or events relating to a central or defined theme. During the performance of a score, each actor has the opportunity to improvise within the set outline. The improvisations are then developed through exercise to be used in rehearsals.

In 1978, "Theatre Unlimited" conducted more than a dozen performance workshops which included a demonstration of rehearsal techniques, a short performance piece, and audience involvement.¹ Performances have been presented at elementary schools, professional conventions at all levels, and at the region's Very Special Art Festival.

"Theatre Unlimited" is built upon total trust, support, and cooperation. The able members show no patronizing sympathy for the disabled, but rather respect them for their creative contributions. "Theatre Unlimited" meets many widespread needs through public support. Its

¹Randy McCommons and David Morgan, "Theatre Unlimited" (A Bulletin Issued by the San Francisco Recreation Center for the Handicapped, San Francisco, 1979).

ultimate goals are to change the attitude of people toward the disabled, to encourage "enabling activities to help meet specific creative and recreational needs of the handicapped, to help develop classroom activities that can bridge differences between the able and disabled students, and to help develop leaders in the growing field of arts for the handicapped. "Theatre Unlimited" also meets the needs of the actors themselves in establishing confidence, leadership, and independent skills that lead to more creative and productive lives. A most rewarding part of the program is when the audience cannot distinguish between the able and disabled actors and actresses.

A recent approach to drama for the handicapped was developed by Ball and Parante in 1977.¹ Called "Process Theatre" and described by Ball as unique, it is a program consisting of teaching drama to developmentally disabled adults as a means of enhancing their personal growth and developing the skills to be professionally qualified as actors and actresses. Parante and Ball described Process Theatre as follows:

In any form of theatre, the procedure necessary to achieve the desired production is essential. In Process Theatre, that procedure becomes especially important

¹Alice Ball, "Process Theatre, A New Approach," Theatre News 21 (Summer, 1979):6.

because it is instrumental in changing behaviors and elimination skill deficits which would otherwise prevent a high quality performance.¹

The first performers of Process Theatre were ten developmentally disabled adults who came to classes at the Allen Short Center in Stockton, California, in 1977. They were chosen because of their needs and interest in drama. The performers worked for and achieved artistic quality in a new musical called "Fatso," written by Parante. In August, 1978, the performers were invited to attend the eight-day annual convention of the American Theatre Association in New Orleans. These handicapped adults performed "Fatso" twice at the Loyola University and once in the lobby of the Hilton Hotel. They performed altogether for over 200 American Theatre Association convention-goers that week.

These adult performers had to raise \$5,000 to be able to go to New Orleans. They worked all summer selling raffle tickets, working at garage sales, bake sales and also conducted a fund raising Disco Dance for the handicapped. Their hard work and enjoyment were believed to have contributed to their personal growth and master of skills in self-help, mobility, communication, handling money, social graces and initiative, language efficiency, and telling time.

¹Ball, "Process Theatre, A New Approach," p. 6.

Now back in Stockton, these ten developmentally disabled adults have established themselves as the Process Theatre Players. They work together as their own community theatre group giving performances and workshops to teachers and other professionals. One member of the cast, Stanley Hoffman, who played the character of Fatso, was later cast in the San Joaquin County Delta College's spring musical of "Hallelujah Baby." This is the realization of the ultimate goal of Process Theatre which is to show that handicapped persons can indeed be quality community members and theatre artists.

Books Describing Drama for the Handicapped

Several books have been published recently which describe the values of drama for the handicapped and offer methods and materials for teaching drama and theatre to handicapped persons. Among these books are ones by Wethered, Jennings, and the American Theatre Association.

In 1973, Wethered wrote on the therapeutic use of movement, drama, and music with mentally disturbed patients.¹ Her book is divided into four sections which include movement, drama, relaxation and relationships, and music. Because Wethered is trained in the Laban Art

¹Audrey Wethered, Drama and Movement in Therapy (London, England: MacDonald and Evans, Ltd., 1973), p. 1.

of Movement, she uses this as her basis for movement. In her book she explains the principles of movement, discusses starting themes and sequences, and ways of using movement therapy.

Under the section on drama, Wethered discusses the different uses of drama such as mime, improvisation, characterization, play reading, producing plays, and speech. She also illustrates her work by discussing her drama group at "Holyroad South Leigh" and the pilot study of "Sesame," a group that works with movement and drama for the handicapped.

Under the section of Relaxation and Relationships, the function of relaxation, ways to release tension, training awareness for partners, and themes to develop trust and confidence are discussed. Responses to different types of music, music selections, and suggestions on how to use music therapy are included in the section under "Music." Wethered's book, therefore, can be used by therapists who desire to use movement, by those trained in movement who wish to apply it in a therapeutic or remedial way, and by other disciplines who need a basic introduction to both movement and therapy.

Jennings wrote a book for non-drama specialists such as teachers, social workers, occupational therapists,

nurses, and psychologists who wish to incorporate drama into their work.¹ This book contains practical suggestions for developing drama programs and activities to be used with various groups who could benefit from remedial drama, including immigrants, the backward or severely subnormal, the disturbed and maladjusted, the handicapped, and the multihandicapped. Guidelines and suggestions are provided for both adults and children, and adaptations are made for each of the various groups. Techniques are explored that help an individual to help himself and work within a group. This book also focuses upon the difficulties associated with drama, such as the control factors in drama, interruptions of sessions, unfavorable environments, and the mistaken belief that drama encourages aggression. Practical suggestions for masks, makeup, movement experiences, trust experiences, aggression experiences, vocal games, and basic equipment needed are included which can be of invaluable help to the non-drama specialist. Jennings stresses that "the experience of drama can enrich everyone's life whether mentally or physically handicapped, mentally ill, or socially disadvantaged. There are no barriers to participation in drama."

¹Sue Jennings, Remedial Drama (Pitman, London, England: Theatre Arts Book, New York, 1974), p. 1.

Stevens and Shaw edited a book in 1979 entitled Drama, Theatre, and the Handicapped. This book compiles many different articles into four sections entitled, "The Potential, Removing the Barriers, the Progress, and Review of the Literature." The first section is concerned with the potential of handicapped individuals in the field of drama and theatre. Drama enhances an individual's theatrical sensibility which allows for an aesthetic experience such as a play or production. The individual experiences the play, perceives it, notices its sensory qualities, forms mental and emotional images and understands them, responds to its artistic values, and makes discerning judgments. Special processes are required to help the handicapped facilitate these aesthetic experiences and engage in theatrical experiences. Yet drama is very beneficial to the handicapped. It has the potential to help learning disabled students learn academic skills through teaching basic organizational skills of categorizing, classifying and sequencing, teaching auditory, visual and tactile perception, motor skills, language skills, and symbolism. Drama also has the potential of increasing the handicapped individual's self-definition and self-expression through the use of creative dramatics, role play,

C. J. Stevens and Ann M. Shaw, eds., Drama, Theatre, and the Handicapped (Washington, D.C.: American Theatre Association, 1979), pp. ix-xii.

The last section is entitled a "Review of Literature." It consists of a bibliography of seventy-four annotated items written between 1957 and 1979. The bibliography identifies from selected literature the kinds of drama and theatre activities being described, the nature of the handicapping conditions being addressed, the age range of the participants, and the goals intended and/or the benefits derived.

Chapter III presents the procedures followed in the development of the study.

CHAPTER III

PROCEDURES FOR THE STUDY

The procedures for this study are described under the following center headings: Preliminary Procedures, Selection of the Subjects, Selection of the Instrument, Collection of Data, Implementation of the Experimental Period, Organization and Treatment of Data, and Preparation of the Final Report.

Preliminary Procedures

In organizing her ideas, the investigator developed a tentative outline of the proposed study and presented it to her thesis committee. The tentative outline was revised in accordance with the suggestions made by the committee members and filed, in the form of a prospectus, in the Office of the Dean of Graduate Students.

Permission to conduct the study was obtained from the Human Research Review Committee of the Texas Woman's University and the Human Assurance Committee of the Denton State School. Copies of their letters of approval appear in the appendix.

Selection of the Subjects

The population from which the subjects were drawn was defined as follows: (1) residents of the Denton State School during the year of 1978-1979; (2) age range from 21-38; and (3) available to participate in creative dramatics sessions twice a week over a twenty-four week period. The sampling design used was volunteers. Procedures for obtaining signatures on the consent forms from the volunteers are included in the appendix.

The volunteers were randomly assigned to either the experimental group or the control group, unless they specifically requested assignment to one group or the other. Because of the difficulty in equating the two groups, it was decided to use analysis of covariance to examine the hypotheses of the study.

All volunteers who wished to participate in the study were accepted and pre-tested. A variable number of volunteers attended the experimental sessions throughout the year; only those persons who participated in eighty per cent of the sessions, however, were considered subjects. Use of this criterion to determine subject eligibility resulted in eleven subjects comprising the experimental group. To maintain the equal sizes of experimental and control groups, eleven persons were drawn randomly from the original control group to comprise the final control group.

Selection of the Instrument

The major instrument used in the collection of data was the Laurelton Self-Concept Scale. It was administered orally to determine how the subjects felt about themselves.

The Laurelton Self-Concept Scale was selected because it had validity, reliability, and objectivity coefficient greater than .80. The test was administratively feasible, available, and appropriate for the subjects in terms of their understanding and testability. Since many of the subjects could not read and only communicated orally, it was necessary to select an oral test. The Laurelton Self-Concept Scale was, therefore, particularly suited for use with such mentally retarded subjects; for it was developed to be administered orally.

Since the Laurelton Self-Concept Scale was developed originally only for female subjects, some of the statements were rewritten by the investigator to make them appropriate for male subjects as well. Three statements were omitted altogether, because they did not lend themselves to revised wording which would make them appropriate for male subjects. This left 147 statements out of the 150 in the original test. A copy of this instrument and its answer key appear in the appendix.

The test was administered by the investigator two times to each subject before the experimental period began to determine the reliability of the instrument for this

particular group. Separate reliability coefficients were computed for TOT+ and TOT- sets of data, using the intra-class correlation technique recommended by Safrit.¹ The resulting reliabilities were .89 for TOT+ and .80 for TOT- for the two groups combined (N=22).

Collection of Data

Available information on the subjects included age in years, sex, and intelligence quotient. These data were organized into a table for inclusion in the appendix.

The Laurelton Self-Concept Scale was administered orally to each subject by the investigator three times during the study. The pre-test score was the average of the data obtained in trials one and two (test-retest) which were administered at the beginning of the experimental period. Not more than two weeks elapsed between trials one and two. The post-test score was that yielded by trial three at the end of the experimental period.

The method for scoring the test was ascertained by telephoning George M. Guthrie, one of the original developers of the Laurelton Self-Concept Scale.² A copy of the score key for the Laurelton Self-Concept

¹Margaret Safrit, Evaluation In Physical Education (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), pp. 125-150.

²Telephone interview with George M. Guthrie, Pennsylvania State University, Statecollege, Pennsylvania, on February 25, 1980.

Scale, directions for administering the test, and directions for scoring the test appear in Appendix B. Raw data for the subjects appear in Appendix C.

Implementation of the Experimental Period

The experimental period consisted of a total of 66 sessions, each approximately 120 minutes in duration, spaced out over a period of 24 weeks. These sessions were held two evenings a week from 6:30 p.m. to 8:30 p.m. in room #15 of the Education Training Center and in the gymnasium at the Denton State School. Additional sessions were held on some Saturdays from 2:00 p.m. to 4:00 p.m. Also included in the experimental period were four productions held on October 28, 1978, December 17, 1978, March 27, 1979, and May 5, 1979 at the Denton State School and one production held at the Very Special Arts Festival at Special Care School in Carrollton, Texas on May 19, 1979.

Lesson plans were developed to guide the conduct of each session and typed for review by members of the thesis committee. Since this effort resulted in over 300 typewritten pages, it was decided to include only illustrative lesson plans in the appendix of this study. These appear in Appendix C.

The investigator led the experimental period which was designed to teach creative dramatics; however, she was flexible in her programming to assure that the subjects had a voice in determining what was to be done. She

believed that one way good self-concept can be developed is by starting with a good idea for a skit, character, or pantomime, and then carefully developing and planning it step by step to assure successful implementation.

In addition to planned learning activities, the investigator allowed the class to choose two ideas that they wanted to work on during the first twelve weeks. By a majority vote, the class selected a "haunted house" theme for a Halloween program and a "Gong Show" to be presented later. The sessions were then planned around pantomime activities and characters that led first to a "haunted house" performance. The sessions then turned to developing talent for presentation of the "Gong Show." Both of these performances were presented to residents of the Denton State School. Performing in front of an audience is not normally part of creative dramatics; however, since this was what the subjects wanted to do, the investigator agreed. It was believed that public performance would enhance their self-concept, particularly when it was a program of their own choice and design.

During the second twelve weeks of the experimental period, the investigator worked with the subjects' favorite characters in skits of their choice. The subjects, as a result of their previous experience in performing during the first half of the experimental period, asked to perform their favorite skit for the Denton State School audience.

Arrangements were made, and the subjects successfully presented a Western skit reflecting their own plot and characters.

With the experience and confidence gained from these performances, the subjects then asked to perform an entire play for the school. The story of "Robin Hood" was agreed upon, and the subjects worked on the play through a series of skits in class. The investigator finalized the blocking and dialogue from the skits, and the subjects enthusiastically performed the play entitled, "The Life and Times of Robin Hood," for the Denton State School. Subsequently, the subjects were honored by being asked to present their play at the Special Arts Festival in Carrollton, Texas, which they did in May, 1979.

Formal drama is a different field from that of creative dramatics; but the investigator believed that creative dramatics could lead into formal drama, and a formal production could be blocked and rehearsed using the techniques of informal skits, character games, and pantomime activities. In the context of that reasoning, and with the conviction that it was essential to let the subjects participate personally in deciding what and how learning activities were conducted, the experimental period of creative dramatics in this study included some formal productions. All class sessions were held either in an Education Training Center classroom or in the gymnasium on stage.

Organization and Treatment of Data

Descriptive statistics were computed for age, intelligence quotient, and Laurelton Self-Concept Scale scores. These included range, mean, standard deviation, and standard error of the mean. The resulting tables appear in Chapter IV.

The hypotheses of the study were tested at the .05 level of significance using the one-way analysis of covariance technique with the pre-test scores as the covariate. This statistical treatment was done by the Digital Electronic Corporation, Model 20 computer at the Texas Woman's University Computer Center, using a BMDPV program.¹ Tables were developed for Chapter IV, following the format recommended by Huck, Cormier, and Bounds.² One table was developed for each hypothesis.

In conjunction with the analysis of covariance, a multiple R correlation squared was computed by the SPSS program ANOVA using the Texas Woman's University Computer Center.³ This multiple correlation squared allowed the investigator to determine the degree of

¹W. J. Dixon and M. B. Brown, eds. BMDP Biomedical Computer Programs P-Series 1979 (Berkeley: University of California Press, 1979), p. 523.

²Schuyler W. Huck, William Cormier, and Williams G. Bounds, Reading Statistics and Research (New York: Harper and Row, 1974), pp. 133-146.

³Norman H. Nie et al., Statistical Packages for the Social Sciences, 2nd edition (New York: McGraw-Hill, 1975), p. 410.

relationship between the covariate and the dependent variable and their subsequent effect on the power of the design. The higher the multiple correlation squared, the greater the amount of variability accounted for by the covariate.

Preparation of the Final Report

The writing of the final report entailed submitting chapters to the thesis committee members, making corrections according to their suggestions, and then putting each chapter into final form for submission. A summary of the research was prepared, and findings were presented and interpreted. Recommendations for further studies were made. An Appendix and Bibliography were developed.

An analysis of the findings of the study is presented in Chapter IV.

CHAPTER IV

FINDINGS OF THE STUDY

The problem of this study was to determine if self-concept of adults with mild to moderate mental retardation can be appreciably enhanced through a 24-week experimental period in creative dramatics. In this chapter, the findings are presented under topic headings of Description of Subjects and Examination of the Hypotheses. The statistical data, presented in Tables 1-6, will be followed by interpretation.

Description of Subjects

The 22 subjects participating in this study were described with respect to age (Table 1), intelligence quotient (Table 2), Laurelton Self-Concept TOT+ scores (Table 3) and Laurelton Self-Concept TOT- scores (Table 4). The descriptive statistics used were range, mean, standard deviation, and standard error of the mean.

TABLE 1

AGES OF SUBJECTS IN CONTROL
AND EXPERIMENTAL GROUPS

| Group | N | Range | Mean | S.D. | S.E.m |
|-------|----|------------------------|-------|------|-------|
| Exp. | 11 | 24.00-37.00 (13.00) | 31.00 | 3.66 | 1.16 |
| Cont. | 11 | 21.00-38.00 (17.00) | 28.36 | 6.02 | 1.90 |

Table 1 shows that subjects in the experimental group ranged in age from 24 to 37 years with an average age of 31 years. The experimental group consisted of 5 females and 6 males. The control group ranged in age from 21 to 38 years with an average age of 28.36 years. The control group consisted of 3 females and 8 males. The variability within the groups was shown by standard deviations of 3.66 and 6.02 for the experimental and control group respectively. Sampling error was represented by the standard errors of the means.

TABLE 2

INTELLIGENCE QUOTIENTS OF SUBJECTS IN
CONTROL AND EXPERIMENTAL GROUPS

| Group | N | Range | Mean | S.D. | S.E.m |
|-------|----|------------------------|-------|-------|-------|
| Exp. | 11 | 42.00-87.00 (45.00) | 51.91 | 13.48 | 3.16 |
| Cont. | 11 | 25.00-71.00 (46.00) | 43.18 | 12.37 | 3.91 |

Table 2 reveals that the intelligence levels of the two groups ranged from severe to mild mental retardation. The experimental group ranged in intelligence quotients from 42 to 87 with an average of 51.91. The control group ranged in intelligence quotients from 25 to 71 with an average of 43.18. Individual differences in intelligence quotients were evidenced by standard deviations of 13.48 and 12.37 for the experimental and control groups respectively. Sampling error was indicated by standard errors of the means.

TABLE 3

DESCRIPTION OF CONTROL AND EXPERIMENTAL GROUP ON
TOT+ SCORES OF LAURELTON SELF-CONCEPT SCALES

| Group | Range | Mean | S.D. | S.E.m |
|--------------|------------------------|-------|-------|-------|
| Control | | | | |
| Pre | 52.00-75.50 (23.50) | 67.45 | 7.02 | 2.12 |
| Post | 45.00-77.00 (32.00) | 66.72 | 9.34 | 2.82 |
| Experimental | | | | |
| Pre | 35.50-74.50 (39.00) | 67.95 | 11.12 | 3.35 |
| Post | 61.00-78.00 (17.00) | 73.45 | 5.22 | 1.57 |

NOTE: Highest possible score for TOT+ was 78.00.

Table 3 describes the Laurelton Self-Concept TOT+ scores for the two groups on the pre- and post-tests. The pre-test scores used were the averages of two trials (test-retest). The post-test scores were those yielded by trial 3. On the TOT+ measure, the means were 67.45 and 66.72 for the control group and 67.95 and 73.45 for the experimental group. Considerable individual differences within and among groups were shown by the standard deviations of 7.02, 9.34, 11.12, and 5.22. Sampling error was evidenced by the standard errors of the means.

TABLE 4

DESCRIPTION OF CONTROL AND EXPERIMENTAL GROUP ON
TOT- SCORES OF LAURELTON SELF-CONCEPT SCALE

| Group | Range | Mean | S.D. | S.E.m |
|--------------|------------------------|-------|-------|-------|
| Control | | | | |
| Pre | 4.50-47.50 (43.00) | 29.68 | 13.54 | 4.08 |
| Post | 8.00-58.00 (50.00) | 32.18 | 17.39 | 5.25 |
| Experimental | | | | |
| Pre | 19.00-47.00 (28.00) | 36.04 | 8.36 | 2.52 |
| Post | 36.00-66.00 (30.00) | 45.63 | 8.97 | 2.70 |

NOTE: Highest possible score for TOT- was 69.00.

Table 4 describes the Laurelton Self-Concept TOT-scores for the two groups on the pre- and post-tests. As was the case in Table 3, the pre-test measures were the average of trials one and two; and the post-test measures were based on trial three only. On the TOT- measure, the means were 29.68 and 32.18 for the control group and 36.04 and 45.63 for the experimental group. Widespread individual differences within and among groups were shown by the standard deviations of 13.54, 17.39, 8.36, and 8.97. Sampling error was evidenced by the standard errors of the means.

Examination of the Hypotheses

The two hypotheses of the study were examined by one-way analysis of covariance with the pre-test scores as the covariate. Tables 5 and 6 each pertain to a different hypothesis.

TABLE 5

COMPARISON OF THE ADJUSTED POST-TEST MEANS ON TOT+
SCORES OF THE LAURELTON SELF-CONCEPT SCALE

| Source | df | SS | MS | F |
|--------------|--------------------|--------------------------------|------------------------------|-------|
| Treatments | 1 | 227.166 | 227.166 | 8.142 |
| Error | 19 | 530.115 | 27.901 | -- |
| Total | 21 | 1393.818 | 66.372 | -- |
| Group | <u>Covariate</u> | | <u>Criterion Variable</u> | |
| | Pre-test \bar{X} | Unadjusted Post-test \bar{X} | Adjusted Post-test \bar{X} | |
| Control | 67.45 | 66.72 | 66.88 | |
| Experimental | 67.95 | 73.45 | 73.31 | |

Table 5 pertains to the hypothesis that there would be no significant difference between groups on the post-test scores on the Laurelton Self-Concept TOT+ measure. Use of the one-way analysis of covariance technique resulted in a F value significant at the .01 level. The hypothesis was, therefore, rejected. At the end of the

experimental period, the subjects who had been involved in creative dramatics felt significantly better about themselves than the control subjects as shown by the TOT+ scores, that is, their acceptance of positive statements about themselves.

A multiple correlation coefficient squared of .62 (not shown in table) was calculated also to show the relationship between the covariate and the dependent variable. The .62 reflects the amount of variance explained in the relationship.

TABLE 6

COMPARISON OF THE ADJUSTED POST-TEST MEANS ON TOT-
SCORES OF THE LAURELTON SELF-CONCEPT SCALE

| Source | df | SS | MS | F |
|--------------|--------------------|--------------------------------|------------------------------|-------|
| Treatments | 1 | 242.169 | 242.169 | 3.966 |
| Error | 19 | 1160.112 | 61.059 | -- |
| Total | 21 | 4823.813 | 229.706 | -- |
| Group | Covariate | | Criterion Variable | |
| | Pre-test \bar{X} | Unadjusted Post-test \bar{X} | Adjusted Post-test \bar{X} | |
| Control | 29.68 | 32.18 | 35.45 | |
| Experimental | 36.04 | 45.63 | 42.37 | |

22 subj.

Table 6 pertains to the hypothesis that there would be no significant difference between groups on the post-test scores on the Laurelton Self-Concept TOT- measure. Use of the one-way analysis of covariance technique resulted in a F ratio of 3.966, which was significant at the .06 level. Since the pre-established level of significance for the study was .05, the hypothesis was accepted. While the difference between the two groups in their ability to reject negative statements about themselves was not significant at the .05 level, the trend toward increased TOT- self-concept scores for experimental group members was evident.

A multiple correlation coefficient squared of .76 (not shown in table) was calculated also to show the relationship between covariate and the dependent variable. The .76 reflects the amount of variance explained in the relationship.

In summary, the findings presented in Tables 5 and 6 show that participation in sixty-six sessions of creative dramatics spaced over a 24-week period resulted in significant change in Laurelton Self-Concept TOT+ scores but not in TOT- scores. This latter finding seems to corroborate the literature which states the negative feelings about the self in adulthood are extremely difficult to change.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDIES

Summary

This study was undertaken to determine if the self-concept of adults with mild to moderate mental retardation can be appreciably enhanced through a 24-week experimental period in creative dramatics. Studies related to self-concept, creative dramatics, and drama for the handicapped were reviewed in Chapter II under six headings: Correlates of Self-Concept, Patterns of Self-Concept in Mentally Retarded Persons, Studies to Improve Self-Concept, Creative Dramatics Programming, Drama and the Handicapped, and Books Describing Drama for the Handicapped.

As background material, the investigator reviewed the works of Gorlow (1963), Winks (1963), Guthrie (1964), Katzen (1966), Snyder (1966), Curtis (1974), and Wodrich (1975). These investigators conducted their studies to determine the relationships between mentally retarded individuals' self-acceptance, motivation, academic and vocational learning experiences, and the goals they may have set for themselves, if any. There were small but significant positive relationships determined to exist

between self-acceptance and measures of intelligence, school achievement, success in institutionalized training programs, and self-help capabilities.

Additionally, the studies of Guthrie (1963), Curtis (1964), and Clark (1970), were reviewed to establish guidelines to the patterns of self-concept of mentally retarded individuals. The studies reported that the self-concept of mentally retarded individuals is usually more negative than normal persons and that the self-concept of institutionalized individuals is often the lowest of all. Studies by Knight (1968), Collins (1970), and Mayer (1967), showed that negative self-concepts are usually caused by individuals being mentally retarded and not by other factors such as special classroom placement, parental acceptance, vocational adjustment, or sociometric status; however, Ringness and Guthrie (1961), reported in their separate studies that mentally retarded persons tended to rate themselves higher than normal individuals rated themselves. Retarded individuals rated themselves according to the opinions they felt other persons had of them, often denying their shortcomings and mistakes. The investigator further reviewed studies by Gorlow and Butler (1963), Mann (1969), Keith (1973), Seaman (1973), and Woodsworth (1973), which were conducted to determine methods for the improvement of self-concept in mentally retarded individuals.

Interventions reviewed by the investigator included group therapy, group counseling, swimming, bowling and

videotape feedback. Self-concept was modified by group counseling, and there was a significant relationship between bowling skill and self-esteem in moderately mentally retarded individuals.

Various studies were reviewed to determine the effects of creative dramatics programs on self-concept of mentally retarded individuals. Hendle (1967), Bellman (1975), and Pisanechi (1977) found no relationships between self-concept in mentally retarded individuals and any kind of creative dramatics program. Ziegler (1971) found that children involved in storytelling tended to have a more positive self-concept than children participating in creative dramatics. Vogel (1975) found that children taking part in creative dramatics and storytelling had better social adjustment than those not participating in any type of program. Gootman (1977) discovered that with young children there was a positive relationship between dramatic play and self-concept. Parante (1978) found that a program in formal drama created a significant decrease in disabled adults' behavioral problems.

Five programs were reviewed that involved the handicapped in drama-type programs. One such program is a reader's theatre program for disabled and nondisabled students at Wright State University in Dayton, Ohio. In San Francisco, drama classes are taught at the San Francisco Center for the Handicapped. Disabled and nondisabled adults perform in a repertoire group called "Theatre

Unlimited." A similar program is offered at the Allen Short Center in Sacramento, California, where disabled adults are involved in Process Theatre and have their own repertoire group. At the National Technical Institute for the Deaf, a Performing Arts Festival was held in the fall of 1978, with workshops for students, faculty, staff, and the residents of Rochester, New York. The Las Vegas Department of Recreation and Leisure/Culture and Community Affairs Branch offers classes at a Children's Theatre Program. One class in drama is for handicapped children, and they have formed a performing repertoire group called "Rainbow Company."

Further reviews were made of books by Wethered (1973), Jennings (1974), and the American Theatre Association (1978), which describe the values of drama and offer materials and guidelines for working with the handicapped in drama programs. Wethered deals with all forms of drama for mentally disturbed patients; Jennings covers drama for various groups of minorities and handicapped individuals; and the American Theatre deals with the potential of handicapped individuals in drama and theatre, programs with, for, and by the handicapped, and barriers that may prevent the handicapped from becoming involved in theatre.

In Chapter III, the procedures followed in this present study were outlined. The instrument used to test self-concept was the Laurelton Self-Concept Scale, which

is comprised of 150 items, but for this study, it was reduced to 147 items. It was administered orally on two occasions to each of the 22 subjects before the 24-week experimental period began and once after the experimental period ended.

The experimental period consisted of 24 weeks of instruction in creative dramatics during which the class met two days a week from 6:30-8:30 p.m. The sessions involved pantomime activities and character games, skits, and rehearsals for formal productions. Extra rehearsals were conducted and several performances were presented outside of the scheduled class periods.

In Chapter IV, descriptive statistics on age, intelligence quotients, and self-concept scores achieved by the subjects were presented in tables followed by appropriate interpretation. The 22 subjects were divided into two groups of 11 subjects each. The experimental group ranged in age from 24-37, with an average age of 31.00. Their intelligence quotients ranged from 42.00-87.00, with an average of 51.91. The control group ranged in age from 21-38, with an average age of 28.36. Their intelligence quotients ranged from 25.00-71.00, with an average of 43.18. The TOT+ scores for the experimental group, which were based on 78 positive statements, ranged from 35.50-74.50, with a mean score of 67.95 for the pre-test and 61.00-78.00, with a mean score of 73.45 for the post-test. The TOT+ scores for the control group ranged

from 52.00-75.50, with a mean of 67.45 for the pre-test and 45.00-77.00, with a mean of 66.72 for the post-test, The TOT- scores for the experimental group, which were based on 69 negative statements, ranged from 19.00-47.00, with a mean of 36.04 for the pre-test and 36.00-66.00, with a mean of 45.63 for the post-test. The control group ranged from 4.50-47.50, with a mean of 29.68 for the pre-test and 8.00-58.00, with a mean of 32.18 for the post-test.

Findings of the study show that there was significant difference between the TOT+ pre- and post-test scores, as measured by the Laurelton Self-Concept Scale. However, there was no significant difference between the TOT- pre- and post-test scores, but data showed a trend toward increased TOT- self-concept for the experimental group.

Conclusion

The subjects improved significantly in their self-concept concerning positive statements about themselves but did not improve significantly in their self-concept concerning negative statements about themselves. Changes in self-concept occurred after participation in a 24-week program of creative dramatics which included both informal drama activities and formal drama productions. A program involving both informal and formal drama should be continued and expanded at the Denton State School to further improve the self-concept of mentally retarded adults residing there.

Delimitations for Future Related Studies

Should a similar study be undertaken, it is suggested that the investigator be delimited by the following:

- (1) randomly select individuals of the population from which they will be drawn,
- (2) collect data on the individuals participating in the study before the experimental period begins, and
- (3) let the participants input suggestions into the planning of the program.

Recommendations for Future Studies

The investigator submits the following recommendations for future studies:

- (1) a replication of the present study using 15 subjects or more in each group,
- (2) duplicate the study with residents in another institution similar to the Denton State School,
- (3) develop a similar study only teaching just creative dramatics or formal drama,
- (4) develop a similar study using non-institutionalized mentally retarded adults, and
- (5) develop a longitudinal study to determine if the self-concept of institutionalized mentally retarded adults changes significantly as they move from the institution into the community and if a creative dramatics program in the community facilities will continue to improve their self-concept.

APPENDIX A



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TEXAS DEPARTMENT OF MENTAL HEALTH AND MENTAL RETARDATION

DENTON STATE SCHOOL
Box 368, Denton, Texas 76201 817 387 3831

RICHARD L. SMITH
SUPERINTENDENT

Kenneth D. Gaver, M.D.
Commissioner

August 31, 1978

Ms. Jennie Lee McKinney
P. O. Box 25762
Texas Woman's University
Denton, Texas 76204

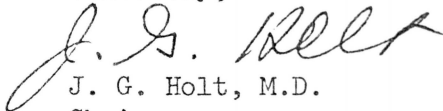
Dear Ms. McKinney:

I am happy to report to you that your proposal entitled "Self Concept of Educable Mentally Retarded Adults: Changes Resulting from an Experimental Period in Creative Dramatics" has been approved, and you may proceed with it.

Please send me a brief statement (two to four sentences) explaining how this project will benefit the Texas Department of Mental Health and Mental Retardation. This is a new requirement of our Central Office Research Review Committee. Also, be sure that I receive from you two copies of your final results.

Please feel free to call me if you should have any questions.

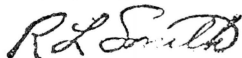
Sincerely,



J. G. Holt, M.D.
Chairman
Human Assurance Committee
Denton State School

rm

APPROVED BY:



Richard L. Smith
Superintendent

91
TEXAS WOMAN'S UNIVERSITY
Human Research Committee

Name of Investigator: Jennie Lee McKinney Center: Denton
Address: P.O. 25762, TWU Station Date: 11/22/78
Denton, TX 76204


Dear Ms. McKinney

Your study entitled Self Concept of Mild and Moderate Mentally Retarded Resulting from an Experimental Period in Creative Dramatics has been reviewed by a committee of the Human Research Review Committee and it appears to meet our requirements in regard to protection of the individual's rights.

Please be reminded that both the University and the Department of Health, Education and Welfare regulations require that written consents must be obtained from all human subjects in your studies. These forms must be kept on file by you.

Furthermore, should your project change, another review by the Committee is required, according to DHEW regulations.

Sincerely,


Carolyn K. Rozier, Ph.D.
Chairman, Human Research
Review Committee
at Denton.

jc

CC: Graduate School

TEXAS WOMAN'S UNIVERSITY

DENTON, TEXAS 76204

THE GRADUATE SCHOOL
Box 22479, TWU Station

January 26, 1979

Miss Jennie Lee McKinney
P. O. Box 25762, TWU Station
Denton, Texas 76204

Dear Miss McKinney:


I have received and reviewed the prospectus for your research project. I am withholding approval of the prospectus pending receipt of written authorization from the participants in your research project.* This release must be on file in the Graduate Office.

It is very important for the University and our relations with the institutions where work is done that this clearance be obtained, in writing, before the initiation of any research.

Please submit written authorization for your research at the earliest possible time.

Best wishes to you in the research and writing of your project.

Sincerely yours,


Phyllis Bridges
Dean of the Graduate School

PB:dd

*Clearance from the Denton State School

cc Dr. Claudine Sherrill ✓
Dr. Jane Mott
Dr. Marilyn Hinson
Graduate Office

TEXAS WOMAN'S UNIVERSITY

(Form A -- Written presentation to subject)

Consent to Act as a Subject for Research and Investigation:

(The following information is to be read to or read by the subject):

1. I hereby authorize Jennie Lee McKinney
Name of person(s) who will
perform procedure(s) or
investigation(s)

to perform the following procedure(s) or
investigation(s):
(Describe in detail)

1. To give me a test on self-concept. She will ask me a simple question about myself and I will answer by saying "yes" or "no". My answers will be written down by her and used in the study. I understand that my name will not be in the study or attached to my answers, so no one will know how I did. I understand that I will be tested by myself with the two teachers.
2. To place me in group A or group B. I understand that if I would like to participate in a class in Creative Dramatics, I will be placed in group A. In this class I will do some fun exercises, play some games of make-believe, write some skits that I would like to be in, and get a chance to pretend that I am a favorite character I have always wanted to be. And I also understand that I will get to perform some skits on the stage for the Denton State School, and in December get to perform in a production on the stage for the Denton State School also. I understand that this class will meet for two hours, two times a week, for fourteen weeks. And that if my answers are to be used in this study I can only miss six hours of class, but participate in the productions, as long as my absences are not too many.
3. I understand that if I would like to participate in the study, but I do not want to be in the class in creative dramatics, I will be put in group B. If I

am in group B, I understand that all I have to do is to take the self-concept test in September when the first one is given, and then take the same test over again in January when it is given again.

4. To give me the same test on self-concept again. I understand that in January I will be given the same identical test I was given in September. I understand that the procedures will be the same as those listed in step #1. I understand that I will be given this test again whether or not I participated in the class in creative dramatics.
2. The procedure or investigation listed in Paragraph 1 has been explained to me by Jennie Lee McKinney.
(Name)
3. I understand that the procedures or investigations described in Paragraph 1 involve the following possible risks or discomforts: (Describe in detail)
The possible injuries that can occur when doing any type of production. This might be hitting my thumb while nailing a flat, or dropping a prop or object on my foot, or getting hoarse from yelling too much on stage.
4. I understand that the procedures and investigations described in Paragraph 1 have the following potential benefits to myself and/or others:
I understand that by participating in this study I will help other schools and facilities know that people such as myself can have fun and enjoy playing games of make-believe, putting on skits, and even starring in plays and productions. I also understand that by being in this study I can improve the way I think about myself and the way others think about me. I understand that being in this study will help me because it will give me a chance to try and do some things on my own, and come up with my own ideas. This study will give me a chance to do something to be proud of, and know that I can be successful in these things. I understand that this study will encourage other schools to start such a program to help others as myself.
5. An offer to answer all of my questions regarding the study has been made. If alternative procedures are more advantageous to me, they have been explained. I understand that I may terminate my participation in the study at any time.

Subject's Signature

Date

(If the subject is a minor, or otherwise unable to sign, complete the following):

Subject is a minor (age _____), or is unable to sign because:

Signatures (one required)

Father _____

Date _____

Mother _____

Date _____

Guardian _____

Date _____

PROCEDURES FOR OBTAINING SIGNATURES
ON CONSENT FORMS

1. Ask the subjects if they want to play a game called the "World Recordbreaking Quiz Game."
2. Describe the game as a quiz game in which you will make a statement concerning themselves, and they will answer "yes" if it is related to them, and "no" if it is not related to them. Tell them then that you will mark their individual answers on their own answer sheet.
3. Explain to the subjects that the object of the game is to have fun, to go through the quiz as quickly as they can, and to be honest in their answers. Explain to the subjects that there will be three opportunities to play the game. Two games will be played now and the third game a few weeks from now. Emphasize that everyone will be a winner every time.
4. Following this, tell the subjects that their answers during the games will help you create a program that will later be fun and enjoyable for them. Tell the subjects that they may decide if they want to participate, and that if they do, you must have their signatures before the game begins.

5. Read the consent form to each individual prospective participant.
6. Following the reading, say: "Your name will not appear on any answer sheet. The only place it will show is on this form where you indicate that you are willing and want to take part in the quiz game which is a kind of test." Ask if they have any questions. Then inquire, "Do you want to play the game, or do you want to think it over?"
7. If the subject agrees to play the game, have him/her sign the consent form. Tell them and show them that you are signing it too, and that it means you have explained the form to them.
8. Stress to each individual that playing the game is voluntary by saying: "If at any time you want to stop taking part in the game, you may tell me, and you will not have to complete the game."
9. If any subject is reluctant to participate and wants more time to think it over, give them additional time but be certain to followup in a few days to ascertain if they have made a decision to take part.

APPENDIX B

SCORE SHEET - ANSWER KEY FOR

LAURELTON SELF-CONCEPT SCALE

| | | | |
|---------------|---------------|------|---|
| Y <u>SS</u> | N <u> </u> | 1. | I always do what I am told |
| Y <u> </u> | N <u>OS</u> | 2. | The teacher thinks I'm sort of jittery |
| Y <u> </u> | N <u>OS</u> | 3. | People think I get upset too easily at work. |
| Y <u> </u> | N <u>OS</u> | 4. | Others think I have trouble getting along with older people |
| Y <u>SS</u> | N <u> </u> | 5. | I feel at ease playing games with older people |
| Y <u> </u> | N <u>SS</u> | 6. | New jobs scare me to death |
| Y <u>SS</u> | N <u> </u> | 7. | It is easy for me to read aloud in class |
| Y <u> </u> | N <u>OS</u> | 8. | People think I get into more trouble than most (girls, boys) my age |
| Y <u>SS</u> | N <u> </u> | 9. | I am as smart as most (girls, boys) |
| Y <u>SS</u> | N <u> </u> | 10. | I tell the truth every single time |
| Y <u> </u> | N <u> </u> | *11. | Other girls can sew better than I can |
| Y <u>OS</u> | N <u> </u> | 12. | People think I am pretty good at games and sports |
| Y <u> </u> | N <u>SS</u> | 13. | It's my fault when something goes wrong |
| Y <u>OS</u> | N <u> </u> | 14. | At school, the (girls, boys) think I am as good looking as the others |
| Y <u>SS</u> | N <u> </u> | 15. | I am better than others |
| Y <u>SS</u> | N <u> </u> | 16. | I like to stick up for people |
| Y <u> </u> | N <u>OS</u> | 17. | Sometimes other people think I am a pest |
| Y <u> </u> | N <u>SS</u> | 18. | I feel left out of things |
| Y <u> </u> | N <u>SS</u> | 19. | It takes me a long time to make up my mind |
| Y <u> </u> | N <u>SS</u> | 20. | I seem to get into a lot of fights |
| Y <u>SS</u> | N <u> </u> | 21. | I can tell what is right and wrong |
| Y <u> </u> | N <u>SS</u> | 22. | At times I feel like swearing |
| Y <u>OS</u> | N <u> </u> | 23. | People think I am healthy enough to do any kind of job |
| Y <u>SS</u> | N <u> </u> | 24. | I look as nice as other (girls, boys) |
| Y <u>OS</u> | N <u> </u> | 25. | People think I am as popular as most (girls, boys) |
| Y <u> </u> | N <u> </u> | *26. | In housework I am as good as most girls |
| Y <u> </u> | N <u>OS</u> | 27. | People think other (girls, boys) learn more quickly than I do |
| Y <u>SS</u> | N <u> </u> | 28. | I am as strong as other (girls, boys) |
| Y <u> </u> | N <u>SS</u> | 29. | Sometimes I act silly |
| Y <u>OS</u> | N <u> </u> | 30. | People think I have as many older persons for friends as other (girls, boys) do |

*Shows the three statements that could not be re-written for men. The three statements are 11, 26, and 145.

- Y N SS 31. I need help more than some of the (girls, boys) in school
- Y N SS 32. Sometimes at home, I wish I were dead
- Y N SS 33. I am often nervous when I am with older people
- Y OS N 34. Most people think I am healthy
- Y SS N 35. The future looks good
- Y N SS 36. I need a lot of pushing to get something done
- Y N SS 37. I moan and complain a lot
- Y N SS 38. I need help
- Y SS N 39. I am as smart as the other (girls, boys) in school
- Y OS N 40. Some of the (girls, boys) think I am full of fun
- Y OS N 41. Most people think I am as healthy as they are
- Y N OS 42. Some people think I am poor at sports
- Y SS N 43. I think I am good looking
- Y N SS 44. I get mad more easily than some (girls, boys) in school when the teacher scolds me
- Y OS N 45. Other people think I am well liked at work
- Y N OS 46. At home, they think I should dress better
- Y N SS 47. I have a quick temper
- Y N SS 48. I often do things to make people feel badly
- Y SS N 49. I like everyone I know
- Y N SS 50. I am a nuisance to people
- Y N SS 51. I have hardly any friends at home
- Y N OS 52. Some (girls, boys) I play games with think I am weaker than they are
- Y OS N 53. Other people think I am as healthy as most (girls, boys) who go to school
- Y SS N 54. I like to help people in trouble
- Y SS N 55. I am always kind
- Y N SS 56. At school, the teacher seems to like other (girls, boys) better than she likes me
- Y N SS 57. I am quite a show-off
- Y SS N 58. I have a good record
- Y N SS 59. I sometimes hurt people
- Y N OS 60. People think I get sick in school more than most (girls, boys)
- Y SS N 61. I feel I am getting ahead
- Y SS N 62. I am proud of myself
- Y SS N 63. It is good to get high marks at school
- Y SS N 64. I feel I am an important person
- Y N SS 65. I need someone to tell me to do my work
- Y OS N 66. Others think that I control my temper pretty well

- | | | | | |
|---|----|----|------|---|
| Y | N | SS | 67. | I talk too much |
| Y | SS | N | 68. | I get along as well with most (girls, boys) as the rest do |
| Y | N | SS | 69. | Sometimes, I am too nosy |
| Y | N | SS | 70. | It is hard to make friends at school |
| Y | SS | N | 71. | I think I am as honest as most people |
| Y | OS | N | 72. | People I play games with think I am as strong as most (girls, boys) |
| Y | N | SS | 73. | I am a clumsy person |
| Y | N | OS | 74. | Most (girls, boys) always spoil the fun when we have games |
| Y | N | OS | 75. | Others think I could behave better |
| Y | OS | N | 76. | Most people think I make friends as easily as other people |
| Y | OS | N | 77. | Most people feel I get along OK in games with older people |
| Y | SS | N | 78. | I can read and write as well as I need to |
| Y | OS | N | 79. | People think I obey older people at home very well |
| Y | OS | N | 80. | People think I am usually happy at school |
| Y | N | SS | 81. | Older (girls, boys) always spoil the fun when we have games |
| Y | SS | N | 82. | I am as healthy as most (girls, boys) who play games |
| Y | N | SS | 83. | I find it harder to learn something than some (girls, boys) |
| Y | SS | N | 84. | I usually apologize when I am wrong |
| Y | N | SS | 85. | Most people at work dress better than I do |
| Y | SS | N | 86. | I can cook as well as most (girls, boys) |
| Y | N | SS | 87. | I like to spy on people |
| Y | N | SS | 88. | Other (girls, boys) look nicer than I do |
| Y | OS | N | 89. | People think I'm the sort of (girl, boy) who does what the teacher tells me |
| Y | N | OS | 90. | My parents think I am pretty run down |
| Y | SS | N | 91. | I do my work better than most of the other (girls, boys) |
| Y | SS | N | 92. | I try my best |
| Y | N | SS | 93. | I sometimes swear |
| Y | N | SS | 94. | I am scared most of the time |
| Y | SS | N | 95. | I am about as pretty as the rest of my family |
| Y | SS | N | 96. | I am pretty lucky |
| Y | SS | N | 97. | I have as many friends in school as the other kids do |
| Y | SS | N | 98. | I am as strong as the rest of my family |
| Y | SS | N | 99. | I am as happy at school as most (girls, boys) |
| Y | OS | N | 100. | People think I make friends easily with older people |

| | | | | |
|---|----|----|------|---|
| Y | N | SS | 101. | I am too shy for my own good |
| Y | OS | N | 102. | At home, they say I look nice |
| Y | N | SS | 103. | I cheat when I get a chance |
| Y | N | OS | 104. | Some of the (girls, boys) I play with think they play better than I can |
| Y | N | SS | 105. | I feel tired a lot |
| Y | N | OS | 106. | Some (girls, boys) think I am a cry baby |
| Y | SS | N | 107. | My looks are as nice as any who go to school |
| Y | N | SS | 108. | I get excited too easily when things go wrong |
| Y | SS | N | 109. | I am as popular around home as most (girls, boys) |
| Y | OS | N | 110. | People think I have a lot of friends in school |
| Y | N | OS | 111. | Other (girls, boys) think I could be more friendly |
| Y | SS | N | 112. | I can do most of the things I try |
| Y | N | OS | 113. | My mother thinks I am weaker than the rest of the family |
| Y | N | SS | 114. | School work is just too hard for me |
| Y | SS | N | 115. | I am full of fun |
| Y | SS | N | 116. | I am a pleasing person |
| Y | SS | N | 117. | My looks are good enough for school |
| Y | SS | N | 118. | I try to do my best |
| Y | N | SS | 119. | A lot of (girls, boys) in school are better looking than I am |
| Y | N | OS | 120. | In sports, the (girls, boys) think I cry more easily than other (girls, boys) |
| Y | SS | N | 121. | I do my work well |
| Y | OS | N | 122. | Most people think I am strong enough to play games |
| Y | OS | N | 123. | Most people think I play as well as other (girls, boys) |
| Y | N | SS | 124. | A lot of jobs are too hard for me |
| Y | N | SS | 125. | Sometimes I think of things too bad to talk about |
| Y | SS | N | 126. | I think I am a bright person |
| Y | N | OS | 127. | In games people feel that I am too hard to get along with |
| Y | SS | N | 128. | I usually look pretty nice around the house |
| Y | OS | N | 129. | When we play games, other (girls, boys) think I look as nice as they do |
| Y | SS | N | 130. | I am always good |
| Y | SS | N | 131. | I am easy to get along with |
| Y | SS | N | 132. | I like to make people feel happy |
| Y | OS | N | 133. | Others think I learn school work easily |
| Y | OS | N | 134. | Others think I can get along better with older people in sports and games than most (girls, boys) |

- Y N SS 135. I need someone to want me
 Y SS N 136. I feel I am someone special
 Y SS N 137. I am usually fairly happy
 Y N OS 138. People think I have fewer friends at
 work than most (girls, boys)
 Y SS N 139. I always have good manners
 Y N SS 140. It is hard for me to make up my mind
 Y SS N 141. My looks would help me in any job
 Y SS N 142. At school I am as healthy as anyone
 Y N SS 143. Some (girls, boys) get along better with
 older people than I do
 Y N SS 144. My feelings are easily hurt
 Y N *145. I can sew as well as most girls
 Y N OS 146. People think I have a hard time getting
 along with (girls, boys) at school
 Y N OS 147. People think I get upset more easily than
 other (girls, boys)
 Y SS N 148. I feel as happy around older people as
 other (girls, boys) do
 Y N OS 149. People think other (girls, boys) are
 happier about working than I am
 Y N SS 150. Sometimes I get cross

DIRECTIONS FOR ADMINISTERING
LAURELTON SELF-CONCEPT SCALE

The directions for administering the Laurelton Self-Concept Scale are outlined below:

1. To each subject individually, say, "I will read some statements to you. You will answer "yes" or "no" to each statement. There are no right or wrong answers. I just want to know how you feel the statements relate to you. If you do not clearly understand a statement, ask me to explain it before you give your "yes" or "no" answer."
2. Read the first statement to the subject. Allow the subject time to give his/her "yes" or "no" answer. If the subject's answer is "sometimes," ask if he/she does it often or just sometimes. Enter a "yes" answer for "often" and a "no" for "just sometimes." Mark the subject's answer in the proper column and line of the answer sheet.
3. If a statement is not understood, repeat it for the subject. In some cases, it may be necessary to rephrase a statement. In question 57 of the test, the term "show-off" may not be understood by the subject. You may, for example, substitute "like to make people look at you," for a clearer meaning.

4. Continue reading each statement and recording answers until all 147 statements in the test used for this study have been covered.

DIRECTIONS FOR SCORING
LAURELTON SELF-CONCEPT SCALE

1. Six scores will be obtained: SS+, SS-, OS+, OS-, TOT+, and TOT-. The first four scores are sub-scores. These are the scores obtained from the answer sheets. The TOT scores are calculated from the sub-scores.
2. The subject is given one point for an answer.
3. An SS+ point is given for those marks in the "yes" column, which correspond to the SS marked in that column on the answer key. (For example, questions one, five, seven, and nine yield an SS+ score if a "yes" answer is marked.)
4. An SS- point is given for those marks in the "no" column, which correspond to the SS marked in that column on the answer key. (For example, questions six, thirteen, and eighteen yield an SS- score if a "no" answer is marked.)
5. An OS+ point is given for those marks in the "yes" column, which correspond to the OS marked in that column on the answer key. (For example, question twelve yields an OS+ score if a "yes" answer is marked.)

6. An OS- point is given for those marks in the "no" column, which correspond to the OS marked in that column on the answer key. (For example, question two yields an OS- score if a "no" answer is marked.)
7. For ease in counting up the scores, color code as you score the answer sheets. For example: mark over the question number in blue if an SS+ point is gained; with red when an SS- point is given; with green when an OS+ point is awarded; and, with orange when an OS- point is gained.
8. Record each of the four sub-test scores.
9. To obtain a TOT+ score, add the SS+ and OS+ scores. To obtain a TOT- score, add the SS- and OS- scores.
10. The highest possible scores that a subject may attain are: SS+ = 53; SS- = 46; OS+ = 25; OS- = 23; TOT+ = 78; and TOT- = 69.
11. A total score is obtained by adding the TOT+ and TOT- scores. Note: This score is not used for doing correlations.

APPENDIX C

LESSON PLAN #1

Date: September 25, 1978Time: 6:30-8:30 p.m.Persons Attending: C.A., D.H., C.M., J.M., J.H., R.A.,
D.W., F.C., W.J., C.K., L.D.Activities

Name: Name Game

Number of Minutes: 10 minutes

Objective(s): To give the students an opportunity to play an enjoyable game in which they introduce themselves

Materials: Bongos
Wooden blocks
Tamborines
Maracas

Formation: Sitting in an informal circle

Directions:

- 1) T. tells the students to sit in a circle.
- 2) T. tells the students that they are going to play a game called the "Name Game."
- 3) T. explains that this is a fun way to get to know everybody in class.
- 4) T. instructs and leads the students in the chant for the game, as follows: "Name game, name game, let's all play the name game."
- 5) T. explains that the first person will pick up an instrument of his choice, and say, "My name is _____" and then play the instrument any way that he desires. He will then repeat his name.
- 6) Everyone together will say, "His or her name is _____."
- 7) Everyone will then repeat the chant and the next person will pick up an instrument and go through the same process.
- 8) T. continues this activity until all students have introduced themselves.

Name: Lion Hunt

Number of Minutes: 15 minutes

Objective(s): To lead the students in different types of

movements by having them follow the leader as they imagine going on a safari in which they experience different kinds of obstacles.

Materials: A good imagination

Room for the group to move about

Formation: Students stand in a line behind the leader

Directions:

- 1) T. tells the students that the next activity they are going to do is to go on a lion hunt.
- 2) T. asks the students if they have ever gone on a lion hunt before.
- 3) Students reply that they never have gone on a lion hunt before.
- 4) T. explains that they are going on one, but first they must learn to repeat everything the T. says and does.
- 5) T. has the students form a line behind her.
- 6) T. states, "We're going on a lion hunt." The students repeat that statement in unison.
- 7) T. asks, "Are you ready?" The students answer, "Yes."
- 8) T. then starts walking around the room. She stops and turns to the students behind her and says, "Have you seen a lion?" The students reply, "No."
- 9) T. says, "Okay, let's go on. We're going on a lion hunt." She has the students repeat those statements.
- 10) T. then stops and says that there is a river in front of them and that they must swim across. She starts to move as if she is swimming, and the students emulate her movements.
- 11) The T. continues to move around the room and into the hall outside. Frequently she stops and has everyone overcome an obstacle such as climbing a tree, crawling under a fence, or jumping over a bush, etc.
- 12) Everytime the T. stops for an obstacle and starts up again, she says the chant and has everyone echo her.
- 13) Finally, the T. leads the students to a cave and they find a lion. They then have to reverse their sequence of obstacles very quickly in order to escape the lion.
- 14) T. and students make it back to safety of the classroom.

Name: Story Reaction-Rinderella

Number of Minutes: 5 minutes

Objective(s): To increase the students concentration ability by having them listen to the story and concentrate on hearing a word to which they must respond

Materials: None

Formation: Sitting in an informal circle where everyone can hear the leader

Directions:

- 1) T. tells the students that now they are going to rest while they hear a story about Cinderella. In this story, however, the storyteller gets her words backward, and they come out like this: "Rindercella, the pransome hince, the mudfather and mugly other and the three sad blisters."
- 2) T. tells the students that they have to help her tell the story by adding some sound effects when they hear certain words. An example is sighing when they hear the word "pransome hince," or booing when they hear the word "mugly other and three sad blisters."
- 3) T. tells the story and the class listens and adds the appropriate sound effects at the appropriate times.

Name: Tell-a-Story

Number of Minutes: 15 minutes

Objective(s): To give the students an opportunity to use their own creative thinking by helping the T. tell a story

Materials: Good imagination

Formation: Sitting in an informal circle

Directions:

- 1) T. tells the students that now they are going to have a chance to help tell their own story.
- 2) T. explains that she is going to start a story by saying the first sentence. They will then go around the room and everyone will add a sentence to the story. The last person has to come up with a good ending for the story.
- 3) T. starts the story with the statement, "Once upon a time there was a hippopotamus who had a duck on his back."
- 4) Everyone goes around the room and adds a sentence to the story.
- 5) The story ends with the duck floating away in a balloon, leaving the hippopotamus by himself.

Name: Mirroring

Number of Minutes: 20 minutes

Objective(s): To help the students increase their ability to concentrate by having them concentrate on another person's movements and copy them exactly

Materials: A good sense of concentration

Formation: Students standing in a line facing the T.

Directions:

- 1) T. tells the students that now they are going to get up and move about.
- 2) T. asks the students what do they see when they look in a mirror.
- 3) Students reply that they see themselves.
- 4) T. asks the students what happens when you smile at their image or wave at their image.
- 5) Students reply that their image smiles or waves back.
- 6) T. tells the students that they are going to see if they can pretend they are a mirror.
- 7) T. explains that she is looking into a mirror and that they are her image and must do everything that she does.
- 8) T. goes through some gross motor movements very slowly, and verbally encourages the students to try and copy her movements exactly.
- 9) T. helps the students get the idea of moving the opposite limb of the one she is moving.
- 10) After the students seem to understand the idea, the T. groups them into pairs.
- 11) T. tells the students that they are going to practice mirroring in pairs, one student to be the person and the other is the image.
- 12) The student who is the person moves, and the other student tries to follow the movements.
- 13) After an appropriate time has elapsed, the T. has the students switch parts and continue the mirroring.

Name: Statues

Number of Minutes: 20 minutes

Objective(s): To give the students a chance to be creative by seeing if they can think how they can arrange themselves with others in the class to form a group sculpture

Materials: None

Formation: Whatever formation the group assumes

Directions:

- 1) T. tells the class that they are going to see how creative they can be.
- 2) T. asks the class if they have ever seen a big sculpture made up of many people or things.
- 3) Students reply that they never have.
- 4) T. tells the class that they are going to see if they can form a big sculpture.
- 5) T. explains that one person will get up in the middle of the room and strike a pose as a statue. Other persons will then attach themselves to the statue and strike a pose. All the students will keep adding themselves to the sculpture until everyone is a part of the sculpture.

- 6) T. asks the students to try and get different heights, some to be high and others to be low, some to be wide, and others to be skinny.
- 7) After the class is set in the sculpture, the T. walks around the statue and admires it from every angle.

Name: Rain Song

Number of Minutes: 15 minutes

Objective(s): To provide the students a chance to hear what a rain forest sounds like, by having them create the sounds and then recording the sounds of the students so they can hear them

Materials: Tape recorder and batteries
Blank cassette
Quiet room

Formation: Sitting in a circle around the recorder with space for the T. to move around the room

Directions:

- 1) T. asks the students if they have heard what the rain sounds like in a forest.
- 2) Students reply that they have never heard the rain in a forest.
- 3) T. says that they are going to get to hear what sounds occur when it rains in a forest.
- 4) F.C. asks if T. has a recording on the tape.
- 5) T. says that she doesn't. She says that the class is going to make the sounds themselves and record them so they can listen as the tape is played.
- 6) T. explains that she is going to walk around the room and show them what to do, and they are to copy her motions or instructions.
- 7) T. tells them to keep up the motion until she comes around and shows them another motion to make.
- 8) T. reminds them that they have to be very quiet and not talk if they want the game to work.
- 9) T. walks around the room silently cueing everyone to snap their fingers slowly.
- 10) T. then cues the ones to her immediate front to snap their fingers fast, while the others continue snapping their fingers slowly.
- 11) T. then starts to cue some to slap their legs very softly while others do it very hard.
- 12) T. starts cueing the students to slap their legs hard then softly and to snap their fingers fast and then slowly. Finally the group rubs their hands together alternately hard and fast and very softly as the sounds fade out.
- 13) T. then plays back the sounds. The brushing of the hands together sounds like the wind coming up. The

snapping of the fingers is the rain starting up. The fast slapping of the legs is the hard rain. The slow sound is the rain ceasing until it gradually stops, and then the wind rustling the leaves until it also stops.

Special Suggestions for Increasing Self-Concept:

- 1) Have a variety of activities that are successful, which the students can successfully do and have fun doing.
- 2) Encourage everyone to participate, and help them as much as they need for it to be successful.

Response of Clients to Action:

- 1) The students were not very enthused over the "Name Game," but they enjoyed playing the instruments.
- 2) The Lion Hunt was rather chaotic, but the students enjoyed it.
- 3) Story reaction was not very successful, but the students enjoyed telling a story and used their imaginations well originating their lines.
- 4) Some of the students quickly learned how to mirror very realistically for the first attempt.
- 5) Statues was successful, also. R.A. did not want to participate and refused to get up out of his chair. The T. pulled his chair into the middle of the room and formed the group sculpture around him. Although R.A. did not admit it, he was secretly glad to be involved.
- 6) Rain Song was also successful. The students had a very hard time keeping quiet, and there were whispers and giggles; however, the song came out well enough that the students could get an impression of wind blowing and rain falling in a forest.

LESSON PLAN #25

Date: January 29, 1979Time: 6:30-8:30 p.m.

Persons Attending: S.R., E.H., M.K., P.L., R.A., C.B.,
F.C., W.J., C.K., J.P., C.H., J.M.,
L.D., D.P.

Activities

Getting Reacquainted Party

Number of Minutes: 60 minutes

Objective(s): To motivate the students to come to class that night after a month of vacation. To celebrate the performance of the "Gong Show" in December and to motivate the students to perform again.

Materials: Orange Koolaid
Cookies
Cups
Pitcher
Paper towels

Formation: Informal, with students sitting around the tables in the room

Directions:

- 1) T. asks E.H. to put the cookies on the table.
- 2) T. asks for a volunteer to pour the Koolaid.
- 3) R.A. volunteers and pours the Koolaid.
- 4) T. asks C.K., who brought his portable radio with him, to play it for everybody.
- 5) T. tells everybody to help themselves to the refreshments.
- 6) T. wanders around the room and asks everyone how they have been, and did they have a nice vacation.
- 7) C.H. tells the teacher what he did during his vacation.
- 8) J.M. jokes about asking where the teacher has been for the last two weeks.
- 9) T. gets the attention of the class.
- 10) T. comments on the good job that the class did in the "Gong Show."
- 11) T. reminds the class of all the fun that they had last semester.

- 12) T. tells the class that they will have a better time this semester.
- 13) T. tells the class that this semester, in the latter part, they will put on the play "Robin Hood."
- 14) T. tells the class that they will spend the first part of the semester working on pantomime and characterizations.
- 15) T. tells the class that they will be doing a lot of skits in the class. The class will break up into different groups. Each group will work on a skit and then perform it for the other groups, who will comment on it. The best skit may be enlarged into a short play, or several skits may be combined into a show if there is time later in the semester.
- 16) T. asks if there are any comments, questions, or suggestions on what they will be doing this semester.
- 17) Students nod their heads that they like the ideas for this semester, and there are no questions or further suggestions.
- 18) T. dismisses the class and everyone goes home.

Special Suggestions for Increasing Self-Concept:

- 1) Have the students take responsibility for setting up the refreshments, as their capabilities permit.
- 2) Let the students know that you are interested in them as individuals.
- 3) Encourage the students to take part in planning what they want to do in the class.
- 4) Let the students know that you are interested in their ideas.

Responses of Clients to Action:

- 1) C.H. and J.M. were excited that this semester we will put on the play "Robin Hood."
- 2) All students agree that they like the idea of putting on skits for the rest of the class.
- 3) They also like the idea that they can do any type of skit that they want to do.

LESSON PLAN #26

Date: January 30, 1979Time: 6:30-8:30 p.m.

Persons Attending: S.R., C.A., M.K., P.L., D.W., C.B.,
F.C., W.J., C.K., J.P., C.H., J.M.,
L.D.

Activities

Name: Name a Skit

Number of Minutes: 60 minutes

Objective(s): To keep the students in class and from wandering in the hall until the rest of the class arrives. To get the students to start considering what kinds of skits they want to do this semester, by brainstorming some types of skits that they would like to do, and writing them on the chalkboard.

Materials: A good imagination

Formation: Sitting in chairs in an informal circle

Directions:

- 1) T. tells the class that they need to start thinking about what they will be doing this semester.
- 2) T. tells the students that the first thing that they will be doing is to work on characterizations.
- 3) T. explains to the class that a character is just someone other than themselves who they will portray, such as "Robin Hood."
- 4) T. explains to the class that in doing or portraying a character, you need to know how to portray or put on an emotion.
- 5) T. demonstrates how a character might move if he were scared, compared to how a character might move if he were brave.
- 6) T. then explains that a character moves according to the type of person he is.
- 7) T. demonstrates how a character like "Darth Vader" might move compared to an Indian.
- 8) T. then explains that the class will work on portraying characters by working on skits in the class.
- 9) T. asks the class for some types of skits that they want to do.
- 10) D.W. suggests a Western.

- 11) C.H. suggests doing a clown act such as one sees at a circus.
- 12) T. says that both ideas are good and writes them on the board.
- 13) C.B., who likes to pretend that he is "Superman," suggests a skit about "Superman."
- 14) T. agrees and writes the suggestion on the board.
- 15) The rest of the class, who could not come at the beginning of the session, comes into the room and the T. stops the suggestions at that point.

Name: Paperbag Feelings

Number of Minutes: 50 minutes

Objective(s): To improve the way the students portray emotions by having them portray an emotion either with their faces or with their bodies, so the rest of the class can guess what that emotion is. To give the students a picture of how someone looks when feeling a certain way, by seeing their classmates portray different emotions that can be recognized. To give the students a chance to identify with the way they feel by letting them pantomime the way they are feeling.

Materials: A large paper sack or large sack of some sort that will fit over a head
 A smaller paper sack
 Ten blue index cards that are numbered 1-10
 Ten red index cards that are numbered 1-10
 A chalkboard and chalk, or a large piece of paper and a pencil

Formation: Sitting in chairs in an informal circle with plenty of room to move in the middle.

Directions:

- 1) T. explains to the class that in pantomiming a character you need to be able to pantomime different emotions.
- 2) T. asks the class to name some emotions that one feels everyday.
- 3) J.M. says, "happy." S.R. says, "sad." C.H. says, "angry" and "nervous."
- 4) T. helps C.B. suggest "bored."
- 5) J.M. thinks of "scared," and L.D. thinks of "excited."
- 6) T. commends everyone for suggesting these feelings and writes them all on the board.
- 7) T. then numbers the emotions 1-8.
- 8) T. explains that this game would help everyone learn how to pantomime different emotions.
- 9) T. explains that in the little sack there are two different sets of cards numbered 1-8. One set is red and the other set is blue.

- 10) T. explains that each student will take turns drawing a card from the sack. The number on the card will be the emotion that they are to pantomime or portray.
- 11) T. either has the students read the emotions to themselves that correspond to the ones on the board, or tells the students the emotions they will portray.
- 12) T. also explains to the class members that if their cards are blue they have to pantomime the emotion by just using their bodies and that to keep them from using their faces, they will each put the paper bag over their head.
- 13) T. demonstrates by putting the paper bag over her head and pantomimes being scared by just using her body.
- 14) T. then asks for a volunteer to start.
- 15) L.D. volunteers first. He draws out the emotion "excited" and has to pantomime it with his body. He does very well.
- 16) Each of the students then take turns drawing an emotion card out of the bag and portraying that emotion, either by using their face or their body.
- 17) Most of the students do very well when it comes to portraying an emotion with their bodies, but many have problems trying to portray an emotion by just using their faces.
- 18) T. helps those who are having problems by demonstrating the emotion herself and by verbally giving them some pointers.

Special Suggestions for Increasing Self-Concept:

- 1) Always get the students input when you are planning an activity.
- 2) Listen and be interested in the students' suggestions.
- 3) Let the student know that his ideas are important to you and that you seriously consider them.
- 4) Always first give positive feedback to students who try new and different ideas before offering any constructive criticism.
- 5) Always encourage the students to do better and praise them when they do so.

Responses of Clients to Action:

- 1) The students seemed to enjoy the activity.
- 2) They especially like to see the teacher do her facial expressions.
- 3) M.K. had to demonstrate the emotion "angry" or "mad" through her body. She made a half-hearted attempt, but the emotion was recognizable and the teacher was very pleased.

- 4) C.B. had to show "excitement" on his face. He did two other expressions that did not portray the emotion but with the teacher's guidance and demonstration, he finally came up with a good pantomime.
- 5) Many of the students just imitated what the teacher did, but at least they were beginning to get the idea.
- 6) T. is interested to see what the students do the next time they try this activity.

APPENDIX D

TABLE 7

SUMMARY OF RAW DATA FOR EXPERIMENTAL GROUP (N=11)

| Subject Number | Age | I.Q. | Description of Subjects | | | | | | | | | | | | | | | | | |
|----------------|-----|------|-------------------------|----|----|-----|----|----|-----|----|----|-----|----|----|------|----|----|------|----|----|
| | | | SS+ | | | OS+ | | | SS- | | | OS- | | | TOT+ | | | TOT- | | |
| | | | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| 2 | 28 | 87 | 30 | 25 | 39 | 8 | 8 | 22 | 25 | 21 | 33 | 12 | 11 | 20 | 38 | 33 | 61 | 37 | 32 | 53 |
| 3 | 24 | 46 | 50 | 40 | 51 | 23 | 24 | 25 | 13 | 13 | 25 | 8 | 4 | 16 | 73 | 64 | 76 | 21 | 17 | 41 |
| 4 | 33 | 62 | 48 | 50 | 50 | 24 | 23 | 25 | 35 | 27 | 35 | 13 | 11 | 17 | 72 | 73 | 75 | 48 | 38 | 42 |
| 5 | 30 | 43 | 50 | 49 | 51 | 25 | 25 | 25 | 18 | 30 | 31 | 20 | 13 | 12 | 75 | 74 | 76 | 38 | 43 | 43 |
| 6 | 32 | 48 | 50 | 50 | 52 | 24 | 24 | 25 | 18 | 16 | 24 | 8 | 7 | 12 | 74 | 74 | 77 | 26 | 23 | 36 |
| 20 | 27 | 61 | 48 | 51 | 52 | 24 | 23 | 25 | 28 | 29 | 23 | 16 | 13 | 6 | 72 | 74 | 77 | 44 | 42 | 41 |
| 21 | 31 | 43 | 50 | 49 | 52 | 25 | 25 | 26 | 30 | 25 | 30 | 12 | 12 | 8 | 75 | 74 | 78 | 42 | 37 | 38 |

*Refer to Laurelton Self-Concept Scale under definition of terms in Chapter I for explanation of symbols used for scores. Highest possible SS+ equals 53, highest possible OS+ equals 25, highest possible SS- equals 46, highest possible OS- equals 23, highest possible TOT+ equals 78, highest possible TOT- equals 69.

**Time of Administration: A--first administration (September); B--second administration (October); C--third administration (May).

TABLE 7--Continued

| Subject Number | Age | I.Q. | Description of Subjects | | | | | | | | | | | | | | | | | |
|-------------------|-----|------|-------------------------|----|----|-----|----|----|-----|----|----|-----|----|----|------|----|----|------|----|----|
| | | | SS+ | | | OS+ | | | SS- | | | OS- | | | TOT+ | | | TOT- | | |
| | | | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| 22 | 31 | 46 | 48 | 49 | 50 | 22 | 23 | 24 | 26 | 26 | 35 | 10 | 14 | 15 | 70 | 72 | 74 | 36 | 40 | 50 |
| 23 | 37 | 42 | 47 | 43 | 45 | 22 | 23 | 21 | 30 | 24 | 31 | 11 | 7 | 14 | 69 | 66 | 66 | 41 | 31 | 45 |
| 24 | 34 | 47 | 48 | 40 | 50 | 25 | 20 | 24 | 20 | 26 | 26 | 6 | 11 | 11 | 73 | 60 | 74 | 26 | 37 | 37 |
| 25 | 34 | 46 | 49 | 45 | 49 | 22 | 24 | 25 | 30 | 30 | 43 | 14 | 20 | 17 | 71 | 69 | 74 | 44 | 50 | 66 |

TABLE 8

SUMMARY OF RAW DATA FOR CONTROL GROUP (N=11)

| Subject Number | Age | I.Q. | Description of Subjects | | | | | | | | | | | | | | | | | |
|----------------|-----|------|-------------------------|----|----|-----|----|----|-----|----|----|-----|----|----|------|----|----|------|----|----|
| | | | SS+ | | | OS+ | | | SS- | | | OS- | | | TOT+ | | | TOT- | | |
| | | | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| 7 | 37 | 49 | 49 | 45 | 43 | 24 | 20 | 23 | 23 | 29 | 32 | 13 | 9 | 14 | 73 | 65 | 66 | 36 | 38 | 46 |
| 10 | 25 | 26 | 43 | 36 | 28 | 23 | 17 | 17 | 26 | 30 | 32 | 12 | 13 | 16 | 66 | 53 | 45 | 38 | 43 | 48 |
| 11 | 21 | 40 | 48 | 45 | 44 | 22 | 22 | 22 | 32 | 36 | 41 | 12 | 15 | 17 | 70 | 67 | 66 | 44 | 51 | 58 |
| 14 | 38 | 56 | 47 | 47 | 50 | 24 | 24 | 24 | 22 | 18 | 17 | 11 | 2 | 2 | 71 | 71 | 74 | 33 | 20 | 19 |
| 15 | 21 | 17 | 31 | 36 | 36 | 19 | 18 | 22 | 7 | 9 | 13 | 12 | 19 | 6 | 50 | 54 | 58 | 19 | 19 | 19 |
| 16 | 21 | 51 | 37 | 47 | 40 | 20 | 25 | 20 | 14 | 9 | 9 | 7 | 2 | 2 | 57 | 72 | 60 | 21 | 11 | 11 |
| 17 | 29 | 30 | 48 | 49 | 50 | 25 | 23 | 24 | 20 | 11 | 18 | 7 | 0 | 6 | 73 | 72 | 74 | 27 | 11 | 24 |

*Refer to Laurelton Self-Concept Scale under definition of terms in Chapter I for explanation of symbols used for scores. Highest possible SS+ equals 53, highest possible OS+ equals 25, highest possible SS- equals 46, highest possible OS- equals 23, highest possible TOT+ equals 78, highest possible TOT- equals 69.

**Time of Administration: A--first administration (September); B--second administration (October); C--third administration (May).

TABLE 8--Continued

| Subject Number | Age | I.Q. | Description of Subjects | | | | | | | | | | | | | | | | | |
|-------------------|-----|------|-------------------------|----|----|-----|----|----|-----|----|----|-----|----|----|------|----|----|------|----|----|
| | | | SS+ | | | OS+ | | | SS- | | | OS- | | | TOT+ | | | TOT- | | |
| | | | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| 18 | 32 | 25 | 49 | 51 | 49 | 25 | 23 | 23 | 21 | 29 | 19 | 9 | 13 | 8 | 74 | 74 | 72 | 30 | 42 | 27 |
| 26 | 28 | 41 | 50 | 52 | 52 | 24 | 25 | 25 | 3 | 2 | 3 | 2 | 2 | 5 | 74 | 77 | 77 | 5 | 4 | 8 |
| 27 | 29 | 32 | 42 | 44 | 45 | 20 | 23 | 25 | 26 | 32 | 33 | 14 | 15 | 13 | 62 | 67 | 70 | 40 | 47 | 46 |
| 29 | 31 | 44 | 51 | 47 | 48 | 22 | 23 | 24 | 12 | 39 | 34 | 9 | 14 | 14 | 73 | 70 | 72 | 21 | 53 | 48 |

TABLE 9

PRE- AND POST-TEST SCORES
FOR TWO GROUPS

| Subject Number | Pre TOT+ Average of A & B | Post TOT+ | Pre TOT- Average of A & B | Post TOT- |
|-------------------|------------------------------------|--------------|------------------------------------|--------------|
| Experimental | | | | |
| 2 | 35.5 | 61.0 | 34.5 | 53.0 |
| 3 | 68.5 | 76.0 | 19.0 | 41.0 |
| 4 | 72.5 | 75.0 | 43.0 | 52.0 |
| 5 | 74.5 | 76.0 | 40.5 | 43.0 |
| 6 | 74.0 | 77.0 | 24.5 | 36.0 |
| 20 | 73.0 | 77.0 | 43.0 | 41.0 |
| 21 | 74.5 | 78.0 | 39.5 | 38.0 |
| 22 | 71.0 | 74.0 | 38.0 | 50.0 |
| 23 | 67.5 | 66.0 | 36.0 | 45.0 |
| 24 | 66.5 | 74.0 | 31.5 | 37.0 |
| 25 | 70.0 | 74.0 | 47.0 | 66.0 |
| Control | | | | |
| 7 | 69.0 | 66.0 | 37.0 | 46.0 |
| 10 | 59.0 | 45.0 | 40.5 | 48.0 |
| 11 | 68.5 | 66.0 | 47.5 | 58.0 |
| 14 | 71.0 | 74.0 | 26.5 | 19.0 |
| 15 | 52.0 | 58.0 | 19.0 | 11.0 |
| 16 | 64.5 | 60.0 | 16.0 | 24.0 |
| 17 | 72.5 | 74.0 | 19.0 | 27.0 |
| 18 | 74.0 | 72.0 | 36.0 | 8.0 |
| 26 | 75.5 | 77.0 | 4.5 | 46.0 |
| 27 | 64.5 | 70.0 | 43.5 | 48.0 |
| 29 | 71.5 | 72.0 | 37.0 | |

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