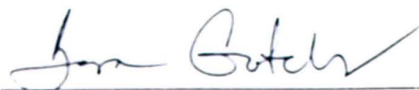


EFFECTS OF CREATIVE DRAMA ON
BEHAVIORAL AND INTELLECTUAL SKILLS
OF KINDERGARTNERS

TANYA R. OLSON

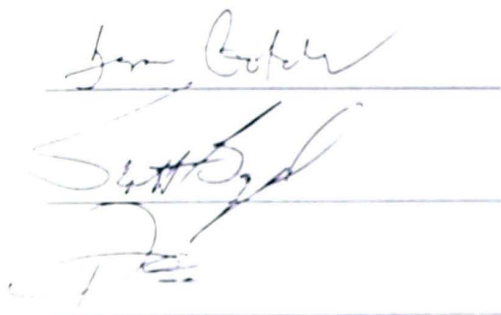
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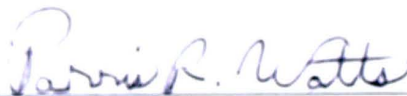


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Tanya R. Olson



EFFECTS OF CREATIVE DRAMA ON
BEHAVIORAL AND INTELLECTUAL SKILLS
OF KINDERGARTNERS

A Thesis

Presented for the

Master of Arts

Degree

Austin Peay State University

Tanya R. Olson
May, 2001

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DEDICATION

This thesis is dedicated to all children and their teachers.
Their creativity and energy is endless.

ACKNOWLEDGMENTS

I thank Professor Sylvia Boyd for introducing me to creative drama. She truly is a pied piper of creative dramatics. To Ms. Judy Brannon, Ms. Carol Lee, and the Double Churches Elementary School, I sincerely appreciate their assistance in conducting this experiment. I thank my committee members, Dr. Sara Gotcher, Mr. Scott Boyd, and Mr. David Wesner for their comments and assistance.

I am grateful to my mother for inspiring me to be creative, and my father for always supporting my creative endeavors. Finally, I thank my husband, John, and children, Christopher and Kyle, for their overwhelming support and love.

ABSTRACT

Using the Non-Equivalent Control Group Design, the purpose of this quasi-experimental research was to determine the effects of creative drama on kindergartners' behavioral and intellectual skills. Thirty-eight, five-to-six-year olds from a public school in Columbus, Georgia, participated in this experiment. The treatment group attended five 30-minute creative drama classes, aimed at teaching them the process of drama rather than the product. The same creative drama instructor read stories to the students from the control group, but did not have the students participate in any creative drama classes. Findings from this experiment revealed that students receiving creative drama classes had a better rate of development in their behavioral and intellectual skills, and demonstrated an ability to overcome inhibition. This study revealed that there is a lack of literature and studies statistically showing the effects of creative drama on kindergartners' behavioral and intellectual skills. This study recommends standardized tests and evaluation methods be developed to further study the effects that creative drama has on kindergartners' behavioral and intellectual skills.

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LIST OF ABBREVIATIONS

Analysis of Covariance	ANCOVA
Analysis of Variance	ANOVA
Creative Drama	CD
Muscogee County School District	MCSD
Non-Equivalent Group Design	NEGD

INTRODUCTION

Overview of Experiment

Prior to this experiment, the researcher conducted some creative drama classes with preschoolers and kindergartners. These students displayed an enthusiasm and an eagerness to learn while attending these creative drama classes. This inspired the researcher to investigate the application of creative drama in improving kindergartners' behavioral and intellectual skills.

The researcher selected a public school in Columbus, Georgia, to participate in this experiment. This involved two kindergarten classes. One class served as the treatment group. The students of the treatment group attended creative drama classes. The students from the other class served as the control group.

This study is valuable to determine if a correlation exists between creative drama and improved behavioral and/or intellectual skills of kindergartners. Evidence from this study can support future studies similar in nature. Additionally, if a substantial amount of studies indicated that creative drama helped improve kindergartners' behavioral and/or intellectual skills, then this evidence could be used to support the argument for incorporating creative drama into the kindergartners' curriculum.

Background of the Problem

Many public schools do not incorporate creative drama into their kindergarten curriculum. Some schools can attribute this to a lack of funding or not having a trained, creative drama instructor (McCaslin, 1996).

Kindergarten is the first formalized and mandatory schooling for children. It serves as the transitional phase from home to more formalized schooling (Headley, 1965). Some children make the transition from home to school easily. Children attending preschools with a program focused on developing their behavioral and intellectual (cognitive) skills, may be better prepared for this transition. These preschools are merely giving the children a headstart into kindergarten. However, there is no single set of requirements for preschools to follow. Thus, the emphasis for preschools developing children's behavioral and intellectual skills varies. Unlike preschools, kindergarten is the first phase of schooling where every child is given a standardized set of goals and requirements in developing their behavioral and intellectual skills. As in the case of the Muscogee County School District (MCSD) where this experiment took place, each school is given a list of benchmarks (see Appendix A for kindergarten benchmarks). It is left to the discretion and creativity of the teacher as to how to accomplish these benchmarks. For example, one teacher used song enhanced with hand gestures and flash cards to create a fun and playful way to expand the vocabulary of her kindergarten class.

The original concepts of kindergarten and creative drama in education are very similar. Both concepts use *play* as a means in developing behavioral and intellectual skills and self-awareness (Froebel, 1907, McCaslin, 1996). Behavioral skills consist of cooperation, concentration, movement, and attitude. Intellectual skills encompass imagination, listening, verbal ability, organization and response. Although the play is formalized, it is also fun.

Over a hundred years ago, Friedrich Froebel, the founder of kindergarten, believed that *play* was significant in the development of a child's behavioral and intellectual skills (Froebel, 1907, Weber, 1969). Froebel designed an atmosphere for children ages three to seven, to grow intellectually as freely as flowers in a garden. He did this by incorporating games (Froebel referred to these games as the "five gifts"), songs, specially chosen work materials and stories to address the needs of children. Although the child would perceive this curriculum to be *fun*, its underlying effects were to develop the child's intellectual and behavioral skills and self-awareness. (Froebel, 1907, Weber, 1969). Froebel argued that "Man must know himself first, before he sought higher education" (Froebel, 1907, p. 24).

Likewise, creative drama is designed to be fun, participative, develop awareness of self, others and his/her surroundings, and develop intellectual or cognitive skills. Research shows that self-esteem, communication skills, and moral-reasoning skills can be improved through creative drama activity (Kardash

and Wright, 1987, Rosen and Koziol, 1990,). However, there is no current statistical data on the effects of creative drama on kindergartners.

This study will investigate, through experimental research, the effects of creative drama on behavioral and intellectual skills of kindergartners.

Review of Related Literature

While many studies support the implementation of creative drama in schools to enhance behavioral and intellectual skills (cognitive skills), few were supported by empirical data, or lacked sufficient measurements and detailed information on methods, reliability and validity (Conrad, 1992, Kardash and Wright, 1987, Wagner, 1998).

Kardash and Wright's 1987 meta-analysis, "Does Creative Drama Benefit Elementary School Students," provided "the statistical analysis of the summary findings, e.g. results, of many empirical studies" (Kardash and Wright, 1987, p. 11). Their analysis was based on journal articles and dissertations published between 1965 and 1984 that dealt with the effects of creative drama on elementary school students. Their meta-analysis revealed "the pool of empirical studies on which their conclusion was based was extremely small. Approximately 50% of the articles dealing specifically with effects of creative drama on cognitive skills provided no empirical data whatsoever, while 24% of the studies failed to provided sufficient summary statistics to calculate effect sizes" (Kardash and Wright, 1987, p. 17). Only two of the 29 journal articles and 14 of the 28 dissertations qualified for their meta-analysis.

Conrad's meta-analysis was similar to Kardash and Wright's. Conrad conducted a meta-analysis of experimental studies examining the effects of creative dramatics on the acquisition of cognitive skills (Conrad, 1992). Conrad found many of these empirical studies weak because they lacked detailed documentation on the different types of creative drama treatments applied, reporting of reliability, and validity measurements. Researchers failed to describe "what was done, how it was done, and how the effects were measured" (Conrad, 1992).

Betty Anne Wagner conducted a more recent meta-analysis in 1998. As in the two previous meta-analyses (Conrad, 1992, Kardash and Wright, 1987), the findings from Wagner's "Educational Drama and Language Arts: What Research Shows," were similar. Wagner concluded that much of drama research is "Faulty in design, doesn't build on previous studies, and is not well grounded theoretically" (Wagner, 1998, p 2).

Further, Wagner noted the shortage of studies on drama and the lack of systematic building of drama research. Wagner stated that drama research "is not rich in inquiry" (Wagner, 1998, p. 2). She supported this claim by comparing the number of reading, writing, and drama doctoral dissertations published between 1993 and 1997. Her findings revealed that of the 34,284 dissertations listed, less than 1% were in drama (see Table 1 for Breakdown of Doctoral Dissertations from 1993-1997).

Table 1. Breakdown of Doctoral Dissertations from 1993-1997

<u>Dissertation</u>	<u>Listed with FirstSearch</u>	<u>Percentage</u>
Reading	17,671	51.5%
Writing	16,542	48.3%
Drama (<i>creative drama, creative dramatics, drama in education, and educational drama</i>)	71	0.2%
Total	34,284	
<i>Note: Data gathered from First Search, Online Computer Library Center (OCLC), September 17, 1997. FirstSearch database includes: ArticleFirst, ContentsFirst, ERIC, GPO, NetFirst, PapersFirst, ProceedingsFirst, and WorldCat.</i>		

These three meta-analyses support Jeanne Klein's argument in "A Winifred Ward Scholar's Perspective on the Future of Empirical Research" that if creative drama research was "to be of any value, it had to stand up against the scrutiny of the scientific community" (Klein, 1989, p. 10). Klein also suggested ways to improve creative drama research. These recommendations included: a) the adoption of the Johnny Saldana prospectus for the future of empirical research which requires "all child drama graduate students take data-analysis and computer courses; b) encouraging more empirical studies over creative or historical studies; c) sponsoring more symposiums" (Saldana, 1988, p. 69-71); d) studying students inductively through observation, recording, experimentation, quantification, description, and asking students what and how they think; and

e) seeking expertise, such as child psychologists, in analysis, test development and administering tests (Klein, 1989).

The empirical studies that Conrad, Kardash and Wright used in their meta-analyses revealed that creative drama had some effects on behavioral and intellectual skills. Conrad found that creative dramatics had a positive effect on cognitive skills, especially at the preschool and elementary level. Similarly, Kardash and Wright concluded that creative drama had a moderate positive effect on children's achievement areas – reading, oral and written communication, person-perception, and drama skills (Kardash and Wright, 1987).

In Koziol and Rosen's 1987 experiment on "The Relationship of Oral Reading, Dramatic Activities and Theatrical Production to Student Communication Skills, Knowledge, Comprehension and Attitude," the researchers found that creative drama improved some behavioral and intellectual skills. Specifically, oral communication skills significantly differed at the $p < .001$ level and self-esteem significantly differed at the $p < .05$ level (Koziol and Rosen, 1990, O'Farrell, 1993). Koziol and Rosen's experiment included conducting 18 creative drama classes. These creative drama classes emphasized personal expression, pantomime and improvisation. Koziol and Rosen concluded that these classes had a positive direct impact on their posttests. They noted that during the posttest, "students made fewer extraneous movements such as fidgeting and shifting posture, and they demonstrated more

focused eye contact and control of their facial features. The students were more audible, and demonstrated less of a tendency to speak too fast or too slowly. Their voices were clearer, and they spoke with more animation and feeling. They seemed to be more comfortable in speaking expressively to the group" (Koziol and Rosen, 1990, p.9).

DuPont's experiment measured the effectiveness of creative drama on reading comprehension (an intellectual skill). In her experiment, "The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skill of Fifth-Grade Remedial Readers," DuPont used the standardized test, Metropolitan Reading Comprehension Test of the Reading Diagnostic Test (MAT6), as a means to measure reading comprehension. She used the Non-Equivalent Group Design to form the three groups. Group 1 received the creative drama treatment. Group 2 received the story-review treatment. The assigned teacher accomplished this by asking her students questions about the story. Group 3 was the control group. This group received its normal reading skills instruction. Essentially Group 3 did not receive creative drama or story-reviewing treatment. All three groups' reading comprehension level were relatively equal prior to the experiment. Pretests indicated that these groups did not statistically differ in reading comprehension. After treatment, posttests revealed that Group 1 (creative drama treatment) statistically differed at the $p < .05$ level and Group 2 (story-review treatment) statistically differed at

the $p < .001$ level. Group 3 (control group) did not statistically differ after the posttest.

Overall, a limited number of current empirical studies exists on the effects of creative drama on behavioral and intellectual skills. Yet, the studies that do exist indicate that creative drama helped improve attitude, verbal ability, response, listening, freedom of movement, imagination, and concentration.

Study Questions

1. Does creative drama improve kindergartners' behavioral and intellectual skills?
2. Is further study needed to determine the effects of creative drama on kindergartners' behavioral and intellectual skills?

Scope of Study

1. Determine through experimental research if creative drama improves children's behavioral and intellectual skills.
2. Based on findings, recommend whether or not creative drama should be incorporated in the kindergarten curriculum.

Hypotheses

1. Creative drama improves behavioral skills of kindergartners.
2. Creative drama improves intellectual skills of kindergartners.

Definition of Terms

The following terms used throughout this research:

1. Analysis of Covariance (ANCOVA): is a statistical method used to adjust posttest scores for initial pretest differences. The ANCOVA is method of equating groups that were not randomly selected. Groups of this nature may have had initial differences on some of their dependent variables, such as organization and movement skills (Gay, 1992).
2. Analysis of Variance (ANOVA): is a statistical method used to determine if there is a difference between pretest and posttest scores. The ANOVA is mainly applied to groups that were randomly selected.
3. Attitude (behavioral skill): "is the feeling or disposition toward the work and the other members of the class. A positive attitude enhances the combined efforts of the group. A negative attitude detracts and may be a destructive force" (McCaslin, 1996, p.430).
4. Confidence Level: is the percentage of time that a statistical answer will fall within an interval. It is set by the investigator for a particular statistical method, such as a calculated mean or ANOVA. The confidence level was set at 95% for this experiment. For example, if the pretests were administered to 100 different kindergarten classes in Muscogee County, 95% of their verbal ability means for each class would fall within the given interval of the mean. The remaining 5% of their verbal ability means would fall outside of the interval.

5. Concentration (behavioral skill): "is the ability to hold an idea long enough to respond thoughtfully or creatively. Concentration is essential in any discipline. It is particularly important in drama, for a breakdown in concentration on the part of one participant invariably affects the concentration of all. Group work requires the concentrated attention of every member. Individual exercises require thoughtful responses" (McCaslin, 1996, p. 428).
6. Cooperation (behavioral skill): "is the ability to offer and accept the ideas of others easily and graciously" (McCaslin, 1996, p. 429), and work together.
7. Creative Drama: "the process-centered form of drama in which participants imagine, enact, and reflect upon human experience" (McCaslin, 1996, p. 7). The Children's Theatre Association of America accepted this definition in 1977.
8. Dependent Variable: the difference or outcome, resulting from the application of an independent variable (Gay, 1992). The dependent variables for this experiment are: movement; cooperation, concentration; attitude; listening; imagination; organization; response; and verbal ability skills.
9. Imagination (intellectual skill): "is the element that distinguishes a response as original, creative, or interesting" (McCaslin, 1996, p. 428). Child does not feel inhibited when demonstrating emotions, movement, or storytelling.
10. Independent Variable: the activity or treatment believed to have some impact on the dependent variable (Gay, 1992). The independent variable in this experiment is the administering of creative drama classes.

11. Listening (intellectual skill): "is an important skill for receiving instructions, discussing topics in class, responding to questions, and helping to create a climate in which all children are able to express themselves freely" (McCaslin, 1996. P. 428).

12. Movement (behavioral skill): is the use of one's body to nonverbally express oneself.

13. Non-Equivalent Group Design (NEGD): is a quasi-experimental design in which the control and treatment groups are pretested and posttested (Gay, 1992).

14. Organization (intellectual skill): is the ability to plan, sequence, and identify an end state.

15. Quasi-Experimental Design: this occurs when students of control and treatment groups are not randomly assigned. This design is highly used when conducting experiments with school children. It may be easier for a school to keep a class intact and cause less disruption to other curriculum by using the quasi-experimental design (Gay, 1992).

16. Response (intellectual skill): is the ability to respond physically, verbally, or emotionally to the challenge (McCaslin, 1996).

17. Verbal Ability (intellectual skill): is the ability to orally express ideas and thoughts. (McCaslin, 1996).

Assumptions

The following are assumptions for this research:

1. Different socioeconomic status (SES), racial, ethnic, gender and economical backgrounds do not affect pretests and posttests differently.
2. Both kindergarten teachers of the control and treatment groups followed a similar curriculum as prescribed by the school.
3. Both kindergarten teachers of the control and treatment groups do not have training in creative drama.
4. Students of the treatment and control groups were equally matched in their behavioral and intellectual skills during the pretest.
5. The dependent variable tests were administered in a consistent manner.
6. Not every student went to preschool before kindergarten.
7. Preschools curriculum do not follow one set of requirements.
8. Students were randomly selected into their kindergarten class.

Limitations

1. Small selection source: selected kindergartners were from one school in Muscogee County School District, Georgia. Only two of the five kindergarten classes participated in this experiment. The treatment group came from one class. Another class served as the control group. Thus, this was a quasi-experimental design because it was not possible to randomly assign students to groups.

2. Small size of samples: used cluster sampling of 16 to 22 students in both the control and treatment groups.
3. Evaluation of pretests and posttests: subjectively evaluated individual and groups' behavioral and intellectual skills. The same individual administered and evaluated all the pretests and posttests.
4. Evaluator, Instructor and Reader the same: students may have performed better on the posttests because of their familiarity with the evaluator. The evaluator, creative drama instructor, and reader were the same individual for both the control and treatment groups.

METHOD

Subjects

The sample for this study consisted of 38 kindergartners from the Double Churches Elementary School in Columbus, Georgia. This is a public school in the Muscogee County School District. Two kindergarten classes, consisting of boys and girls, ages five and six, participated in this research. The control group consisted of 16 subjects (students) and the treatment group consisted of 22 subjects (students).

Double Churches Elementary School was chosen for its close proximity. Its principal and this researcher agreed it would be best to use kindergarten classes intact as opposed to randomly choosing kindergartners. This would avoid disrupting the other kindergarten curriculum. Pulling individual students from their respective classes to participate in the experiment, meant they would be missing a lesson from their regular class. Their kindergarten teacher would then have to find time to make up this missed lesson, while having the other students work on something else. This would cause a distraction because the teacher's attention would be pulled away from the rest of the class. It was much easier for the teacher to make up a lesson with the entire class as opposed to individual students. As such, the principal selected two kindergarten classes that were similar in terms of size, even mix of boys and girls, and curriculum. One class

would attend five creative drama classes (treatment group), the other class would serve as the control group.

Instruments and Design

The students were subjectively evaluated on their behavioral and intellectual skills in: a) freedom of movement; b) cooperation; c) concentration; d) attitude; and their intellectual skills in: a) listening; b) imagination; c) organization; d) response; and e) verbal ability. Each student received a score on a scale of one to three for each behavioral and intellectual skill during their pretest and posttest. Lower scores indicated better response. High scores indicated that the student needed special attention and help (McCaslin, 1996). Each pretest and posttest consisted of the same amount and type of questions, but based on different stories. The story, "The Little Polar Bear," was used for the pretest. For the posttest, the story, "Jungle Flowers" was used. The tests consisted of two sections. Section I tested the individual behavioral and intellectual skills (dependent variable) without assistance from peers. Section II tested the individual behavioral and intellectual skills in a group setting. These subgroups were formed from the treatment and control groups. Each subgroup consisted of three to four students. Subgroups were not intermixed with students from the treatment and control groups. "Attitude" could not be evaluated by a single question. The evaluator assigned individual and group attitude scores for all

students. This scoring was based on the overall “attitude” in answering questions and performing tasks (see Appendices B and C for pretest and posttest).

Emphasis of questions

Question 1. The evaluator asked a simple question about the short story. A one-word answer was sufficient. The purpose of this simple question was to put the student at ease and to evaluate student’s listening skills.

Question 2. The evaluator asked a question about the story. The student’s answer was more complex than the answer from question 1. The purpose of this question was to evaluate the student’s listening skills, responsiveness and verbal ability.

Question 3. The evaluator asked the student to imagine he/she was a specific character from the story and demonstrate an emotion without using his/her voice. The purpose of this question was to evaluate the student’s response, imagination and freedom of movement skills.

Question 4. The evaluator asked the student to imagine he/she was a specific character from a story and to perform multiple tasks. An example of multiple tasks would be to show how a monkey would climb a tree and pick a banana. The purpose of this question was to evaluate the student’s response, imagination, freedom of movement, and organizational skills.

Question 5. This was a group exercise. The evaluator asked the group to perform multiple tasks as a group. At the end of the task, the evaluator asked

the group to verbally describe what their task was. The purpose of this question was to test all behavioral and intellectual skills: listening, imagination, cooperation, concentration, freedom of movement, organization, response, verbal ability, and attitude.

Procedure

The study lasted 10 weeks. In week one, the researcher administered pretests to both the control and treatment groups. No creative drama classes were given during week one. During weeks two through nine, the creative drama instructor conducted five 30-minute creative drama classes and five story-time sessions (see Appendices D – I for lesson plans). In the tenth week, the researcher administered posttests to all the students from the control and treatment groups.

Initially, the students were randomly selected from the treatment group to form five subgroups. The researcher then assigned a number to each student. The researcher identified the students on the test by their assigned number.

After the first lesson, the researcher observed that close friends assigned to the same group had a tendency to be less participative in the creative drama classes and talked mostly with each other. This extraneous variable (close friends in the same group) decreased the validity of this experiment. These students distracted each other through conversation. This resulted in them paying less attention to the creative drama lesson, and not fully participating in the creative drama activities. Recognizing this, the researcher requested the

homeroom teacher, who was more familiar with which students were close friends, place these students into different groups. The teacher reorganized these subgroups based on the following criteria: a) even mix of boys and girls; and b) separation of close friends. After the reorganization of the groups, the students became more participative, thus increasing the validity of this experiment.

Six-step process of a typical lesson plan

Setting.

The creative drama (CD) instructor defined an area in either the cafeteria or gymnasium. The CD instructor used this area to conduct the creative drama lesson. The homeroom teacher led her class into the room in which creative dramatics were to be conducted. The homeroom teacher immediately instructed the students to go their respective subgroup. At that point, the homeroom teacher gave control of her class to the CD instructor. During the creative drama lesson, the homeroom teacher remained in the area to assist and observe.

Step 1.

Transition. The CD instructor greeted the students and did a quick warm-up activity to mentally prepare the students to transition into an informal, yet controlled class setting. In Lesson 3, the CD instructor gathered the students around her and had them vocally warm-up. In this lesson, the CD instructor told the students, "We are going to be turkeys because next week is Thanksgiving. On the count of three, I want all of you to say, 'Gobble, gobble, gobble,' as loudly

as you can.” After the students did so, the CD instructor asked the students to say “gobble, gobble, gobble,” as softly as they could. The CD instructor ended this exercise by having the students say “gobble, gobble, gobble,” as loudly as they could.

After the warm up, the CD instructor reviewed the hand gesture signifying to “stop, listen and look” and the boundaries of the play area. The hand gesture required the use of both hands to form the letter “T.”

Step 2.

Movement. The instructor had the students do different types of movement. In Lesson 3, the instructor asked each subgroup to move like different types of animals. These types of movement consisted of: a) climbing like a koala bear; b) soaring and fluttering like a butterfly or kite; c) hopping like a kangaroo; and d) crawling like a spider.

Step 3.

Characterization: Using the same subgroups, the CD instructor had the students demonstrate their version of looking and feeling happy, sad, frightened, tired, hungry and scared.

Step 4.

Retelling story. The CD instructor told the students a story and then she would retell the story by having the students reenact the scenes. In Lesson 3, the CD instructor told the students the story of “The Kite and the Kangaroo.” The

story was about a baby kangaroo that became lost. By cooperating and helping each other, the kangaroo's newfound friends--a spider, koala bear and kite, reunited him with his mother. Each subgroup was chosen to be a certain character of the story--a kangaroo, a kite and a butterfly, a spider or a koala bear. The subgroups watched each other as they performed their character while the story was being retold. In one exercise, the CD instructor had one subgroup move like a kangaroo and then non-verbally express themselves when they became lost. The majority of students responded by hopping like a kangaroo and making sad facial expressions.

Step 5.

Review. After the students reenacted the story, the CD instructor gathered the students around her and asked them questions about the story. The purpose of the questions was two-fold. The first part was to review the story by asking the students questions. The questions were designed to promote discussion about the story in terms of sequencing. An example question dealing with sequencing was, "How did the spider help the kangaroo find its mother?" The second set of questions was to determine if the students could deduce the theme of the story. In the story of "The Kite and the Kangaroo," the theme of the story was to show that the animals had to *cooperate* and help each other in order to find the kangaroo's mother. An example of a thematic question for this story was, "How was the kangaroo able to find his mother?"

Step 6.

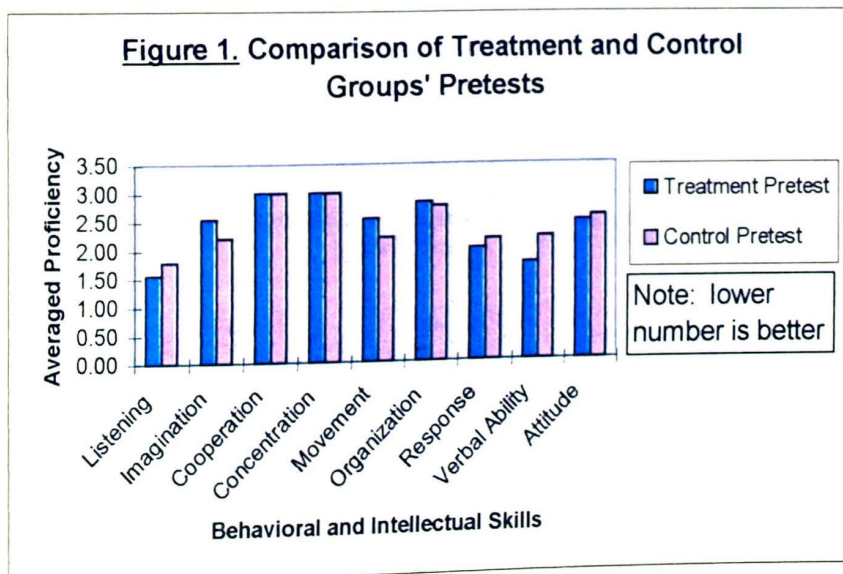
Quieting exercise: The purpose of this was to mentally prepare the students to go back to their classroom. In Lesson 3, the CD instructor dismissed the students by subgroups. The CD instructor said to the students, "As quietly as you can, show me how you would line up behind your line leader."

RESULTS

Summary of Findings

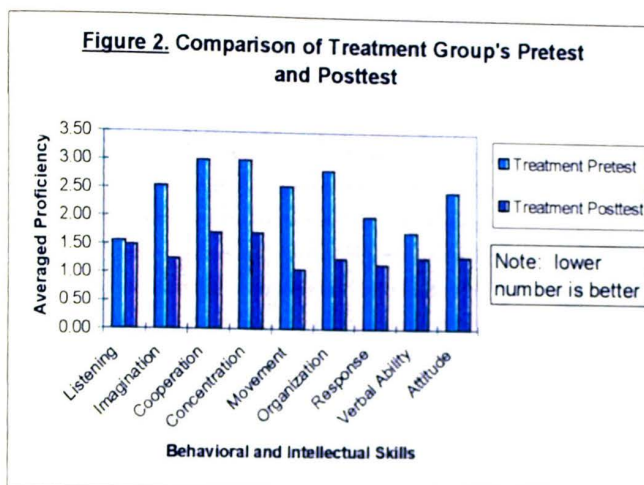
Before Treatment

Applying the analysis of variance (ANOVA) at a 95% confidence level (See Definition of Terms), pretests revealed that both the control and treatment groups showed no significant statistical difference in any of the nine areas except verbal ability. Thus, both groups began at a statistically equal level in terms of their behavioral and intellectual skills. Although the pretests indicated that the groups differed in their verbal ability, the treatment group only rated slightly better than the control in this skill (see Figure 1 for comparison of treatment and control groups' pretests, Tables 2 and 3 for raw scores, and Table 4 for averaged pretest scores). Note: Treatment pretest and posttest scores are depicted in shades of blue. Control pretest and posttest scores are represented in shades of pink.



After Treatment

Applying the ANOVA at a 95% confidence level, the treatment group showed significant difference in every area except listening (see Figure 2 for treatment group's pretest and posttest scores, Tables 2 and 5 for raw scores, and Table 4 for averaged pretest and posttest scores).



The control group statistically differentiated in four of the nine areas. These areas were cooperation, concentration, organization and attitude (see Figure 3 for control group's pretest and posttest scores, Tables 3 and 6 for raw scores, and Table 4 for averaged pretest and posttest scores).

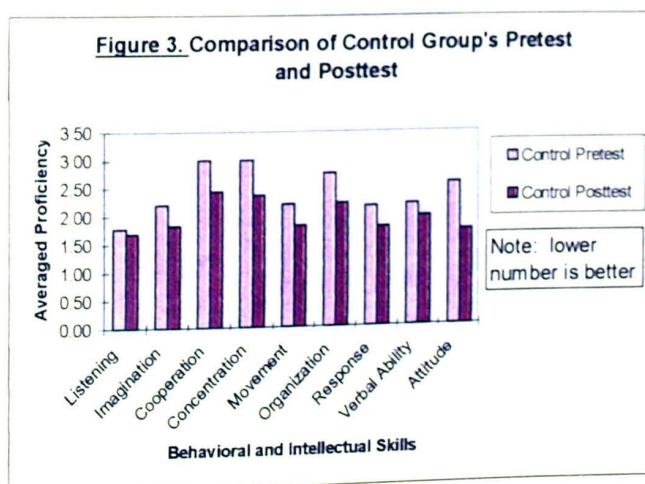


Table 2. Treatment Group's Pretest Raw Scores

ID#	Pretest	Posttest	Listening	Imagination	Cooperation	Concentration	Movement	Organization	Response	Verbal Ability	Attitude
1		1									
2		1									
3	1	1	2	3	3	3	3	3	2.25	2	2.5
4		1									
5		1									
6		1									
7											
8		1									
9		1									
10		1									
11	1	1	1.3	2	3	3	2	2.5	1.75	1.5	2
12		1									
13	1	1	1.3	3	3	3	3	3	2.25	1.5	2.5
14	1	1	1.3	2.3	3	3	2.3	3	1.75	1.5	2.5
15	1		1.3	2	3	3	2	2	1.5	1.5	2.5
16	1	1	2	2.3	3	3	2.3	3	2	2.5	2.5
17	1	1	1.3	3	3	3	3	3	2.25	1.5	2.5
18	1	1	1.3	3	3	3	3	3	2.25	1.5	2.5
19		1									
20	1	1	1.3	2.3	3	3	2.3	3	1.75	1.5	2.5
21	1	1	2.7	2.7	3	3	2.7	3	2.5	2.5	2.5
22	1	1	1.3	2.3	3	3	2.3	2.5	1.75	1.5	2.5
Total	11	20	17.1	27.9	33	33	27.9	31	22	19	27
Average			1.55	2.54	3	3	2.54	2.82	2	1.73	2.45

Scoring Criteria**1 = shows good response****2 = adequate****3 = needs special attention and help**

Table 3. Control Group's Pretest Raw Scores

ID#	Pretest	Posttest	Listening	Imagination	Cooperation	Concentration	Movement	Organization	Response	Verbal Ability	Attitude
31	1	1	2	3	3	3	3	3	3	3	3
32	1	1	1.3	2.3	3	3	2.3	3	2	2	2.5
33	1	1	2	2	3	3	2	2	2.25	2	2.5
34		1									
35	1	1	2	2.3	3	3	2.3	3	2.5	2	2.5
36		1									
37		1									
38											
39	1	1	1.7	2	3	3	2	2.5	2	2	2.5
40	1	1	2	2	3	3	2	3	1.75	2	2.5
41											
42	1	1	2	2	3	3	2	3	2	2.5	2.5
43		1									
44	1	1	1.3	2	3	3	2	2.5	1.75	2	2.5
45		1									
46		1									
Total	8	14	14.3	17.6	24	24	17.6	22	17.25	17.5	20.5
Average			1.79	2.2	3	3	2.2	2.75	2.16	2.19	2.56

Scoring Criteria**1 = shows good response****2 = adequate****3 = needs special attention and help**

Table 4. Treatment and Control Groups' Averaged Pretest and Posttest Scores

	Listening	Imagination	Cooperation	Concentration	Movement	Organization	Response	Verbal Ability	Attitude
Treatment Pretest	1.55	2.54	3.00	3.00	2.54	2.82	2.00	1.73	2.45
Control Pretest	1.79	2.20	3.00	3.00	2.20	2.75	2.16	2.19	2.56
Treatment Pretest	1.55	2.54	3.00	3.00	2.54	2.82	2.00	1.73	2.45
Treatment Posttest	1.49	1.24	1.70	1.70	1.07	1.25	1.15	1.28	1.30
Control Pretest	1.79	2.20	3.00	3.00	2.20	2.75	2.16	2.19	2.56
Control Posttest	1.69	1.83	2.43	2.36	1.82	2.21	1.79	1.96	1.71
Treatment Posttest	1.49	1.24	1.70	1.70	1.07	1.25	1.15	1.28	1.30
Control Posttest	1.69	1.83	2.43	2.36	1.82	2.21	1.79	1.96	1.71

Scoring Criteria**1 = shows good response****2 = adequate****3 = needs special attention and help**

Table 5. Treatment Group's Posttest Raw Scores

ID#	Pretest	Posttest	Listening	Imagination	Cooperation	Concentration	Movement	Organization	Response	Verbal Ability	Attitude
1		1	1.3	1.3	2	3	1	1.5	1.25	1.5	2
2		1	1.3	1	2	1	1	1	1.25	1	1
3	1	1	2.3	1	1	1	1	1	1	1	1
4		1	1.3	1	2	1	1	1	1.25	1	1
5		1	1.7	1.3	2	2	1	1.5	1.25	2.5	1.5
6		1	2	2.3	2	3	2	2	1.75	1.5	2.5
7											
8		1	1	1	2	2	1	1	1	1	1
9		1	1.3	1.3	2	1	1.3	2	1	1	1
10		1	1.3	1.3	2	1	1	1	1	1	1
11	1	1	1.7	1	2	2	1	1	1	1	1
12		1	1.3	1.3	2	1	1	1	1.25	1	1
13	1	1	2.3	1	1	1	1	1	1.25	1.5	1
14	1	1	1	1	2	2	1	1	1	1	1
15	1										
16	1	1	1	1	1	1	1	1	1	1	1
17	1	1	1.3	1.3	2	3	1	1.5	1.25	1.5	2
18	1	1	1.7	1	1	2	1	1.5	1	1	1.5
19		1	1	1	1	1	1	1	1	1	1
20	1	1	2.3	2	2	2	1	1.5	1.25	2	1.5
21	1	1	1	1	1	1	1	1	1	1	1
22	1	1	1.7	1.7	2	3	1	1.5	1.25	2	2
Total	11	20	29.8	24.8	34	34	21.3	25	23	25.5	26
Average			1.49	1.24	1.7	1.7	1.07	1.25	1.15	1.28	1.3

Scoring Criteria**1 = shows good response****2 = adequate****3 = needs special attention and help**

Table 6 Control Group's Posttest Raw Scores

ID#	Pretest	Posttest	Listening	Imagination	Cooperation	Concentration	Movement	Organization	Response	Verbal Ability	Attitude
31	1	1	2.3	3	3	3	3	3	3	3	3
32	1	1	2.3	1.7	3	3	1.7	2	2	3	2
33	1	1	3	2.7	3	3	3	3	2.75	3	2.5
34		1	2.3	2	3	3	2	2	2.25	3	2
35	1	1	1	1.3	2	2	1	1.5	1.25	1	1.5
36		1	1.7	1.3	1	1	1	1.5	1	1.5	1
37		1	1	2.7	3	3	2.7	3	2	2	2
38											
39	1	1	1	1.25	2	2	1.7	2	1.5	1	1.5
40	1	1	1.7	2	3	3	1.7	2	2	3	2
41											
42	1	1	1.7	1.7	2	2	1.7	3	2	1.5	1
43		1	1	1.7	2	2	1.7	2	1.25	1	1
44	1	1	1	1.3	2	1	1	1.5	1	1	1
45		1	2.7	1.7	3	3	2	2.5	1.75	2.5	2
46		1	1	1.3	2	2	1.3	2	1.25	1	1.5
Total	8	14	23.7	25.65	34	33	25.5	31	25	27.5	24
Average			1.69	1.83	2.43	2.36	1.82	2.21	1.79	1.96	1.71

Scoring Criteria**1 = shows good response****2 = adequate****3 = needs special attention and help**

Comparatively, the treatment group had a better rate of development than the control group in skills where both groups showed a statistical difference after the posttest. These skills included concentration, cooperation, attitude, and organization. The treatment group's rate of development was 1.9x, 3x, 1.5x and 3.4x greater than the control group's in the areas of concentration, cooperation, attitude and organization, respectively (see Figure 4 for treatment and control groups' posttest scores, Figures 5 through 8 for treatment and control groups' developmental rate in individual skills, and Table 7 for developmental rate comparison).

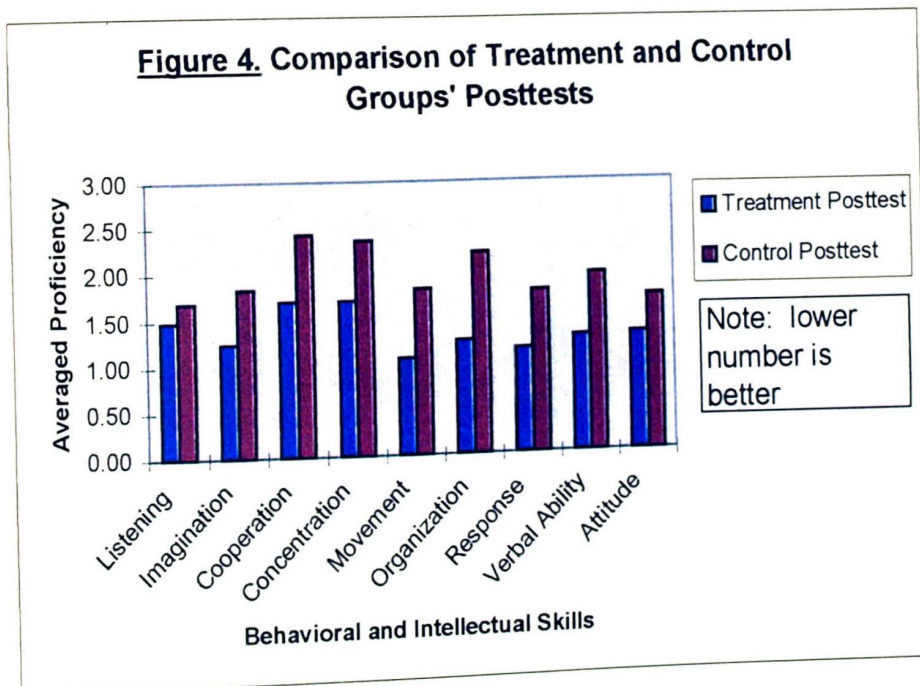


Table 7. Developmental Rate Comparison

	Treatment Slope	Control Slope	Developmental Rate Comparison = Treatment Slope/Control Slope
Concentration-behavioral	1.2	0.625	1.9
Cooperation-behavioral	1.5	0.5	3
Attitude-behavioral	1.15	0.75	1.5
Organization-intellectual	1.7	0.5	3.4

Figure 5. Pretest & Posttest Averages for Concentration

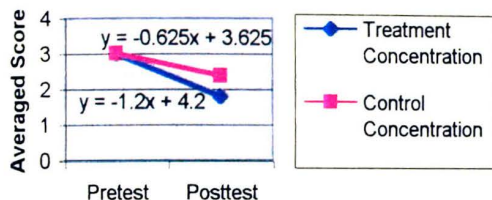


Figure 6. Pretest & Posttest Averages for Cooperation

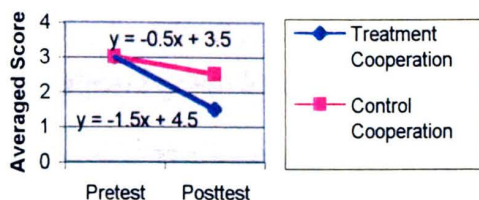


Figure 7. Pretest & Posttest Averages for Attitude

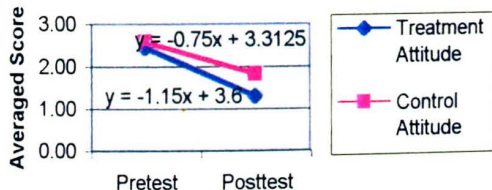
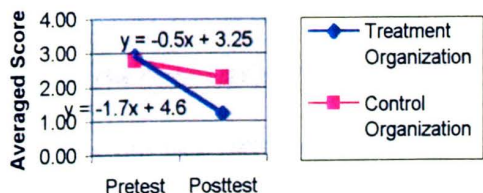


Figure 8. Pretest & Posttest Averages for Organization



Unexpected Outcomes

Unlike the control group, the treatment group displayed additional behavioral skills of spontaneity and ease with each other. Members of the treatment group were not apprehensive in discussing with their fellow team members about how to solve a problem and physically carry out their solution.

During the group evaluation, the students of the control group were apprehensive in conducting a group task. There were a few students who began to carry out the task, but then stopped when the rest of the group did not want to participate. The treatment group reacted differently. They were not apprehensive; rather, students of the treatment group displayed an ability to overcome inhibition and work as a team. The treatment group immediately responded in carrying out the group task with success. The evaluator instructed both the treatment and control groups to imagine that they were going to fold a very large sheet. This sheet was too big for one person to fold. It would take all of them to fold this sheet. As a group, they were to imagine that they were going to fold a sheet, small enough to fit on a chair after it was folded. The students were given one minute to discuss with each other how they were going to carry out this task. The students of the treatment group would talk with each other to solve this problem. The students did not hesitate to perform this group task and cooperated with each other. Although both teachers stressed *cooperation* in their class, creative drama gave the treatment group additional exposure to the meaning and application of *cooperation*.

The creative drama instructor described *cooperation* through both story-telling and practical exercises. Conducting group tasks and problem solving were the final lessons of the creative drama class (see Appendix J for lesson plan 5). Each group performed a different task and then demonstrated it to the rest of the class that same day. Group tasks were: a) using their body to make the letters "L, i, c, v;" b) carrying a soccer ball over a table and into a shopping cart without touching the ball with their hands; c) showing how a toaster worked using both their voice and body; and d) imagining they were picking up and moving a very large and heavy table with a marble on top of it.

Validity

Differential Selection of Subjects. As a Non-Equivalent Group Design (NEGD), this study was susceptible to the treatment and control groups having prior differences. Hence, by having these groups start at a different level could cause false conclusions. Under the worst circumstances, it could lead to the conclusion that the treatment (creative drama) did not make a difference in behavioral or intellectual skills when in fact it did or vice versa (Trochim, 1999). For this reason, the ANOVA and sum of the means for the nine skills were applied to determine if the treatment and control groups began statistically the same and if they statistically differed after treatment. Although the ANOVA was mainly designed for random sampling, it was used as one of the tools in determining if there was a statistical difference between groups. At a 95% confidence level, the ANOVA was conducted between: a) treatment and control

groups' pretests, b) treatment group's pretests and posttest; c) control groups' pretests and posttests; and d) treatment and control groups' posttests. (see Table 8 for ANOVA Summary).

Table 8. ANOVA Summary

ANOVA SUMMARY									
	Movement - Behavioral	Cooperation - Behavioral	Concentration - Behavioral	Attitude - Behavioral	Listening - Intellectual	Imagination - Intellectual	Organization - Intellectual	Response - Intellectual	Verbal Ability - Intellectual
Comparison Between Groups									
Treatment & Control Pretest	same	same	same	same	same	same	same	same	differ
Treatment & Control Posttest	differ	differ	differ	differ	same	differ	differ	differ	differ
Comparison Within Groups									
Treatment Pretest & Posttest	differ	differ	differ	differ	same	differ	differ	differ	differ
Control Pretest & Posttest	same	differ	differ	differ	same	same	differ	same	same

ANOVA: 95% or higher confidence that there is a statistical difference.

ANOVA is used to determine whether there is a significant difference between two or more means at a selected probability level (.05). If the treatment variance is significantly larger than the error variance, a significant F ratio results, the null hypothesis rejected. Thus, the treatment did not significantly affect the dependent variable.

The P-value α (probability level) is less than or equal to .05. In other words, there is a 5% probability of making a Type I error. Type I error rejects the null hypothesis and indicates that there is a 95% or higher confidence that a statistical difference exists.

Type I error: Null hypothesis is true ($A=B$), and the researcher concludes that it is false.

Type II error: Null hypothesis is False ($A=B$), and the researcher concludes that it is true.

(Gay, 1992)

Additionally, the Adjusted Analysis of Covariance (ANCOVA) was applied because this was a Non-Equivalent Group Design (Trochim, 1999). The ANCOVA was administered twice to each skill, using a high reliability and low reliability. When the ANCOVA was applied, none of the nine skills passed all three assumptions. The assumptions consisted of: a) groups having similar variances around regression; b) groups having similar slopes; and c) slopes not equaling zero (Dowdy, Wearden, 1985). By meeting all three assumptions, the test-retest method could be administered to determine if a significant difference existed between pretest and posttest (see Table 9 for summary of ANCOVA results).

Table 9. ANCOVA Summary

ANCOVA SUMMARY				
Results Using Low and high Reliability Tests for Reliability Estimates				
Skill	<i>1st Assumption</i>	<i>2d Assumption</i>	<i>3d Assumption</i>	<i>Reliability Estimates</i>
	Groups have similar variances around regression	Groups have similar slopes	Slope does not equal zero	Significant Difference
	Reliability Low /High	Reliability Low/High	Reliability Low/High	Reliability Low/High
Listening	YES/YES	YES/NO	NO/NO	NO/NO
Imagination	YES/YES	NO/NO	NO/NO	NO/NO
Cooperation	YES/NA *	YES/NA *	NO/NA *	YES/NA *
Concentration	YES/NA *	NO/NA *	NO/NA *	NO/NA *
Movement	NO/NO	YES/YES	NO/NO	YES/YES
Organization	NO/NO	YES/YES	NO/NO	NO/YES
Response	NO/NO	YES/YES	NO/NO	NO/NO
Verbal Ability	NO NO/	YES/YES	NO/NO	NO/NO
Attitude	YES/YES	YES/YES	YES/YES	NO/NO
Notes: 1. For this NEGD, two reliability tests were applied to each skill. The test-retest reliability test tends to give a low estimate of reliability, whereas the Average Inter-Item Correlation test gives a high estimate of reliability. If both reliability tests show a significant treatment effect, then our confidence increases that the significant effect in data had no pretest measurement error (Trochim, 1999). 2. NA *: Test-retest method could not be applied using a high reliability because only one criteria was evaluated for that skill (See Appendices B and C for pretest and posttest questions (criteria)).				

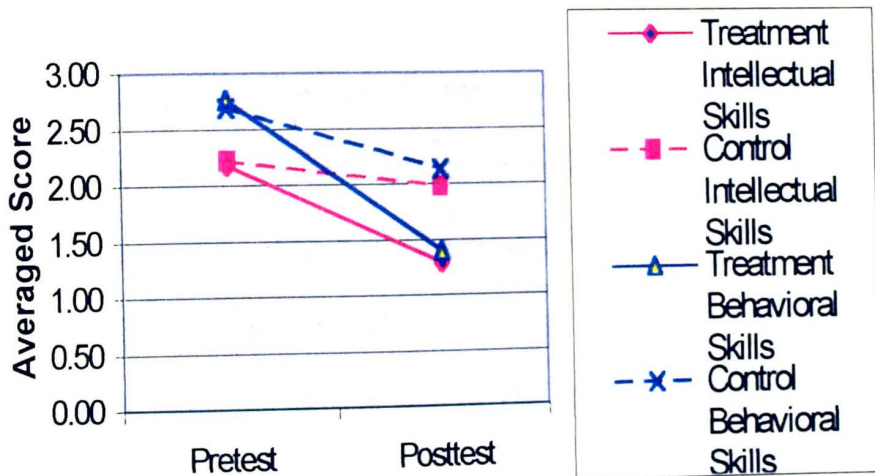
The sum of the means was the third method used to determine if the pretest scores were statistically similar. Unlike the ANOVA and ANCOVA methods, the sum of the means allowed analysis of multiple means. For this experiment, each of the nine skills was categorized as either behavioral or intellectual. Behavioral skills consisted of movement, cooperation, concentration and attitude. Intellectual skills consisted of listening, imagination, organization, response and verbal ability. Results from the sum of the means showed that both the treatment and control groups' combined behavioral and intellectual skills were statistically the same after the pretest. (see Table 10 for sum of means).

Table 10. Sum of the Means

<i>Sum of the Means for Intellectual Skills</i>				
<u>Skill</u>	<u>Treatment Pretest</u>	<u>Treatment Posttest</u>	<u>Control Pretest</u>	<u>Control Posttest</u>
Imagination	25.9	12	17.6	14.95
Listening	15.8	16.3	14.3	14
Organization	29	12	22	18
Verbal Ability	17.5	13	17.5	16.5
Response	20.5	11	17.25	15.5
# Subjects	n=50	n=50	n=40	n=40
Total	108.7	64.3	88.65	78.95
Average	2.17	1.29	2.22	1.97
Standard Dev	5.59	2.05	2.75	1.53
<i>Sum of the Means for Behavioral Skills</i>				
<u>Skill</u>	<u>Treatment Pretest</u>	<u>Treatment Posttest</u>	<u>Control Pretest</u>	<u>Control Posttest</u>
Cooperation	30	15	24	20
Concentration	30	18	24	19
Movement	25.9	10	17.6	14.8
Attitude	24.4	13	20.5	14.5
# Subjects	n=40	n=40	n=32	n=32
Total	110.3	56	86.1	68.3
Average	27.6	1.4	2.69	2.13
Standard Dev	2.87	3.37	3.09	2.83

Additionally, the sum of the means measured for the rate of development after the posttest. For this experiment, the treatment group had a greater rate of development in intellectual and behavioral skills than the control group (see Figure 11 for averaged intellectual and behavioral scores for treatment and control groups).

Figure 11. Averaged Intellectual and Behavioral Scores for Treatment and Control Groups



Testing. The duration between the pretest and posttest was two-and-a-half months. The threat of the pretest improving the posttest scores existed because of the short duration between tests. To control this phenomenon, only half of the students from each group took the pretest. By comparing the pretest and posttest scores, a determination could be made if the pretest influenced the posttest scores. The analysis revealed that the pretest did not affect the posttest.

Instrumentation. One of the greatest challenges that social science research faces is measuring intangible areas, such as behavior. Even with standardized tests, most of the measurements are subjective. In addition to measuring subjectively, the evaluator must be consistent in his/her measuring. This was the case in measuring the nine skills for this study. To reduce the risk of inconsistent measuring, the same evaluator conducted both the pretest and posttest, and used a pretest and a posttest that were similar in design yet varied in themes. The researcher specifically chose a story that at least 95% of the treatment and control groups were not familiar with for the pretest. For the posttest, the researcher wrote a story with 100% confidence that the participants would not know it.

DISCUSSION

This study examined the effects of creative drama on the behavioral and intellectual skills of kindergartners. Behavioral skills included movement, cooperation, concentration and attitude. Intellectual skills comprised of listening, imagination, organization, response and verbal ability. The treatment group attended five creative drama classes over a period of two-and-a-half months.

Applying ANOVA at a 95% confidence level, the treatment group showed a statistical difference after treatment in eight of the nine evaluated behavioral and intellectual skills. Although the treatment group fared better on their listening skill (intellectual skill), the improvement was not statistically different. The control group showed a statistical difference in four of the nine skills---concentration, cooperation, attitude, and organization. However, the treatment group had a better rate of development in these four skills.

From this study, it appears that creative drama improves both kindergartners' behavioral and intellectual skills. However, it would be misleading to state that the results from this study alone support both hypotheses. Rather, the results from this study should be viewed as an indication that further research should be conducted.

Initially, the ANOVA was used to determine if both the control and treatment groups' pretests were similar. Both groups were statistically similar in all areas except for verbal ability. By having both groups begin at an even skill level allowed further application of ANOVA to determine if there were any statistical

changes after the treatment. The ANCOVA was also applied because this was a Non-Equivalent Group Design (Trochim, 1999).

Contradictorily, the ANOVA showed that the treatment group statistically differed in eight skills after the posttests. This created a dilemma on selecting an appropriate statistical method. Was it better to use the ANOVA or ANCOVA? The answer was both. The ANOVA was critical in determining if both groups began relatively the same, despite being a NEGD. The ANCOVA could be applied to those skills that did not start relatively the same. In this research, both groups statistically differed prior to treatment in only one skill, which was verbal ability. However, the researcher applied the ANCOVA to all nine skills to determine if the ANCOVA and ANOVA showed similar results. Contrary to the ANOVA results, the ANCOVA results showed no statistical difference. None of the nine skills passed all of the ANCOVA assumptions. Two possible reasons could account for the contradiction between the ANOVA and ANCOVA results. First, the sample size of both groups was very small. Secondly, and perhaps the main reason, there was not enough variance on the rating scheme. Skill levels were only given a rating between one and three. Additionally, there were not enough criteria to evaluate each skill individually. On the average, each skill was evaluated based on two questions.

Significantly, this research revealed the limited number of current empirical studies on the effects of creative drama on kindergartners' behavioral and intellectual skills. Even fewer of studies exist on the creative drama effects of

five-to-six-year olds. Many of these studies contain insufficient data, lack standardized measurements, lacked qualified testers and interpreters, and/or were editorial in nature. Although many of these studies stated that creative drama enhanced and broadened one's education, these studies could not statistically support this claim.

Unfortunately, our education system, especially public schooling, is limited in some ways by funding. Primary focus and funding is typically given to reading, writing and arithmetic. Remaining funding is generally allocated to other justifiable and needed disciplines. Not every desired discipline will be awarded funding or receive adequate funding. Essentially, additional disciplines compete for a right to be included in the school curriculum. If indeed, creative drama significantly enhances reading, writing or arithmetic, or improves behavioral or intellectual skills, then it is imperative that the arts community has the quantitative evidence to support this claim. Editorials and unsubstantiated research concerning the benefits of creative drama are not be sufficient evidence when competing for funds and justification in school curriculum.

Unlike the quantitative sciences, such as chemistry and physics, creative drama is difficult to measure because it is a social science. Social science depends on qualitative as opposed to quantitative analysis. While subjective evaluation is valuable, empirical evidence must support the value of creative drama's effects on behavioral and intellectual skills. Every attempt must be made to broaden the knowledge of proper experimental procedure, the use of expertise

to develop and interpret standardized tests, and the application of statistics, especially when determining validity and reliability.

Additionally, these empirical studies must be publicized and widely distributed through publication and the Internet. It is possible that there may actually be more of these studies, but without publicizing their existence or making them easily accessible defeats the purpose of building solid research on the effects of creative drama.

This study made two significant contributions. First, findings reveal a correlation exists between creative drama and improved behavioral and intellectual skills of kindergartners. To reinforce this correlation, more empirical studies need to be conducted on the creative drama effects of kindergartners' behavioral and intellectual skills.

The second contribution of this study, which ties into the first contribution, is that design of the research must focus on improving internal and external validities. If at all possible, the design should consist of random sampling. If random sampling is not possible, the next desirable sampling should be a NEGD. The NEGD should not be limited to one school. The NEGD should be administered to multiple schools at different times. Each school would have a control and treatment group. By varying the people, places, and times, the NEGD would provide a broader representation of the population and lessen external validity threats (Trochim, 1999). Thus, the results of a study with these improved external validities would be more applicable to the *general* population.

In furthering the internal validity, it is crucial to have *construct validity*. Evidence must be presented to indicate that creative drama (independent variable) caused an improvement in kindergartners' behavioral and intellectual skills (dependent variables). To aid in construct validity, appropriate tests and qualified evaluators must be used (Klein, 1989, Trochim, 1999). It is likely, a single test cannot sufficiently evaluate all nine behavioral and intellectual skills. A combination of nationally recognized tests should be administered and evaluated by subject experts during pretests and posttests; for example, a child psychologist would be more qualified to evaluate the "attitude" skill than a speech expert.

Continued research with the stated improvements is essential to determine if creative drama improves the behavioral and/or intellectual skills of kindergartners. The findings from this study can be used as supporting evidence; however, more research is needed. Researchers must determine if empirical studies consistently make a correlation between the application of creative drama and improved behavioral and/or intellectual skills of kindergartners.

The results from this study reveal that a correlation exists between creative drama and improved behavioral and intellectual skills of kindergartners. Subsequently, this study may be added to the limited number of studies that argue for incorporation of creative drama into the kindergarten school curriculum.

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APPENDICES

APPENDIX A

Kindergarten Benchmarks for Muscogee County School District (MCSD)

Dear Parents:

We look forward to working with you and your child during the 1996-97 school year. We anticipate a great year in which your child can explore many learning opportunities through programs in the Muscogee County School District.

During the summer of 1996, one teacher from each elementary school volunteered his/her time to meet for a week to identify key concepts or ideas that a child will need to know at each grade level in each subject area. Many parents have requested this information and we are happy to provide this list of Benchmarks. Attached is a copy of the Benchmarks for kindergarten through sixth grade.

The Muscogee County Board of Education, at its August meeting, adopted the MCSD's Benchmarks, and this document is now a component of the elementary instructional program. Please review this list and attend a meeting at this school to participate in a discussion about the Benchmarks. The schedule for the meeting will be distributed to you soon. We do hope to schedule this discussion at our Parent Orientation or at a Parent Teacher Association Meeting before the end of the first six weeks.

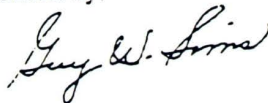
Our goal for this project was to list minimum concepts that the teachers, staff and parents in the School District wanted our children to learn in each subject (reading/language arts, mathematics, science/health, and social studies) at each level (K-6). Teachers will use the Benchmarks as a guide for providing instruction for your child. Many different kinds of materials, books and methods of teaching (whole group, small groups, cooperative groups and individual learning) will be used as we focus on these areas of instruction.

As always, we do encourage you to share your thoughts and ideas about the Benchmarks with your child's teacher. If you have specific recommendations, additions or deletions for improving the Benchmarks, we welcome your suggestions.

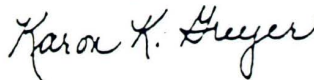
As we work to ensure that the Benchmarks are a focal point for instruction, we will continue to assess whether your child has achieved these Benchmarks. Teacher observation, checklists, journals, oral participation and written responses will be incorporated in this process of determining whether the concepts have been mastered.

Again, thank you for supporting your child in such a positive way this school year. Please contact your child's teacher for information about the Benchmarks or other programs in the elementary schools.

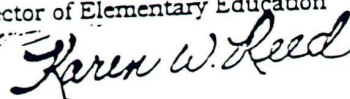
Sincerely,



Guy W. Sims
Assistant Superintendent for Instruction



Karon Greyer
Director of Elementary Education



Principal

BENCHMARKS

Student Expectations for Kindergarten through Sixth Grade in



Language Arts
Mathematics
Science/Health
Social Studies



Mrs. Mary Sue Polleys
Chairman, Muscogee County Board of Education

Mrs. Brenda Storey
Chairman, Education Committee
Muscogee County Board of Education

Dr. James E. Buntin, Superintendent of Education
Mr. Guy W. Sims, Assistant Superintendent for Instruction
Mrs. Karon Greyer, Director of Elementary Education

Approved by Muscogee County Board of Education
August 1996

Muscogee County School District
Columbus, Georgia



MCS D BENCHMARKS

The purpose for writing Benchmarks is two-fold: to provide parents with guidelines for expected progress of their students in each grade level and to ensure continuity in the curriculum throughout the district.

Benchmarks are statements that overview what students should know or be able to do in the core subjects by the end of each grade level. The focus of this document is to provide a framework for teachers to design appropriate learning experiences for students that take into account state and district requirements. Detailed curriculum guides specify the skills that support these benchmark statements in each academic area.

A well-designed instructional program, supported by informed parents, will provide students with the help and encouragement they need to successfully meet the desired standards.

APPENDIX A (Continued)

MCSD LANGUAGE ARTS BENCHMARKS KINDERGARTEN

As the child progresses through kindergarten, he or she should be able to:

Reading/Literature

1. Become aware of print, in his environment, such as newspapers.
2. Use a variety of strategies (context clues, structural analysis, syntax, and phonics) to construct meaning from print.
3. Respond to a variety of literatures through age-appropriate activities.
4. Develop an interest in reading through exposure to a wide variety of authentic literatures.

Writing

1. Move through the developmental stages of writing (drawing pictures, scribbling, letter stringing, invented spelling, and conventional spelling).

Conventions/Grammar/Usage

1. Use multiple reading strategies (context clues, structural analysis, syntax, and phonics) to gather meaning for an unfamiliar word in print.

Speaking/Listening/Viewing

1. Speak clearly, conveying ideas and questions in discussion and conversation.
2. Expand his or her vocabulary to include functional, descriptive, and imaginative language.
3. Follow simple and multi-step oral directions.
4. Listen attentively to stories and other text read aloud.
5. Process auditory information in order to construct meaning.

APPENDIX A (Continued)

MCSD MATH BENCHMARKS KINDERGARTEN

As the child progresses through kindergarten, he or she should be able to:

Number Sense and Numeration

1. Show an understanding of the concept of numbers and quantity to 10, to include money.
2. Demonstrate an understanding of mathematical vocabulary.

Patterns and Relationships

1. Describe and sort objects using a variety of attributes.
2. Recognize, describe, extend, and create a wide variety of patterns.

Concepts of Whole Number Operations

1. Develop meaning for the operations by modeling and discussing a variety of problem situations.
2. Relate the mathematical language and symbolism of operations to problem situations.

Whole Number Computation and Estimation

1. Explore estimation strategies.

Geometry and Spatial Sense

1. Describe, model, draw, and classify shapes.
2. Relate everyday language to mathematical language and symbols through manipulatives, music, and movement.

Measurement

1. Understand the attributes of length, capacity, weight, volume, time, and temperature.
2. Develop the process of measurement through the use of non-standard units.

APPENDIX A (Continued)

MCSD MATH BENCHMARKS KINDERGARTEN (continue)

Statistics and Probability

1. Collect data, construct simple graphs, and interpret the information using physical models in a whole group setting.

Fractions and Decimals

1. Recognize equal parts of a whole, using models.

APPENDIX A (Continued)

MCSO SCIENCE BENCHMARKS KINDERGARTEN

As the child progresses through kindergarten, he should be able to:

Nature of Science

1. Seek out answers through active investigation.

Living World

1. Use his senses to observe characteristics and/or behaviors of living and non-living things.
2. Demonstrate an on-going understanding of personal health concepts through active participation.
3. Communicate an understanding of risks to personal safety and appropriate intervention measures.

Physical Setting

1. Explore the dynamics of the environment in which he lives.
2. Employ simple equipment to gather data.

Science and Technology

1. Discuss how technology impacts his life through daily activity.

MCSO
SOCIAL STUDIES BENCHMARKS
KINDERGARTEN

As the child progresses through kindergarten, he or she should be able to:

Geography

1. Understand that a globe is a model of the earth.
2. Develop an understanding that people use directions to find their way and to locate places and things.
3. Understand how seasons affect people and the world around them.

History

1. Appreciate holidays as a time to remember special people, events, and cultures.

Citizenship/Government

1. Understand that people need rules to protect them and to ensure that everyone is treated fairly.
2. Recognize that the flag is a symbol of the United States.

Economics

1. Understand that people have needs and wants.
2. Realize that communities have workers whose jobs are to help people by providing products and services.
3. Develop awareness that people use money to buy products and services.

Anthropology/Sociology

1. Recognize that each person and family is unique with individual characteristics, needs, wants, and feelings.

APPENDIX B

Pretest

STUDENT ID _____

Pretest October 3, 1996

/Treatment or Control

Story: *Little Polar Bear* by Hans De Beer

Scoring Criteria:

1 = shows good response

2 = adequate

3 = needs special attention or help

1. What color is Lars the Polar Bear?

Listening: 1 2 3

2. What made this polar bear leave home?

Listening: 1 2 3 Response: 1 2 3 Verbal Ability: 1 2 3

3. Without using your voice, show how the polar bear looks when he sees his dad again.

Response: 1 2 3 Imagination: 1 2 3 Movement: 1 2 3

4. Without using your voice, show how a polar bear would build a pile of snow to protect himself from the wind.

Response: 1 2 3 Imagination: 1 2 3 Movement: 1 2 3 Organization: 1 2 3

5. Overall attitude: 1 2 3

6. Cooperation exercise: This is a group exercise. First, imagine that you are going to carry one of your tables. On top of that table is an egg. The table is too big and too heavy for one person to pick up. As a group, imagine you are picking up that very large and heavy table with an egg on top. Carry that table across the room and gently lower it onto the floor. Make sure the egg doesn't roll off the table.

Once the group has finished this exercise, ask them what their task was.

Listening: 1 2 3 Concentration: 1 2 3 Response: 1 2 3

Imagination: 1 2 3 Movement: 1 2 3 Verbal Ability: 1 2 3

Cooperation: 1 2 3 Organization: 1 2 3 Attitude: 1 2 3

APPENDIX C

Posttest

STUDENT ID _____ /Treatment or Control
Posttest December 17, 1996

Story: *Jungle Flowers* by Tanya R. Olson

Scoring Criteria:

1 = shows good response

2 = adequate

3 = needs special attention or help

1. What did the animals have to find to get back their flowers?

Listening: 1 2 3

2. Why did the Lion King take away the flowers from the animals?

Listening: 1 2 3 Response: 1 2 3 Verbal Ability: 1 2 3

3. Without using your voice, show how the animals looked when the Lion King took away their beautiful flowers.

Response: 1 2 3 Imagination: 1 2 3 Movement: 1 2 3

4. Without using your voice, show how a monkey would climb a tree and pick a banana.

Response: 1 2 3 Imagination: 1 2 3 Movement: 1 2 3 Organization: 1 2 3

5. Overall attitude: 1 2 3

6. Cooperation exercise: This is a group exercise. First, imagine that you are going to fold a very large sheet. This sheet is too big for one person to fold. It takes all of you to fold this sheet. You will need to fold the sheet small enough to fit on a chair. You have a minute to talk with each other on how you are going to fold the sheet. When I say "GO," you may begin folding the sheet.

Once the group has finished this exercise, ask them what their task was.

Listening: 1 2 3 Concentration: 1 2 3 Response: 1 2 3
Imagination: 1 2 3 Movement: 1 2 3 Verbal Ability: 1 2 3
Cooperation: 1 2 3 Organization: 1 2 3 Attitude: 1 2 3

Jungle Flowers
by Tanya R. Olson
1996

Once upon a time in a far and distant land, there existed the most incredible jungle. Besides all the trees and foliage that grew in the jungle, there was an abundance of flowers in every color imaginable. There were pink flowers, red flowers, blue and green striped flowers, poka dot flowers and (*ask students for more colors*). Despite all the differently colored flowers, they all lived together in harmony, as did the animals who lived in the jungle, too. The monkeys got along with the birds, the hippos got along with the tigers, the birds got along with the hippos, and (*ask students for more animals*).

One day, the monkeys stopped talking to the hippos and birds and the tigers stopped talking to the hippos. Pretty soon, none of the animals would talk to each other, except to those of their own kind. The monkeys would only talk to the monkeys, the hippos would only talk to the hippos, and so on.

Seeing this made the Lion King, who created this wondrous jungle, very sad. He said to the animals, "This saddens me that you can no longer get along. Only animals who live peacefully together can have these flowers." With the wave of his paw, the Lion King made all the beautiful flowers disappear.

The animals pleaded to the Lion, "Please bring our flowers back!"

"It's too late," said the Lion King.

"But there must be something we can do to get back our beautiful flowers," said the animals.

The Lion King thought about this and then said to the animals, "If you can prove to me that you can work and live together in harmony, then I shall return your flowers."

"But how do we prove this to you?" asked the animals.

"If you can accomplish certain feats and find the magic lamp by working together, I will return your flowers."

The animals agreed. The Lion King then gave the animals certain tasks to complete (*The students imitate animals and begin to accomplish certain tasks*). The first task he gave them was for the elephants to give all the other animals a bath. This was followed by the monkeys climbing a banana tree and peeling enough bananas to feed the rest of the animals.

Soon all the animals were talking to each other and working together. Satisfied, the Lion King gave them their final task, "Find the only cave and in it, you will find the magic lamp. The lamp is hidden very far into the cave. The cave is too small for even the smallest animal to climb through. The only way to get the magic lamp is for all of you to join together and reach in and grab the lamp."

APPENDIX C (Continued)

The animals began joining their tails, paws and trunks to make a very long chain. Like one long arm, they reached into the cave and pulled out the magic lamp.

Seeing this, the Lion King said to the animals, "You have done well and make me very proud. You have proven that despite all your differences, you can work together. I now need all of you to sit down and close your eyes" (*At this cue, the rest of our class surrounds the students and holds up colorful cutout flowers*). After the animals closed their eyes, the Lion King said to the animals, "Open your eyes for it is a great honor to return your flowers."

The animals were overjoyed that their jungle once again had these beautiful flowers. They remembered what the Lion King had taught them and forever lived in peace and harmony.

END

APPENDIX D

Lesson Plan Summary

October 3, 1996 : Pretest

The Little Polar Bear (Control and Treatment)

October 10, 1996: Lesson #1:

Carry the egg - group exercise (Treatment)

Winnie the Pooh-Stripes and Elephant Story (Control)

Close friends (students) from the treatment group tended to converse with each other, and did not fully participate in exercise. Although the students were randomly assigned to the subgroups, the homeroom teacher would have to reassign the students to different subgroups based the following criteria: a) even mix of boys and girls; and 2) place close friends in separate subgroups. These newly formed subgroups would attend the creative drama classes, beginning with Lesson #2.

Students from control group attentively listened to story.

November 11, 1996: Lesson #2:

Elephant Story (Treatment)

The Three Little Pigs (Lee)

The treatment group was divided into four subgroups. Overall, the class responded well. They imitated each other in animal movements. Two students were reluctant to participate. The students responded well in reenacting the elephant story. When asked questions about the elephant story, they responded well and enthusiastically. This lesson was geared at developing individual movement. The next lesson plan would incorporate a group exercise in problem solving.

November 18, 1996: Lesson #3:

The Kite and the Kangaroo (Treatment)

The Kite and the Kangaroo and

Buster's First Thunderstorm (Control)

The students from the treatment group enjoyed reenacting the story. Each child belonged to a specific animal group (kangaroo, kite and butterfly, spider, and koala bear). The students reenacted the story. The students understood that the value to be learned from the story was "cooperation."

December 2, 1996 : Lesson #4:

Lazy Lion (Treatment)
Lazy Lion (Control) and
Coyote and the Laughing Butterflies (Control)

The CD instructor had each of the subgroups take on a role as an animal (ant, bird, aardvark, or honey badger). With the use of his or her voice and body, each student would imitate that particular animal. Next, the CD instructor had the subgroups form a semicircle around her. The CD instructor informed the students that they would reenact the animal's role in the story of "Lazy Lion." As the CD instructor read to them, "Lazy Lion," she would call out the subgroups one at a time to imitate their assigned animal. The rest of the subgroups watched and listened. This gave the students the chance to be both participants in a creative drama exercise and an observer.

December 9, 1996 : Lesson #5:

Cooperation-Group Exercises: 4 stations (Treatment)
Yeh-Shen: A Cinderella Story from China (Control)

The treatment group responded well to the group exercises. The students felt at ease working as a group and showed enthusiasm.

The "Yeh-Shen" story was long and some language may have been difficult for five-to-six-year olds to understand. As such, the CD instructor reviewed some of the words and phrases used in the story with control group. The students had a better understanding of the story after the review.

December 17, 1996 : Posttest:

Jungle Flowers (Control and Treatment)

APPENDIX E

Lesson Plan 1

October 2, 1996

Theme: Cooperation and problem solving

1. Warm-up: Welcome the students. Show them boundaries and the hand-and-arm signal for "stop, listen, and look." Have students go to their assigned subgroups.
2. Group exercise: The subgroups stretch out a sheet with an egg on it. The subgroup must carry the egg on the sheet from Point A to Point B. The egg cannot roll off sheet. The subgroup will have to work together to successfully move egg.
3. Review: Discuss what would happen if the group doesn't work together, i.e., group doesn't move together while holding a sheet.
4. Quiet exercise: Dismiss the subgroups individually to quietly line up behind a leader.

APPENDIX F

Lesson Plan 2

October 10, 1996

1. WARM-UP:

- "SNEEK TO YOUR NAME TAG ON THE FLOOR AND QUIETLY SIT DOWN"
- AGENDA FOR CLASS (PLAY, LISTEN TO MUSIC, BE ANIMALS)
- SHOW HAND GESTURE FOR CONTROL METHOD

2. MOVEMENT ACTIVITY – 5 MIN:

- "WE'RE GOING TO NAME DIFFERENT TYPES OF ANIMALS AND ACT LIKE THEM. NAME ANIMALS THAT ARE..."
 - TALL (Giraffe, Elephant, Camel)
 - SHORT/LOW (Snake, Snail, Spider)
 - HOPPING (Rabbit, Kangaroo)

- (Play music): "NOW WE ARE GOING TO LISTEN TO SOME MUSIC AND I WANT YOU TO SHOW ME HOW THAT ANIMAL WILL WALK TO THE MUSIC. THINK OF SOME ANIMALS THAT YOU MIGHT WANT TO BE. FOR STARTERS, LET'S ALL BE ELEPHANTS. CAN YOU SHOW ME AGAIN, HOW AN ELEPHANT WALKS? OKAY, I'M GOING TO START THE MUSIC, SO SHOW ME HOW AN ELEPHANTS WALKS. GOOD, THINK OF A SMALL ANIMAL AND HOW IT MIGHT WALK TO THE MUSIC..."

3. CHARACTERIZATION:

- HAPPY, SAD, SCARED, HICCUPS, SLEEPY, HUNGRY, SNEEZY ELEPHANT.

4. IMPOVISATION: "SHOW ME HOW AN ELEPHANT WOULD PICK UP A PEANUT, EAT A PEANUT, DRINK WATER, AND TAKE A SHOWER."

5. STORY: "ONCE UPON A TIME, THERE WAS A VERY **HUNGRY** ELEPANT. AS HE KEPT **WALKING** THROUGH THE JUNGLE, HE SAW A PILE OF PEANUTS. HE WAS SO **HAPPY** BECAUSE PEANUTS WERE HIS FAVORITE FOOD. HE **RAN** OVER TO THE PEANUTS AND **ATE** THEM ALL; BUT THEN STARTING **HICCUPING** BECAUSE HE WAS EATING HIS FOOD TOO FAST. LUCKILY THERE WAS A NEARBY POND. HE **RAN** OVER TO THE POND TO **DRINK** SOME WATER, HE **STEPPED IN A MUD PUDDLE** AND GOT HIS FEET MUDDY. FINALLY, HE REACHED THE POND AND **DRANK** SOME WATER. HIS **HICCUPS FINALLY WENT AWAY**, BUT NOW HE HIS FEET WERE ALL MUDDY; SO HE DECIDED TO TAKE A SHOWER. AS HE FINISHED **WASHING** HIIMSELF, HE NOTICED THAT THE SUN WENT DOWN AND THE MOON CAME UP. IT WAS NOW DARK AND THE ELEPANT WAS NOW VERY **SLEEPY**. THE ELEPHANT DECIDED THAT HE WOULD SLEEP NEXT TO THE POND FOR THE NIGHT. HE FOUND A NICE LITTLE PLACE ON THE GROUND, **LAYED DOWN** AND WENT TO **SLEEP**."

END

- TALK ABOUT STORY

6. QUIET TIME: "THANK YOU FOR INVITING ME TO YOUR CLASS. I HAD A LOT OF FUN. NOW, I WANT ALL OF YOU TO TIPTOE BACK TO YOUR CHAIRS. ON YOUR TABLE IS A PICTURE OF AN ELEPANT FOR YOU TO COLOR."

NOTE: FOR CONTROL GROUP, READ STORY ONLY.

APPENDIX G

Lesson Plan 3

November 18, 1996

The Kite and the Kangaroo
by Tanya R. Olson
1996

Once upon a time in Australia, there lived a baby kangaroo named Sidney. Like all baby kangaroos, also known as "joeys," Sidney lived in his mother's pouch. It was a nice warm and safe place, almost liked being wrapped up in your favorite blanket. He could also stay snuggled in the pouch while looking out at the different places his mother was hopping to. Although it was great to take naps in his mother's pouch, it wasn't a very fun place to look at the outside world from. So when he wasn't sleeping, Sidney would jump in and out of his mother's pouch to explore the outside world. Sidney loved to explore. And "exploring" is exactly what got Sidney into trouble one day.

One day, Sidney's mother stopped to rest her tired legs from all that hopping. It was at this very place, a beautiful butterfly was fluttering its yellow, red and purple wings. Sidney couldn't take his eyes off of it. He had never seen a butterfly before. As usual, Sidney jumped out of his mother's pouch to have a closer look. He was so intrigued by this butterfly that he forgot to tell his mother he was off on another one of his explorations. Because his mother was too exhausted, she didn't notice Sidney jumping out of her pouch.

Everytime Sidney got close enough to the butterfly, it would fly away again. But that didn't stop the determined Sidney, he would simply follow the butterfly. Soon, night approached. Sidney stopped following the butterfly because he couldn't see where it was fluttering off to. Although he never got to touch the butterfly, he still had fun chasing it all day. Tired and hungry, he decided to go back to his mother's pouch. Only there was one problem, he didn't know where his mother was. It was dark and he was several miles from his mother.

Tired, hungry and now scared, Sidney began to shiver. A spider passing by noticed the frightened Sidney. She asked him, "What's the matter?"

Sidney replied, "I've lost my way and now I can't find my mother. Could you help me, please."

The Spider replied, "If you wish, walk with me during the night. I will take you to a very good friend of mine, Garret the Koala Bear. He may be able to help you. He is able to see great distances from the tree he lives in. Perhaps he will be able to see your mother."

As promised, the spider led Sidney to the Koala Bear. Garret looked for Sidney's mother from the highest branch, but he didn't see his mother. "Perhaps," the Koala Bear suggested, "if you went to a higher place, you may be able to see your mother. Unfortunately, there are no other trees higher than mine for miles."

Sidney thanked the Koala Bear and the Spider. He decided to search for the highest tree to spot his mother from. After hopping many miles and still no sign of trees, Sidney accidentally jumped on a kite laying on the ground. The Kite cried out, "Ouch!" Sidney stopped, turned and looked to see what made that sound. He spotted the kite. Like the butterfly, he had never seen a kite before. Unlike the butterfly, it didn't fly away as Sidney hopped over to it. Sidney looked at the purple and orange kite and said, "I'm sorry Mr. ..."

"Samson," replied the angry kite. "You should watch where you are stepping."

"I am sorry Samson but all I was thinking about was finding the highest tree so that I may climb it..."

Samson began to laugh, "Don't you know, kangaroos can't climb trees! Why would you want to climb a tree anyway?"

Sidney told Samson that the only way to see his mother was to climb the highest tree. Then Samson came up with a plan. Samson told Sidney to hold onto his kite tale. He would fly high in the sky for Sidney to spot his mother. Sidney grabbed Samson's tail and on the count of three, the wind whisked Samson and Sidney high in the sky. As Samson and Sidney were soaring, Sidney finally spotted his mother. Samson gently swooped down and lowered Sidney into his mother's pouch. Sidney and his mother were very happy to see each other. Sidney waved good-bye to Samson and thanked him. Sidney knew he was very lucky to have Garret the Koala Bear, the Spider and Samson the Kite as his friends.

The End

APPENDIX H

Lesson Plan 4

December 2, 1996

Theme: Cooperation and sharing

1. Warm-up: Salmon jump
2. Movement: Gardening, Cooking, Getting Dressed
3. Characterization
 - Lion (proud, sleepy, mad, hungry)
4. Story: "Lazy Lion"

Group 1: Ants

Group 2: Birds

Group 3: Aardvarks

Group 4: Honey Badger

5. Review:
 - What did the lion want the animals to build him?
A House
 - How did the ants build a house?
Built a place of towers, turrets, and chimneys and spires.
 - How did the birds build a house?
Built a nest of grasses and palm-leaves and soft fluffy seeds from a branch of a thorn tree.
 - How did the aardvarks build a house?
Dug a hole with many rooms and caverns and tunnels and caves.
 - How did the honey badger build a house?
Found a hollow tree stump and ate all the bees and honeycomb.
 - If you were a lion, how would you go about getting a house made?
Do it yourself or work with others in making a house.
5. Group exercise:
 - Imagine you have to move a very large and heavy bowling ball from Point A to Point B. As a group, how would you do it?

APPENDIX I

Lesson Plan 5

December 9, 1996

Theme: Working as a group, teamwork, and cooperation

1. Assign each subgroup a task (Stations 1 through 4). Each group has 15 minutes to complete the task.
2. After 15 minutes, have each subgroup explain what their task was to the rest of the class. Additionally, the CD instructor explains the concepts of "teamwork" and "cooperation."
3. Tasks

Station 1 – Make Letters: As a group, use your body to make the following letters: "L, i, c, v."

Station 2 – Move a Ball: As a group, carry the soccer ball over the table and into the shopping cart. You cannot touch the ball with your hands or touch the table. This soccer ball is too heavy for one person to carry it. Things you may touch the soccer ball with are: coat hangers, paper, wooden blocks, and plastic cups.

Station 3 – Be a Toaster: As a group, show how a toaster works using both your voice and body.

Station 4 – Carry the Table: As a group, imagine you are picking up a very large and heavy table with a marble on top of it. Without letting the marble roll off the table, carry the table to the other side of the room. Things to keep in mind:

- If you pick up the table too fast, the marble will roll off.
- If you do not carry the table level, the marble will roll off.

VITA

Tanya R. Olson received her Bachelor of Arts in Geography from the University of California at Santa Barbara in 1987. She received her Master of Arts in Communications Arts from Austin Peay State University in Clarksville, Tennessee in 2001. Her theatre background includes serving as an assistant coach for Odyssey of Minds and stage managing. Additionally, she served as the Fine Arts Events Coordinator for the Columbus State University in Columbus, Georgia.

She is currently a Major in the United States Army Reserve.