A THEATRICAL TAKE ON EDUCATIONAL SELF-ESTEEM

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A Theatrical Take on Educational Self-Esteem by David Seagraves

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Abstract

David Seagraves. A THEATRICAL TAKE ON EDUCATIONAL SELF-ESTEEM. (Under direction of Dr. Chick Holland) School of Education, April, 2008. This study examined the constructs of self-esteem and theatre arts. The experimental research utilized a Solomon four-group design, which included four groups of public high school freshmen. The study investigated whether or not self-esteem would increase after studying theatre arts, and if a cause and effect relationship existed between theatre arts and self-esteem. The study's independent variable was a theatre arts treatment of ten lessons centered around a novel. The dependent variables were the scores on the Rosenberg Self-Esteem Scale (1965), a self-reporting and numerically measurable selfesteem survey. The scale was administered in a pretest and posttest format. The selfesteem survey was used to ascertain the cause and effect relationship between the constructs of theatre arts and self-esteem. The survey was a series of statements about the construct of self-esteem developed by Morris Rosenberg (1965). A one-way ANOVA showed that the treatment of theatre arts did have an effect on self-esteem. A paired-samples t test was conducted between the experimental group's pretest and posttest scores showed that there was a cause and effect relationship between theatre arts

and self-esteem.

Dedication

This dissertation is dedicated to my children who are the most wonderful inspirations a father could ask for. Thank you - Zane, Jax, and Vida. It is also dedicated to my mom, Kathy Glasgow, for all of her encouragement and love. I would also like to dedicate this to my Uncle Howard and Aunt Betty Glasgow, who, through the generosity of their educational foundation, helped to make it possible.

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CHAPTER 1: INTRODUCTION

This dissertation is a report of a study of the cause and effect relationship between the constructs of self-esteem and theatre arts. This study was conducted in a ninth-grade English class in an urban setting. The independent variable treatment of theatre arts lessons was given to two of four groups in a Solomon four-group study with dependent variable interval data produced via pretest and posttest Rosenberg Self-Esteem Scale (1965) surveys. The first chapter of this dissertation introduces the background of the study, the problem that was addressed, the professional significance of the study, an overview of the methodology that was followed, the delimitations of the study, and the operational definitions that were used.

Background of the Study

Some useful background information to this study would certainly begin with the increasing demands of high stakes testing on public schools. Many of the school system's stakeholders are demanding to see better scores on these tests to validate the enormous amount of time and money spent on the educational process. More emphasis is being placed on students as scores and less on students as people. Scores take precedence over self-esteem and in many ways the two are viewed as mutually exclusive. What seems to be overlooked is where student scores come from – students. These same students may or may not view those test scores as important and may or may not complete them with diligence and effort – especially when the weight of their educational self-esteems weigh heavy upon them. While there is no one stop gap to solve the educational dilemma of under achieving schools and students, some factors have been identified. Schools need access to technology. Schools need funds for facilities and

special programs. Teachers and administrators need adequate training. Educational practitioners may need to adopt similar operational practices, such as standards, for both teachers and students, in order to avoid wasted time on reinvention and to facilitate movement towards more effective and powerful teaching. Educators are always looking for the next new idea to help them when trying to accomplish this powerful teaching. The pendulum of educational practices swings back and forth while waves of teachers get on board with the newest educational approaches. All the while, student scores are what the nation is focused on – not individual accomplishments, personal growths, or student self-esteems. A great teacher may not have students who greatly achieve. Students change with the passing years, just as our nation is continually adapting. Human nature does not change. Students will still seek to make their greatest achievements in what they find most interesting and in what is increasing their self-esteem.

Because of the increased demands of high stakes testing, high schools are unable to offer consistent curriculums that allow for student autonomy, increase motivation, or address the multiple intelligences of students. Therefore, while schools keep adding additional math and science requirements, the arts are disappearing. Student self-esteem does not seem to be an educational factor in schools. With the emergence of the computer age, school curricula are quickly becoming outdated. States scramble for standard development in every core subject as the sobering effects of *No Child Left Behind* (2001) begins to manifest itself. Teachers attempt to adjust their goals to meet new standards, being careful not to turn *No Child Left Behind* into *We will Be Back to Pick You up Later*. Conglomerates producing course textbooks are not offer the solutions to the general educational decline, devaluation, and disassociation that education in

America is now facing. While these textbooks offer several hundreds of pages of pictures, multicultural information, and general platitudes, American high school students are consistently outscored on equivalent high stakes tests by countries whose textbooks are under 100 pages in length. California has attempted to pass a bill that would require all textbooks to be under 200 pages in length (California State Government, 2005).

California also led the charge in the development of educational standards for students and for teachers. (California Department of Education, 2001) Educational standards are a common language in which teachers can communicate goals and objectives. However, the risk of stringent core standards is the almost inherent marginalization of teaching. Standards are minimum goals, but they are being treated as maximums. Once a standard is covered, however terse the lesson, it is rarely reexamined and even rarer do teachers use assessment to drive the curriculum. American schools need a revamping of curriculum, texts, technology, and vision.

This new vision may include aspects such as student interest, multiple intelligence, motivation, and self-esteem. These critical factors seem to have been replaced with texts and marginalized standards. Students who are invested in education are those who have some autonomy over there educational choices. Computers may indeed be the answer to courses that are lead by educational interest. Until computers take their appropriate places within the curriculum and are used to their full potential, student autonomy is by and large left to a few elective choices students make during the year. Courses in the arts offer students ways of increasing self-esteem through student interest, motivation, and academic success.

These courses and their instructional methods also make students aware of their multiple intelligences. Awareness is a key to growth. Courses that increase multiple-intelligence affect the self-esteems of students and help them become more aware of, and invested in, their educational goals and objectives. Therefore, schools may need to provide across the curriculum theatre arts training for their teachers so that they can present their curricula material in ways that bolster the interest and self-esteem of students. This increase in interest and self-esteem may equal academic success.

Statement of the Problem

Among Orange County, California public high school ninth grade students, there would be no difference in the self-esteem of students who have studied a novel using theatre arts standards and those who have not. This experimental research investigated the cause and effect relationship between the constructs of self-esteem and theatre arts. In many ways, education seems to have moved from conveying valuable knowledge to students, to conveyer belting students from point A to point B. Although education has always been about moving students from point A to point B, these points used to represent gains in knowledge. Now they seem to represent steps toward graduation. The first movement is toward greater understanding and mastery of educational material. The second movement is toward completing the minimum requirements of graduation. This seemingly slight difference in educational vision has removed much of the focus off of students being viewed as individuals, and has reduced their humanity down to numbers, figures, and statistics – dollars and cents. Students are often not seen as people with individual needs, accomplishments, and feelings of self-worth. The study of theatre arts may lead to a better understanding and the growth of individual student self-esteem.

Learning academic material through the study of theatre arts may help to produce more capable, well rounded, and academically directed students who out perform their peers who have not studied theatre arts.

Overview of the Methodology Research Questions

The following research questions and their related null hypotheses guided this investigation:

Question one: did self-esteem become increase after studying theatre arts?

Null hypothesis: the study of theatre arts will have no effect on self-esteem.

Question two: was there a cause and effect relationship between theatre arts and self-esteem?

Null hypothesis two: there will be no cause and effect relationship between theatre arts and self-esteem.

Professional Significance of the Study

Significant growth in self-esteem in the groups receiving the theatre arts training would imply that there may be a relationship between student learning, student interest, self-concept, motivation, multiple intelligence and self-esteem. These constructs may need to be revisited in the development of high school educational curricula and teacher training across the country. Teachers are expected to deliver their lessons hitting specific educational standards in the hopes that students learn new material in a scope and sequence pattern. These standards may indeed be the language in which teachers and educational stakeholders communicate objectives and goals. However, the key to student academic success may not lie in the standards for standards sake, but as developmental

tools inspiring growth in student self-esteem and multiple intelligence through student interest and motivation.

If a theatrical approach to lessons increases self-esteem then teaching lessons using the theatre arts standards may have value across the curriculum. Theatre activities may challenge students in ways that increase their self-esteem and increase awareness of their multiple intelligences. Teachers of all subjects may need to be trained in the theatre arts standards and in theatre arts approaches to material in an effort to deliver their material in self-esteem building ways. Why do children love to explore? Why do they not see education as exploration? The answer may be simply that exploration of an interest is exhilarating, while exploration of a non-interest is – not interesting.

Educational practitioners may use the results of this research to modify the curricula of their school districts to include student self-concept and multiple intelligence in an effort to improve academic performance. If student achievement is directly linked to student interest, self-concept, motivation, and multiple intelligence then the application of this information would be – to increase student achievement, these factors must be raised. Every curricula area from pre-K-12 could be substantially improved through the addition of these factors.

The academic applications of gearing studies to student interest are at hand and technology has been at the frontline of this movement. However, handing an expensive cutting edge piece of technology to a teacher without the proper training, or educational vision, is like tossing a set of car keys to a child. The effects are similar. If the child attempts to drive, the car may not start. If the car does start, it is only a matter of time before it shuts down. Either way, that child is not getting on the information highway,

and even if he did, where would he go? While interactive academic computer programs will eventually take their places in education and will be effective in developing self-esteem and multiple-intelligence, these factors may be addressed in other ways that do not involve technology and are therefore immediately accessible to all socio economic school populations.

The significance of this study may show that a theatre arts approach to teaching may facilitate increased self-esteem. This increased self-esteem may lead to increased academic interest and success. Every subject has the potential of becoming an exhilarating exploration that captivates the wonder of students. Good teachers have been trying for years to pound the square peg that is education, without a centralized focus, into the minds of students who are looking for the round peg that is a joy of learning. Teachers are becoming aware of the hammer of standards that will deliver this blow, but the technique and delivery of that blow is still evasive.

Teacher training may be necessary. Most public school districts have categorical funds for the in-service training of teachers. Many of these in-service days are not used to their full potential because school academic directions are often disjointed and random. Taking the time to train teachers in the theatre arts standards and to train them on specific applications in their classes would be a series of potentially relevant in-services. The next step should not be to become aware of techniques that build self-concept and multiple-intelligence, and then incorporate them into the curriculum. The next step should be to become experts in building self-esteem and multiple-intelligence, and then, as experts, revamp curricular areas to be built on lessons that access and increase self-

esteem. Student self-esteem may have much more to do with student attitude and success than has previously been accepted.

Operational Definitions

Using theatre art standards – a prepared treatment of theatrical study and

interaction based on the California visual and

performing arts standards to be completed with Elie

Wiesel's Night

Autonomy – student ownership over academic choices

Interest – student direction

Motivation – the desire to be involved in, or perform a task

Self-esteem – a person's overall since of their own worth

Self-concept – a combination of self-esteem and self-confidence

Multiple Intelligence – seven separate constructs of a person's

intelligence/Gardner's theory of intelligence

including seven areas of intelligence 1) logical-

mathematical, 2) linguistic, 3) spatial, 4) musical, 5)

bodily-kinesthetic, 6) interpersonal, 7) intra

personal

Likert pretest/posttest – Rosenberg Self-Esteem Scale

IV – Independent variable

Dependent Variable

Solomon Four-Group Design – a research design with one experimental and three

control groups

CHAPTER 2: LITERATURE REVIEW

Several key factors seem to influence student achievement. These factors include student self esteem, student interest, and student motivation. These factors seem to have a relationship to multiple intelligence, academic success, and a development of arts education. This review of the literature includes an historical background of the literature, including literature on self-esteem, the arts, achievement, motivation, and multiple intelligence. This literature review also includes an analysis and summary of empirical research, a rational for present study, and a summary. The literature review process included: 1) a review of education journals, 2) a review of Dissertation Abstracts International, 3) an internet search, 4) an ERIC database search, and 5) a review of bibliographies from the previous sources and from the Encyclopedia of Educational Research (5th ed.).

Historical Background of the Literature

John Dewey (1913) argued that there is a direct correlation between interest and motivation. It stands to reason that when a person is interested in a subject their motivation levels are heightened. A relationship between interest and motivation has been recognized since the founding of America's educational system. Teachers across the country can attest to this connection. From an early age, children are motivated to learn in the subjects and areas that interest them. This connection between interest and motivation accompanies learners from childhood through adulthood.

Lecky (1945) linked self-esteem to achievement. Students with high self-esteems often have higher achievement, than students with low self-esteem. The interest and motivation connection tends to lead to higher achievement in those areas of interest.

Thus, higher achievement results in higher self-esteem. Additionally, learners exhibit educational autonomy and self-motivation in subjects they are interested in, and show higher levels of achievement in those same subjects. For Lecky (1945) there is a definite connection between the constructs of self-esteem, interest, motivation, and achievement.

Carl Rogers (1947) viewed self-concept as a journey to self-actualization. Every person seeks consistency and positive feedback, both external and internal. In this way, a learner would seek instruction that provided consistent rewards, either in the acquisition of knowledge or in positive self-fulfillment in terms of self-esteem. This consistent positive reinforcement would then motivate that learner to continue in the pursuit of that subject, either out of increased interest based on the rewards of achievement, or based on the manifestation of positive self-esteem.

Morris Rosenberg (1965) established a definition of self-esteem in terms of a person's self-worth. He also viewed self-esteem as something that can be self-reported. This Rosenberg Self-Esteem Scale has been widely used in school systems throughout the nation, and was the Likert survey instrument that was used in this study. Rosenberg theorized that self-esteem was measurable. His ten question questionnaire was set in a Likert scale of four responses. Positive and negative responses are calculated numerically. Students who respond positively to questions indicated positive self-esteems. Conversely, students who respond negatively to questions indicated negative self-esteems. This survey instrument has an internal consistency reliability of .78 according to the Cronbach's alpha. Students who answer the questions thoughtfully will receive an accurate account of their self-esteem.

Two other commonly used self-reporting instruments developed in the 60's are the Tennessee Self-Concept Scale (Fitts, 1965) and the Coopersmith Self-Esteem Inventory (Coopersmith, 1967). These scales provide similar results with students answering questions that are predictors of their positive or negative self-worth. The Tennessee Self-Concept Scale is a 100 question questionnaire, and has a .60 to .90 internal consistency reliability. The Coopersmith Self-Esteem is a 50 question questionnaire asking for "like me" and "not like me" responses.

Nathaniel Brandon (1969) widened the definition of self-esteem to include challenges and a person's ability to attain happiness. In order to maximize student academic potential, students must experience basic successes that increase their overall self-esteems in order to create a sense of safety and competency in learning new material and mastering familiar material. Many studies have taken the constructs of self-esteem and the arts into consideration (Ford, 1981; Kallipopuska, 1989; Kirkland-Holmes & Federlein, 1990; Reynolds, 1992; Schmitt, 1979). This is where theatre arts makes its entrance. Theatre arts instruction affords many opportunities for educational successes that may not make themselves readily apparent in other curricular arenas, such as team building activities that increase overall interest, motivation, and academic safety.

In discussing the relationship between the constructs of self-esteem and theatre arts, Gardner's (1983) theory of multiple-intelligence must be addressed. According to the Creative Learning through Arts Programs (2005) in the *Performing Arts and the Theory of Multiple Intelligences*, theatre arts instruction incorporates multiple intelligences. Gardner (1983; 1999a) introduced his theory of seven defined constructs of intelligence.

- 1) Logical-mathematical intelligence is the ability to detect patterns, think logically, reason deductively and carry out mathematical operations. Theatre arts instruction asks students to define and establish character while carrying the momentum of a plot forward. Students work together in team building activities to brainstorm possible solutions, and they act upon those brainstorms in activities such as improvisations, presentations, and impromptu speeches.
- 2) Linguistic intelligence involves the mastery of spoken and written language to express oneself or remember things. Theatre arts instruction asks students to memorize character lines and lyrics to songs. Students become both the actors and the audience, making education an instant publication of their knowledge. According to Wolf (1994) when students view artistic works with a critical aesthetic emphasis, they develop a logical understanding of the practice of theatrical interpretation. When students act as characters they develop linguistic connections to other actors. Gillman (2001) emphasizes the role of logical-mathematical and linguistic intelligences in academic achievement. Both logical-mathematical and linguistic intelligences are crucial to the educational experience.
- 3) Spatial intelligence involves the potential for recognizing and manipulating the patterns of both wide and confined spaces. Theatre arts instruction facilitates the use of the whole teaching room, or space, thus affording students opportunities in utilizing a variety of acting areas. In theatrical settings, these acting areas range from proscenium arch, thrust, arena, to avant guard, or cutting edge, stages. In the regular classroom students use a variety of group settings and seat arrangements, as well as presentations and performances in front of the class.

- 4) Musical intelligence consists of the capacity to recognize and compose musical pitches, tones, rhythms, and patterns and to use them for performance or composition. Theatre arts instruction asks students to learn musical numbers, ensemble and chorus songs, and musical instruments based on the play or musical, as in drumming applications for the musical Stomp. There is substantial research connecting music acquisition to enhanced brain activity. There are far more applications to music in core curricular classes then have been implemented. For instance, music is math. Why not teach math through music? These types of cross curricular connections create meaningful educational pathways for students to develop their autonomy and interest.
- 5) Bodily-Kinesthetic intelligence involves the use of parts of the body or the whole body to solve problems or create products. Theatre arts instruction asks students to work through improvisation and team-building activities, as well as intricate dance and fight choreography. This particular intelligence helps students to realize the totality of education, and that education is not just a pursuit of facts. Education is the fostering of the inspiration to learn.
- 6) Interpersonal intelligence indicates a person's ability to recognize the intentions, feelings and motivations of others. Theatre arts instruction asks students to work together and become active listeners. Through this collaborative approach to learning students are able to learn to express themselves to teachers and peers in socially acceptable forms. Each student is expected to contribute to each activity and the onus of a student's education is place squarely on the student's shoulders.
- 7) Intrapersonal intelligence is described as the ability to understand oneself and use that information to regulate one's own life. Theatre arts instruction asks students to

utilize emotional recall and affective memory skills in order to understand the motivation of their character's words and actions. Through thoughtful team building and goal oriented activities, students quickly learn there strengths and limitations. There ability and masterly assessment levels can then be used to direct class activities and the overall class curriculum of individual subjects.

As students delve into theatre arts instruction and begin to encounter multiple intelligence objectives, they may experience an increased self-awareness of their personal multiple intelligence levels. This self-awareness may lead to a maturing self-esteem that may turn interest into motivation and academic successes into self-esteem building steps toward continued multiple intelligence development. Once students learn how to increase their self-esteem, they are able to help perpetuate a positive journey to educational self-actualization. According to Morgan (1996) a major criticism of the multiple intelligence theory is that the independent intelligences amount to cognitive styles. Whether a construct, or a cognitive style, the development of each of these areas may indeed increase achievement. Catterall (1995) intimated that students who participated in the arts-based *Different Ways of Knowing* program displayed higher instances of on-task behavior and an awareness that effort is linked to achievement.

In the self-worth theory Covington (1983) states that students are motivated to achieve in order to preserve their sense of self-esteem. Students seek to maintain their sense of self-esteem by successfully navigating through challenges and subject material. Thus, mastery of a task becomes secondary to the act of self-esteem maintenance, but is a result nevertheless. Weiner's (1986) attribution theory maintains that students will perform tasks based upon their perceptions of control over the task's potential failure or

success. Four major factors including ability, effort, task difficulty, and luck are assessed with each new challenge. Ability and effort are internal attributes, while task difficulty and luck are external attributes. Thus, providing students with successes in the classroom may help to build roadmaps to future successes.

Hamachek (1995) found that there is a relationship between self-concept and academic ability. He argues that this relationship is interactive. Every academic endeavor, whether a success or a failure, becomes a part of each student's educational self-esteem. A high educational self-esteem might not translate into a high self-esteem in non-academic areas. Marsh and O'neill (1984) point out the distinction between the academic self-concept and the non-academic self concept. A person's self-esteem may be situational depending upon the facet of that academic or non-academic self-concept. However, a person's educational self-esteem may indeed be a reflection into a person's overall self-esteem. People tend to fall on a continuum of learners based on their circumstances. This continuum would be partially structured based upon the individual's educational experience. Every new learning experience would be in some way a microcosm of that previous educational experience.

Winne and Marx (1981) developed the compensatory model of self-concept suggesting that aspects of self-concept are related inversely. This would suggest that a student who has a high self-concept in one area, might be compensating for a low self-concept in another. This model seems to address the issue of self-concept in a backward fashion, suggesting that people are only capable of excelling in a limited number of areas. Perhaps a high self-concept in one area is not compensating for another area of low self-concept, but actually paving the way, through feelings of interest and success, for that

person to learn how to have high self-concepts in other areas. Self-concept is learned through experience. Therefore, having a high self-concept in one area, might open the door for similar feelings of interest and success in other areas.

In Cynthia Brogan's (1998) *The Interaction between Self-Esteem and Academic Achievement – A Review of Selected Research Studies*, a correlation appears between academic success and self-esteem. When self-esteem is high, academic success is higher. In turn, when students experience academic success, self-esteem is higher. When students learn that academic success increases their self-esteem, they seek out more academic challenges to achieve that same success. This success seems also to encourage and direct student academic autonomy and interest. The gains in self-esteem are not contingent upon which academic course the student achieves success. However, the student may seek to achieve in courses of interest first, before branching out to related, but unknown subject areas.

Mary Ainley (2002) looked at the motivational constructs of student subjective experience at the micro-level. College and senior secondary students navigated a computer guided physics exercise that offered three paths of learning to the students. The results suggest a strong correlation between interest and autonomy, motivation, and achievement. Student interest correlates to higher motivation and achievement. Students have a greater motivation and achievement level when they are interested in the subject. Computers applications fall in this category. With the geniuses developing interactive video games, why not develop interactive curricular programs with standards as the base line parameters and mastery of those standards, and beyond, the proverbial high scores that many children spend so many countless hours trying to achieve on video games.

A critic of the building self-esteem movement, Bruce Larson (2003), promotes building self-confidence as the answer, suggesting that self-esteem is more closely related to a person's social status. Much of what people term self-esteem is social bragging and inflated self-opinions. It may be difficult to focus on one's self-esteem with a perspective that incorporates the whole picture of an individual's self-worth. With the many facets of a person's experience and personality, self-esteem is not as readily measurable as theorists such as Rosenberg would suggest. Further, many definitions for self-esteem are prevalent in research, and are not necessarily interchangeable. Perhaps self-concept is a better terms to use in the academic arena. Self-concept would seem to encompass self-esteem and self-confidence.

Analysis of Empirical Research

The empirical research that has been conducted has tended to focus on the relationship between specific applications of the arts and academic success. Students who take the arts have been shown to out perform their peers on the Scholastic Assessment Test. The College Entrance Examination Board, (1995) reports that students who have taken the arts have higher math and verbal exam scores than their peers who have not taken the arts. This indicates that students who have had the arts have a test taking advantage over those who have not had the arts. This advantage may not end in test taking.

A collection of research used by the Arizona Board of Education (1998) in developing state-wide teaching standards in the arts indicates this educational advantage spans all grade levels. This would indicate that students who take some form of the arts would have greater academic successes than their peers who do not take some form of the

arts. It could also be surmised that districts that are proponents of the arts and that have active course offerings in the arts would out score districts that have eliminated or reduced their arts programs. In addition, it would reason that those districts that reduced their arts programs would show a decrease in their academic scores proportional to the arts courses that were cancelled or reduced.

These findings are supported by a research project conducted by Leng and Shaw (1991) at the University of California, Irvine. The researchers observed two groups of preschoolers in an effort to discover the effect of music on learning. The first group was given piano and singing lessons. The second group did not play the piano or sing. At the end of the eight month study the first group of three year olds scored 80 percent higher than the second group in spatial intelligence. Students who study music build important synaptic connections that may help in triggering higher cognitive functions.

Jay (1991) found that preschool students with disabilities who participated in a dance class had overall higher originality and imagination scores than their peers who took the standard adapted physical education course. Plausible explanations for this include the enhanced student interest in that dance program which called for student creative interaction and autonomy. The dance program's environment facilitated opportunities for self-esteem growth and developed the participants' motivation for dance.

In Los Angeles, CA, Aschbacher and Herman's (1991) *Humanitas Program* which took a fine arts across the curriculum approach showed that high school students participating in the program put forth more effort in creating their essays and showed a greater aptitude for making cross curricular connections than students in other programs

of the same age. Among the program's goals were building cross curricular connections and experiences and providing an atmosphere of positive creative expression. These factors boil down to interest, motivation, and self-esteem.

There may be research linking the connection between the study of music and higher levels of achievement, increased intelligence scores, and increased self-concept. According to a review of fifty-seven studies conducted by Trusty and Olivia (1994), the arts works to increase self-concept and other areas necessary for academic success. These studies show a correlation between self concept and the acquisition and use of knowledge. Regardless of the ambiguity of the definition of achievement, a positive enhancement of self concept and the acquisition and use of knowledge is a desirous outcome and an attractive notion for educators. Moore and Caldwell (1993) experimented with an integrative arts approach to pre-writing. His findings indicate consistent and significant improvement in student writing in elementary aged students. Affording this pre-writing educational autonomy to students resulted in consistent and significant improvement. That improvement may indicate learning or enhanced effort. As reported by the Arizona Arts Standards Research (1998) New York City's Learning to Read Through the Arts integrated arts program enables students to improve their reading scores at a faster pace than a non-integrated arts approach.

Geimer, Getz, Pochert and Pullman (2000) in *Improving Student Achievement in Language Arts through Implementation of Multiple Intelligences Strategies* were successful in increasing achievement in Suburban Chicago, Illinois elementary school district children. Students with Individual Education Programs had significant increases in achievement. Overall student work quality and individual student classroom focus

were increased. Teachers who are able to create classroom atmospheres that call for student autonomy encourage students to take active rolls in their own educational process.

Janes, Koutsopanagos, Mason, and Villaranda (2000) conducted a 12-week intervention which revealed that incorporating cooperative learning and multiple intelligences into a reading program, successfully increased student motivation and achievement. Albero, Brown, Eliason, and Wind (1997) successfully increased reading scores by conducting a similar intervention. Cooperative learning, like theatre arts instruction, involves students making interdependent group connections. These connections create a class team environment. Students seek safe environments. When the class acts as a team, they feel the safety of the group, and students will seek to satisfy group needs as the team works towards goals.

Theatre arts instruction utilizes multiple intelligences while working towards goals. Maehr (1992) shows that students who work towards the completion of a task are more inclined to have an interest in that academic material even outside the classroom. Theatre arts instruction challenges students to work towards the completion of tasks, such as plays and musicals. These tasks may afford many opportunities for student expression, creativity, collaboration, aestheticism, autonomy, direction, and success. *Rational for Present Study*

The cause and effect relationship between theatre arts and self esteem may provide another step toward identifying the most effective teaching method when addressing a student's educational self-esteem. Graziano, Peterson, and Shaw (1999) reported encouraging results involving their study of 237 second-grade students. The

second-graders who received a math video game along with their normal piano keyboard training had higher scores on certain math functions than their peers who did not receive the math video game along with their normal piano keyboard training. Similar findings are true for schools that utilize Catterall's (1995) arts-based Different Ways of Knowing program. These schools have higher instances of classroom discussions. Students have greater instances of student autonomy and critical thinking opportunities. A possible connection was also observed between achievement, motivation and on task focus. Henderson (1983) studied the relationship between music therapy and self-esteem. The Coopersmith Self-Esteem Inventory (1967) was used in a pre test/post test format, for the study, which included one control and one experimental group. No significant changes in self-esteem were reported, although bolstered confidence among the experimental group that received the music therapy was observed. Perrine (1989) examined the constructs of self-concept, attitude, music, and creative thinking in a study involving a high school musical theatre production course. Murdock (1991) investigated the relationship between the constructs of self-concept and social support in a secondary school choir course. Both Perrine (1989) and Murdock (1991) had similar results.

Summary of Literature Review

The benefits of the arts to education are beginning to emerge through careful research. Arts education has been linked to enhanced performance (Bragg, 1980; Brandt, 1980; Catterall, 1995; Trusty & Olivia, 1994). Educational prac-titioners may use the results of this collective research to modify the curricula of their school districts to include student self-esteem and multiple-intelligence in an effort to improve academic performance.

Research has shown that the constructs of self-esteem, attitude, interest, and motivation are related (Klinedinst, 1989; Svengalis, 1978). If student achievement is directly linked to student interest and autonomy, self-concept, motivation, and multiple-intelligence then the application of this body of research would be – to increase student achievement, these factors must be raised. Pogonowksi's (1985) found that by offering a process-oriented music curriculum, students were afforded educational autonomy. This autonomy may lead to interest and motivation. Interest and motivation may lead to achievement. Achievement may lead to self-esteem.

CHAPTER 3: METHODOLOGY

This chapter presents the methods followed for the study. The methodology was applied to questions one and two, to either reject or fail to reject the related null hypotheses that students in group 1 and group 3 who studied a novel using the theatre arts standards would have the same self-esteem scores as group 2 and group 4, who did not study a novel using the theatre arts standards; and, that there would be no cause and effect relationship between theatre arts and self-esteem. This chapter includes a general perspective, a description of the research context and a description of the research participants. It also describes the instruments used in data collection, the procedures used, a data analysis, and a summary of the methodology.

The General Perspective

This is a quantitative experimental Solomon four-group design study. It uses four groups and a single independent variable to determine the cause and effect relationship between theatre arts and self-esteem. It adds to the research that has been conducted in similar fields. Although the theatre arts treatment of ten lessons to the group 1 and group 3 has some qualitative elements, this study was experimental in nature and seeks a statistical answer as to the plausibility of this cause and effect relationship.

The Research Context

This study took place in an Orange County, California public high school. The high school will not be referred to by name to protect its confidentiality and the confidentiality of its students. The school has a low socio economic population with two-thirds of its students receiving free or reduced lunch. It is a California distinguished school meeting its target goals for school improvement in most areas each year. It is also

beginning to set the ground work for creating a more enriched arts focus on campus.

This study focused on student survey responses in four of its ninth grade English classes.

The school's administration was utilized in gaining district and parental permission to conduct the study.

The Research Participants

The subjects of the experiment were from a population of ninth grade students from an Orange County, California public high school. The subjects were 65% Hispanic, 18% White, 7% African American, 6% Pacific Islander, and 4% other. This experimental research used imperfect induction, because it was not feasible in terms of time, money, or effort to study the entire population. The accessible population was limited to ninth grade high school students. All subjects had a non-zero chance of being in the study, even though the subjects were classified into two distinct groups – those studying a novel using the theatre arts standards and those not studying a novel using the theatre arts standards.

Instruments Used in Data Collection

The Likert (1934) pretest and posttest surveys were identical. They were the Rosenberg Self-Esteem Scale (1965) which has an internal consistency reliability of .78 according to the Cronbach's alpha. The survey followed a four point scale. The scale included: 1) Strongly Agree, 2) Agree, 3) Disagree, and 4) Strongly Disagree. There were ten questions on the survey. The questions were as follows: 1) I feel that I am a person of worth, at least on an equal basis with others, 2) I feel that I have a number of good qualities, 3) All in all, I am inclined to feel that I am a failure, 4) I am able to do things as well as most other people, 5) I feel I do not have much to be proud of, 6) I take

a positive attitude toward myself, 7) On the whole, I am satisfied with myself, 8) I wish I could have more respect for myself, 9) I certainly feel useless at times, and 10) At times I think I am no good at all. This instrument was developed by Morris Rosenberg (1965) and copyright permission has been granted for educational and research purposes. The questions were simply stated, and as a whole easily understandable. None of the subjects asked for clarity on any of the questions.

Recording the data of this self-reporting survey took place immediately after each administration of the pretest and posttest. A table was created for each group of subjects and their responses were added numerically and recorded on that table. Each set of data was kept separate to avoid mistakes. Questions 1, 2, 4, 6, and 7 were scored in descending order from 3 – 0 based upon the response. A response of Strongly Agree received a score of 3, and a response of Agree received a score of 2. A response of Disagree received a score of 1, and a response of Strongly Disagree received a score of 0. Conversely, questions 3, 5, 8, 9, and 10 were scored in ascending order from 0 – 3 based upon the response. For these questions, a response of Strongly Agree received a 0, and a response of Agree received a 1. A response of Disagree received a 2, and a response of Strongly Disagree received a 3.

Procedures Used

The study's schedule was based on an eight steps. Step I was to gain permission from the district and school personnel to conduct the research. This included meeting with the principal and the English department head. The principal was amenable to the study and approved it, providing that a permission form was sent home to each subject for parental approval. The permission form appears as Appendix A of this study. The

English department head approved the study provided that no subjects were denied an enriched educational standard based experience that also coincided with the department's unit pacing guide. After determining that the study would enrich the curriculum, it was approved. Table 1 is a detailed visual account of each steps I – IV of the study. Table 2 is a detailed visual account of steps V – VIII of the study. Each step has a list of up to seven facets of the study that were set in motion or accomplished during that phase. In some cases a single task is listed in more than one step. This may indicate that the facet in question was still in progress or on-going during the steps in question. In most instances the tasks were accomplished in the order they appear on the list.

Table 1. Research Time Table Steps I – IV

Step I	Step II	Step III	Step IV
Gain permission from school administrators	Obtain parental permission	Research Likert self- esteem pretest survey	Determine test window
Contact district office	20 students group 1	Determine elements of self-esteem	Contact substitute
Determine available schools	20 students group 2	Acquire permission to use a pre-existing test	Arrange for data collection
Choose school	20 students group 3	Preview questions for inherent problems	Consider special testing conditions
Contact principal	20 students group 4	Discuss test conditions with administration	Administer pretest to group 1
Obtain permission	Choose participant groups for theatre arts treatment	Make adjustments to testing conditions	Administer pretest to group 2
Document and log all calls and contacts	Document and log information	Align testing conditions	Record any discrepancies

Table 2. Research Time Table Steps V – VIII

Step V	Step VI	Step VII	Step VIII
Collect and organize all current data Keep data separate	Administer theatre arts treatment to Experimental/Control 1 Day 1 Behavior Day 2 Vocabulary	Prepare for Likert self-concept posttest survey Closely duplicate pretest conditions	Complete one-way ANOVA and paired- samples <i>t</i> test Complete work on research/dissertation
Create table to log all data	Day 3 Performance Preparation Day 4 Performance Memorization	Note any discrepancies in testing conditions	Include all findings on test conditions and administration
Begin analysis of data	Day 5 Stage Movement Day 6 Vocal Variation	Note any discrepancies in administration	Evaluate test measure results
Likert scale folder for each group	Day 7 External Characterization Day 8 Internal Characterization	Administer posttest to group 1	Report results
Consider any discrepancies	Day 9 Performance Writing Opportunities	Administer posttest to group 2 and 3	Consider future studies
Consider any abnormalities	Day 10 Production	Administer posttest to group 4	Conclude research

Step II was to create group designations based upon the study design for this experiment – the Solomon four-group design. Groups were selected at random to be group 1, group 2, group 3 and group 4. Four grade nine English classes were the focus of the study. Each ninth grade English class in the district was federally funded in order to maintain a twenty-to-one student-to-teacher ratio. Every class roster was randomly determined and was opened to every ninth grade student enrolled in the school as per district policy. All special education students were mainstreamed in regular education English, also as per district policy. Choosing the designation of each of the four groups was randomly done.

Step III was to research the Likert scale as applied to self-esteem and determine the specific elements to include in the pretest/posttest. After a careful review of the literature the Rosenberg Self-Esteem Scale (1965) was chosen. This self-reporting survey appears as Appendix B of this study. It has been tested for reliability and validity and is widely used in school districts across the nation by special education specialists and school psychologists. Further, the results of the Rosenberg Self-Esteem Scale (1965) can be converted to numeric data, with each answer rep-resenting a numeric value. These values can be added up, and each student's overall score can be used to determine each student's individual self-esteem score. Step III also included aligning the test conditions for each group to further protect the study from contamination.

Step IV was to administer the pretest and to log all actual testing conditions. Subjects receiving both the pre-test and posttest were assigned numbers to insure that the dependent variable results of their tests could be used accurately in a paired-samples t-test. Group 1 and group 2 received both the pretest and posttest. The pretest was administered under the same conditions to both groups. The DV results of this survey were later utilized in both a one-way ANOVA and a paired-samples *t* test to determine whether or not to reject or fail to reject the null hypotheses of question one and question two. Accurate self-reporting was encouraged. There were no class disruptions or interruptions during either administration of the pre test survey. Subjects removed all articles from their desks. Subjects were allowed to use either pen or pencil to complete the surveys. Subjects were asked not to put their names, period numbers, or stray marks on their surveys. Subjects were instructed to turn their papers over to indicate that they had finished the survey. Subjects remained in their seats quietly until every person had

completed the survey. At the end of the administration, the papers were collected and paper clipped together.

Step V was to collect and organize the DV results of the pretests of group 1 and group 2. Recording the data of the self-reporting survey took place immediately after each administration of the pretest. The raw data appears as Appendix C of this study. A table was created on the computer for each group of subjects and their responses were added numerically and recorded on that table. Each set of data was kept separate to avoid mistakes.

Step VI was to administer the theatre arts treatment to group 1 and group 3. The theatre arts treatment appears as Appendixes D-M of this study. At the end of the theatre arts treatment, group 1's pretest and posttest scores were compared in a paired-samples *t* test to determine whether or not to reject or fail to reject the null hypothesis of question two. Pretest and posttest data from all groups was examined in a one-way ANOVA to determine whether or not to reject or fail to reject the null hypotheses for question one. The theatre arts treatment was a series of ten lessons conducted daily - one lesson per day. These lessons were modified from the district's theatre arts curriculum guide and followed the visual and performing arts standards of the district. It is important to note that theatre arts finds its designation under the English department in the district of study. The visual and performing arts standards are as follows: 1) Artistic Perception, 2) Creative Expression, 3) Historical and Cultural Context, 4) Aesthetic Valuing, and 5) Connections, Relations, Applications.

The ten theatre arts lessons were:

- Theatre Behavior Audience and Performer. This activity stressed the importance of listening for details and cues. It also went through the steps of active listening and effective communication. The activity culminated in writing a speech about Eli, the main character of *Night*, as if they were friends with him. Subjects then delivered the speech to small groups and to the class. This theatre activity gave subjects practical experience in linguistic intelligence, artistic perception and creative expression.
- Theatre Vocabulary. This activity stressed the use of theatre vocabulary. The activity culminated in an oral description of how the first and second chapters of *Night* would be performed on a stage.

 Subjects used theatrical terms, outlined entrances and exits, discussed aesthetics and verisimilitude, costumes, lighting, special effects, overall audience effect, and production requirements. This theatre activity afforded subjects an opportunity to consider spatial intelligence, aesthetic valuing, artistic perception and creative expression.
- Performance Preparation Overcoming Stage Fright. This activity taught subjects six relaxation techniques and how to visualize what they read. The activity culminated in subjects closing their eyes and visualizing the sensory details of the concentration camp. Subjects orally discussed the sensory details and the impact those details have on the reader. Subjects also presented three of their most vivid sensory interpretations to the class. This theatre activity offered subjects

experience in linguistic intelligence, artistic perception and creative expression.

- 4) Performance Preparation Memorization. This activity called for subjects to memorize a passage from chapter three of *Night* and to recite it to their peers. They presented in small groups and to the class. Each student exercised educational autonomy in deciding which passage to memorize. Each student was instructed to follow the previously learned rules for effective communication while delivering their respective passages, including both verbal and non-verbal communication. This theatre activity provided subjects with experience in linguistic intelligence, artistic perception and creative expression.
- Stage Movement. This activity had subjects examine stage directions.

 It culminated in the subjects physically moving through the front of the classroom recreating a scene from chapter five of *Night*. Students had to use sixteen rules for effective stage movement and apply those rules to their scenes. Subjects were participated as characters from the novel and also as director's of the scene, offering explanations of their movement choices. This theatre activity challenged subjects in bodily-kinesthetic intelligence, artistic perception and creative expression.
- 6) Voice Variation. This activity instructed subjects to consider the pitch, volume, rate, and quality of each of the characters in Night, and to discuss the significance of each character's situation and how a

situation may have an affect on voice. It culminated with the subjects getting into groups and freeze framing three instances where a character would have a distinct variation in his voice. This theatre activity provided subjects with experience in interpersonal intelligence and creative expression.

- Characterization External. The subjects were instructed to take on the posture of one of the characters and to walk around the room with that particular character's mannerisms and characteristics. Subjects made conjectures, based on cues from the novels, of the physical characteristics of their characters. They made logical character choices based on their prior knowledge and experiences. This theatre activity offered subjects experience in logical-mathematical intelligence, artistic perception and creative expression.
- Characterization Internal. The subjects were asked to choose a character and answer the following questions as if they were that character: 1) Who am I, 2) Where am I, 3) What is my motivation, and 4) What is my secret? This activity culminated in group discussions of like characters. Subjects exercised educational autonomy in choosing their characters. This theatre activity also provided students with experience in intrapersonal intelligence, artistic perception and creative expression.

- 9) Performance Writing Opportunities. The subjects were asked to write a dialog, in small groups, for a scene from one chapter of *Night*. The activity culminated in a group performance of that scene. Subjects exercised educational autonomy by choosing the scene for which they wanted to create the dialog. Every subject was required to contribute their voice in making the scene. Special attention was placed on sensory details, character voice and mannerisms, and the physical limitations of the setting. This theatre activity gave subjects an opportunity to experience linguistic intelligence, aesthetic valuing, artistic perception and creative expression.
- 10) Production. The subjects were asked to design a three dimensional set for a scene in one chapter of *Night*. The activity culminated with a presentation of the sets by each group. Subjects exercised educational autonomy by choosing the materials that were used in the creation of the set. They were also allowed to determine what scene to visually represent in set form, the overall dimensions of the set, and the format of their presentation to the class. This theatre activity afforded students experience in spatial intelligence, aesthetic valuing and creative expression.

Step VII was to administer the self-concept posttest and to log all actual testing conditions. The posttest was administered under the same conditions all four times, replicating the same conditions under which the pretest was previously administered. This posttest produced the second cluster of dependent variable data used to reject or fail

to reject the null hypotheses of question one and question two of this study. Accurate self-reporting was encouraged. There were no class disruptions or interruptions during either administration of the posttest survey. Subjects removed all articles from their desks. Subjects were allowed to use either pen or pencil. Subjects were asked not to put their names, period numbers, or stray marks on their surveys. Subjects were instructed to turn their papers over to indicate that they had finished the survey. Subjects remained in their seats quietly until ever person had completed the survey. At the end of the administration, the papers were collected and paper clipped together. Step VII also included collecting and organizing the posttest survey data. Recording the data took place immediately after each administration of the posttest. A table was created on the computer for each group of subjects and their responses were added numerically and recorded on that table. Each set of data was kept separate to avoid mistakes.

Step VIII was to analyze the inferential statistics, and to conclude the study with the completion of the dissertation and the reporting of all findings. A one-way ANOVA statistical analysis was conducted on the pretest and posttest results to determine whether or not there was a significant difference between those who received the active independent variable and those who did not. The results of the one-way ANOVA were used to address question one of this study and its related null hypothesis. A paired-samples *t* test was conducted between the pretest and posttest scores of group 1. The results of the paired-samples *t* test were used to address question two of this study, and its related null hypothesis.

The study followed a Solomon four-group design as shown in Table 3. Group 1 was a group of twenty grade nine high school students who received the active

independent variable of studying a novel using the theatre arts standards, the pretest, and the posttest. Group 2 was a group of twenty grade nine high school students who did not receive the active independent variable of a unit of theatre arts while reading a novel, but did receive the pretest and the posttest. Group 3 was a group of twenty grade nine high school students who received the active independent variable of studying a novel using the theatre arts standards and the posttest, but did not receive the pretest. Group 4 was a group of twenty grade nine high school students who did not receive the active independent variable of studying a novel using the theatre arts standards or the pretest, but did receive the posttest.

Each administration of the pretest and posttest was carefully monitored to ensure that the labeling of all data was correct. Within each set of data, student scores were labeled based on what group the student originated. The first collection of data included the results of the pretest for group 1 and group 2. The second collection of data included the results of the posttest for all four groups.

Table 3. Solomon Four-Group Design

Group 1	Pretest	Treatment	Posttest
Group 2	Pretest		Posttest
Group 3		Treatment	Posttest
Group 4			Posttest

There are six sets of organized data. Two sets for the administration of the pretest, and four sets for the posttest. After each administration of a test measure the test results were logged and arranged as follows. The first set corresponded to the results of

the pretest for group 1 – who did receive the active independent variable of a unit of theatre arts while reading a novel. The second set corresponded to the results of the pretest for group 2 – who did not receive the active independent variable of a unit of theatre arts while reading a novel. The third set corresponded to the results of the posttest for group 1 – who did receive the active independent variable of a unit of theatre arts while reading a novel. The fourth set corresponded to the results of the posttest for group 3 – who did receive the active independent variable of a unit of theatre arts while reading a novel, but did not receive the pretest. The fifth set corresponded to the results of the posttest for the group 4 – who did not receive the active independent variable of a unit of theatre arts while reading a novel or the pretest. The sixth set corresponded to the results of the posttest for the group 2 – who did not receive the active independent variable of a unit of theatre arts while reading a novel, but did receive the pretest.

Data Analysis

The raw data was initially reduced into four categories for each group: 1) Strongly Agree, 2) Agree, 3) Disagree, and 4) Strongly Disagree. Recording the data took place immediately after each administration of the pretest and posttests. A table (see Appendix C) was created on the computer for each group of subjects and their responses were added numerically and recorded on that table. Each set of data were kept separate to avoid mistakes. Two central tendency tests, the one-way ANOVA and the paired-samples *t* test were applied to the DV results of the pretest and posttest. The study's Solomon four-group design dependent variable was measured in an interval scale. The study also produced a replication effect creating data from the treatment of the IV both with and with out a pretest.

Summary of the Methodology

The related null hypotheses of this experimental study's two research questions guided the investigation. The same data collected from the six administrations of the Rosenberg Self-Esteem Scale (1965) was used to reject or fail to reject the null hypotheses of question one and question two. 1) The study of theatre arts would have no effect on self-esteem. 2) There would be no cause and effect relationship between theatre arts and self-esteem.

To test these null hypotheses, this researcher conducted experimental research utilizing a Solomon four-group design in which the independent variable was whether or not students study a novel using theatre arts standards in their ninth grade year of high school. The dependent variables were the scores on a Rosenberg Self-Esteem Scale (1965), a self-reporting survey measuring self-esteem. The self-esteem survey was administered in a pretest and posttest format. A one-way ANOVA statistical analysis was performed to discover the statistical variances to answer question one and its related null hypotheses. A paired-samples *t* test was conducted in order to answer question two and its related null hypothesis.

The Likert self-esteem survey was used to facilitate the understanding of the cause and effect relationship between the constructs of theatre arts and self-esteem. This instrument measured student self-esteem. The self-esteem scale was a series of statements about the construct of self-esteem developed by Morris Rosenberg (1965). Students responded in an agree/disagree continuum in order to indicate a positive or negative attitude toward their own self-esteem. There were four points of the scale including: 1) Strongly Agree, 2) Agree, 3) Disagree, and 4) Strongly Disagree. It was

designed to access a student's positive or negative view of his or her self-esteem. The Rosenberg Self-Esteem Scale (1965) has been tested for reliability and validity and is widely used in the educational realm.

Reliability and validity were both important considerations during this study. The Rosenberg Self-Esteem Scale (1965) survey instrument has an internal consistency reliability of .78 according to the Cronbach's alpha. The Solomon four-group design was utilized as the research model because it offered three control groups to protect internal and external validity. It also used randomization. This randomization controlled many of the variables that threatened the internal validity of the study such as differential selection and statistical regression. Group 1 and group 2 experienced much the same pretest procedures, and were protected in some degree against history and maturation. External validity was also considered. The effects of the pretest sensitizing the groups to the posttest were also protected because group 3 and group 4 did not take the pretests, and were thus not sensitized to the information that was on the posttest. This experimental design also had a replication effect because, in essence, the experiment was conducted with and without a pretest. The pretest and non-pretest groups were compared to further validate this study's findings.

CHAPTER 4: THE RESULTS OF THE STUDY

This chapter presents the results of the study. The results were applied to questions one and two to either reject or fail to reject their related null hypotheses that students in group 1 and group 3 who studied a novel using the theatre arts standards would have the same self-esteem scores as group 2 and group 4, who did not study a novel using the theatre arts standards; and, that there would be no cause and effect relationship between theatre arts and self-esteem. This chapter includes the pretest results, the posttest results, the results of a one-way ANOVA statistical analysis applied to question one and its related hypothesis, a paired-samples *t* test applied to question two and its related hypothesis, and a summary of the results.

Pretest Results

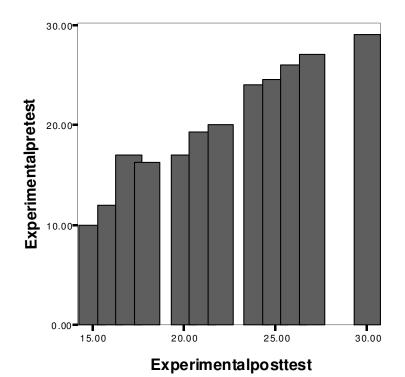
Group 1 and group 2 were both given a pretest. The interpreted pretest results are shown on Table 4 and Figure 1. Group 1 had a mean score of 19.8500, and group 2 had a mean score of 18.9000. This is a difference in 0.9500. Group 1 had a median score of 19.0000, while group 2's pretest median is 19.5000. So, group 1's pretest mean score was 0.9500 higher than group 2's mean score. Group 1 had a standard deviation on the pretest of 5.16338. Group 2 had a standard deviation on the pretest of 4.83300.

Table 4. Mean, Median, and Standard Deviation

		Group 1	Group 2
N	Valid	20	20
	Missing	0	0
Mean		19.8500	18.9000
Median		19.0000	19.5000
Mode		17.00(a)	21.00
Std. Deviation	on	5.16338	4.83300
Skewness		113	178
Std. Error of	Skewness	.512	.512
Kurtosis		481	.491
Std. Error of	Kurtosis	.992	.992
Sum		397.00	378.00

a Multiple modes exist. The smallest value is shown

Figure 1. Means Plot



Bars show Means

Posttest Results

Group 1, group 2, group 3, and group 4 were given posttests. The interpreted posttest results are displayed on Table 5. Group 1 had a posttest mean score of 21.3500. This is 1.5000 points higher than the group 1's pretest mean of 19.8500. Group 3 received the IV, but did not receive a pretest. Group 3 had a posttest mean score of 21.6500. This score is 0.3000 points higher than the group 1. Group 4 had a posttest mean score of 20.9000 which is 0.4500 points lower than the mean score of group 1's posttest and 0.7500 lower than the mean score of group 3 which also received the IV. Group 2 had a posttest mean score of 19.1500 which was 0.2500 points higher than its pretest mean score of 18.9000. Group 2's raise in mean score on the posttest may be due in part to the subjects of group 2 being sensitized to the test. This sensitization effect may have been caused by subjects' participation in the pretest. Group 2's mean score of 19.1500 is 2.2000 points lower than the group 1's mean score of 21.3500 and 2.5000 points lower than group 3's mean score of 21.6500.

Group 1 had a posttest median score of 21.0000. This is a 2.0000 point increase over the group 1's pretest median score. Group 3, which received the IV, but did not receive a pretest, had a posttest median score of 22.0000. This score is 1.0000 point higher than group 1's posttest median score. Group 4 had a posttest median score of 21.0000, which is the same as group 1's posttest median score. Group 2's posttest median score is 19.0000. This is down 0.5000 points from its pretest median score and 2.0000 below group 1's posttest median score. Group 1 had a posttest standard deviation of 4.00362. This is 1.15976 points lower than the group 1's pretest standard deviation of 5.16338. Group 3 had a posttest standard deviation of 4.27077. Group 4 had a posttest

standard deviation of 5.34002. Group 4 had neither the IV nor the pretest. This might account in part for its larger standard deviation. This 5.34002 standard deviation is 0.17664 points higher than group 1's pretest standard deviation score. Group 2 had a posttest standard deviation of 4.19618. This is 0.63682 points lower than group 2's pretest standard deviation of 4.83300.

Table 5. Mean, Median, and Standard Deviation

		Group 3	Group 1	Group 4	Group 2
N	Valid	20	20	20	20
	Missing	0	0	0	0
Mean		21.6500	21.3500	20.9000	19.1500
Median		22.0000	21.0000	21.0000	19.0000
Mode		22.00	18.00(a)	21.00	17.00
Std. Deviation		4.27077	4.00362	5.34002	4.19618
Skewness		249	.381	577	.159
Std. Error of Skewn	ess	.512	.512	.512	.512
Kurtosis		574	489	.326	.465
Std. Error of Kurtos	is	.992	.992	.992	.992
Sum		433.00	427.00	418.00	383.00

a Multiple modes exist. The smallest value is shown

Question One – One-way ANOVA

Question one asked if self-esteem would become higher after studying theatre arts. Its related null hypothesis stated that the study of theatre arts would have no effect on self-esteem. In examining the pretest and posttest mean scores of group 1, question one is answered. Self-esteem scores did become higher after studying theatre arts. A one-way ANOVA statistical analysis performed on the IV and DV groups reveals that there is a significant difference in at least two groups. This difference indicates that the null hypothesis for question one is rejected, and that self-esteem does become higher after studying theatre arts. The resulting formula for the ANOVA F-ratio is as follows: F(11,8) = 12.430, p < 0.05. When group 1's pretest scores were compared to group 1's

posttest scores, the results showed that the scores were significantly different, with a 0.001 significance which is below the 0.05 cut-off value needed. The null hypothesis for question one is rejected. The results are displayed in Table 6. In fact, a 0.001 significance is well below the 0.01 cut off which would indicate the results exceed the 95% confidence level and fall in the 99% confidence level. The F-ratio (12.430) was obtained by dividing the mean square of the between group (MSBG = 43.505) differences from the mean square of the within-group (MSWG = 3.500) differences. The critical value of F was based on the degrees of freedom for the between-groups (11) and within-groups (8) numbers.

Table 6. One-way ANOVA

Group 1 pretest

Group 1 precest	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	478.550	11	43.505	12.430	.001
Within Groups	28.000	8	3.500		
Total	506.550	19			

A one-way ANOVA statistical analysis was also conducted on group 1's posttest scores as compared to the pretest scores of group 2. In this case the null hypothesis for question one is also rejected showing a significant difference of 0.008 between the two groups. This 0.008 significance is well below the 0.05 cut-off value needed. The results are displayed in Table 7. Again, a 0.008 significance is below the 0.01 cut off which would indicate the results exceed the 95% confidence level and fall in the 99% confidence level. The resulting formula for the ANOVA F-ratio is as follows: F(11,8) = 6.251, p < 0.05. The F-ratio (6.251) was obtained by dividing the mean square of the between group (MSBG = 36.141) differences from the mean square of the within-

group (MSWG = 5.781) differences. The critical value of F was based on the degrees of freedom for the between-groups (11) and within-groups (8) numbers.

Table 7. One-way ANOVA

Group 2 pretest

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	397.550	11	36.141	6.251	.008
Within Groups	46.250	8	5.781		
Total	443.800	19			

Group 1's posttest scores were also compared to group 3's posttest scores. Because the experiment followed a Solomon four-group design, both group 1 and group 3 received the IV. In this comparison, the F ratio is 1.961 which yields a 0.174 degree of significance. This in not enough of a difference to reject the null based on this comparison. The results are displayed in Table 8. In this comparison, the data would support failing to reject the null. The resulting formula for the ANOVA F-ratio is as follows: F(11,8) = 1.961, p > 0.05. This stands to reason, because both groups who received the IV have similar DV results - the subjects' scores on the posttest of the self-esteem survey.

Table 8. One-way ANOVA

Group 3 posttest

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	252.800	11	22.982	1.961	.174
Within Groups	93.750	8	11.719		
Total	346.550	19			

However, when group 1's posttest scores were compared to group 4's posttest scores, a group that did not receive the IV or the pretest, a significant difference of 0.03 between the two groups was recorded. A significance of 0.03 is below the cut-off of 0.05, and therefore, the null hypothesis for question one is again rejected based on these figures. The results are displayed in Table 9. The resulting formula for the ANOVA F-ratio is as follows: F(11,8) = 3.978, p < 0.05. The F-ratio (3.978) was obtained by dividing the mean square of the between group (MSBG = 41.641) differences from the mean square of the within-group (MSWG = 10.469) differences. The critical value of F was based on the degrees of freedom for the between-groups (11) and within-groups (8) numbers.

Table 9. One-way ANOVA

Group 4 posttest

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	458.050	11	41.641	3.978	.030
Within Groups Total	83.750 541.800	8 19	10.469		

Finally, group 1's posttest scores were compared to group 2's posttest scores. The comparison yielded a significance of 0.012 which indicates a significant difference between the two groups, and is well below the cut-off value of 0.05. The null hypothesis for question one is once again rejected. The results are displayed in Table 10. The resulting formula for the ANOVA F-ratio is as follows: F(11,8) = 5.432, p < 0.05. The F-ratio (5.432) was obtained by dividing the mean square of the between group (MSBG = 26.823) differences from the mean square of the within-group (MSWG = 4.938) differences. The critical value of F was based on the degrees of freedom for the between-

groups (11) and within-groups (8) numbers. Interestingly, the degree of significance between group 2's pretest and group 1's posttest versus group 2's posttest and group 1's posttest differed by 0.004. This indicates that group 2's self-esteem scores on the posttest were slightly higher than their self-esteem scores on the pre-test. Because they did not receive the IV, it may be in part attributed to the pretest sensitizing the group to the posttest.

Table 10. One-way ANOVA

Group 2's posttest

	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	295.050	11	26.823	5.432	.012
Within Groups	39.500	8	4.938		
Total	334.550	19			

The between-groups variability, showing effective variability, is significantly higher than the within-groups variability which denotes undesirable variability, in every group with the exception of group 3, which received the IV. Refer to Table 11.

Table 11. One-way ANOVA

	-	Sum of		Mean		
		Squares	df	Square	F	Sig.
Group 1	Between	478.550	11	43.505	12.430	.001
pretest	Groups					
	Within Groups	28.000	8	3.500		
	Total	506.550	19			
Group 2 pretest	Between Groups	397.550	11	36.141	6.251	.008
	Within Groups	46.250	8	5.781		
	Total	443.800	19			
Group 2 posttest	Between Groups	252.800	11	22.982	1.961	.174
•	Within Groups	93.750	8	11.719		
	Total	346.550	19			
Group 4 posttest	Between Groups	458.050	11	41.641	3.978	.030
_	Within Groups	83.750	8	10.469		
	Total	541.800	19			
Group 2 posttest	Between Groups	295.050	11	26.823	5.432	.012
	Within Groups	39.500	8	4.938		
	Total	334.550	19			

Question Two – Paired-Samples t test

Question two asked if there was a cause and effect relationship between theatre arts and self-esteem. Question two's related null hypothesis stated that there would be no cause and effect relationship between theatre arts and self-esteem. A two tailed, paired-samples t test was used to analyze the pretest and posttest group 1 data. Theatre arts treatment affected self-esteem, t(19) = -3.684, p < 0.05 with a Cohen's d effect size of -0.824. The results are displayed in Table 12 and Figure 2. Subjects who received the theatre arts treatment had significantly higher self-esteem on the posttest (M = 21.3500),

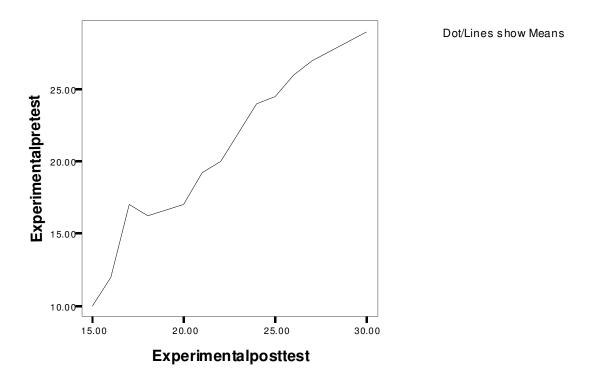
SEM = 0.89524) than their self-esteem scores before the theatre arts treatment on the pretest (M = 19.8500, SEM = 1.15457). Therefore, question two's related null hypothesis, that there is no cause and effect relationship between theatre arts and self-esteem, is rejected.

A two tailed, paired-samples t test was also used to analyze the pretest and posttest group 2 data to protect against sensitization. The sensitizing of the pretest did not significantly effect self-esteem, t(19) = -0.677, p > 0.05 with a Cohen's d effect size of -0.151. Subjects in group 2 who did not receive the IV, but did take the pretest (M = 18.900, SEM = 1.08069) did not have significantly higher self-esteem scores on their posttest (M = 19.1500, SEM = 0.93829). While there is some sensitization and a small gain in self-esteem in the scores of the subjects, the gains did not indicate a significant difference. The difference exceeded the cut-off value of 0.05 at a 95% confidence level.

Table 12. Paired-Samples *t* test

			Paired	Differer		df	Sig. (2-tailed)		
				~ .	95% Confidence Interval of the Difference				, ,
		Mean	Std. Deviation	Std. Error Mean	Upper	Lower	T		
Pair 1	Group1 pretest – Group 1 posttest	-1.50000	1.82093	.40717	-2.35222	64778	-3.684	19	.002
Pair 2	Group2 pretest – Group2 posttest	25000	1.65036	.36903	-1.02239	.52239	677	19	.506

Figure 2. Means Plot



Replication Effect – One-way ANOVA

The replication effect of this study's Solomon four-group design was used to examine the effects of the treatment on a group that did not receive the pretest, and were inherently unaffected by sensitization. Group 3 received the IV, but did not receive the pretest. Therefore, it was not subject to any sensitization effect of the pretest on posttest data. Group 3's posttest scores were compared to group 4's posttest scores. Group 4 was the only group, of the four groups, that did not receive either the pretest or the IV. An ANOVA statistical analysis performed on the groups indicates that there is a significant difference in at least two groups – group 3 and group 4. The results are displayed in Table 13. This difference indicates that the replicated effect of the experimental study

also shows a significant difference in the self-esteem of its subjects after the IV treatment was administered. The resulting formula for the ANOVA F-ratio is as follows: F(10,9) = 4.197, p < 0.05. When group 3's posttest scores were compared to group 4's posttest scores, the results show that the scores were significantly different, with a 0.021 significance which is below the 0.05 cut-off value needed. The null hypothesis for question one would therefore be rejected based on this replicated effect. Recall that the data examined for question one showed that the group 1's posttest data differed significantly from every other group except for group 3 which also had the IV.

Table 13. One-Way ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Group 1 Pretest	Between Groups	358.883	10	35.888	2.187	.127
	Within Groups	147.667	9	16.407		
	Total	506.550	19			
Group 2 Pretest	Between Groups	187.833	10	18.783	.660	.737
	Within Groups	255.967	9	28.441		
	Total	443.800	19			
Group 4 Posttest	Between Groups	446.133	10	44.613	4.197	.021
	Within Groups	95.667	9	10.630		
	Total	541.800	19			
Group 2 Posttest	Between Groups	164.350	10	16.435	.869	.588
	Within Groups	170.200	9	18.911		
	Total	334.550	19			

Summary

The collected data from both the pretest and posttests were examined for means, median, mode, and standard deviation. The data was also used in two different inferential statistical measures – the one-way ANOVA and the paired-samples t test. The one-way ANOVA was used to answer question one and its related null hypothesis. The paired-samples t test was used to answer question two and its related null hypothesis. Because this study used the Solomon four-group design, the study has a replication effect and those results were also examined.

CHAPTER 5: SUMMARY AND DISCUSSION

Introduction

This chapter has been included to facilitate the reader's understanding of the study. It includes a review of the research problem and the methodology, a summary of the results, and a discussion of the results. The discussion includes a relationship of the current study to previous research, recommendations for educators, an explanation of unanticipated findings, implications for practice, and suggestions for additional research. *Statement of the Problem*

Among Orange County, California public high school ninth grade students, there would be no difference in the self-concept of students who have studied a novel using theatre arts standards and those who have not. This experimental research investigated the relationships between the constructs of self-esteem and theatre arts. The study of theatre arts may lead to a better understanding and the growth of self-esteem. Learning academic material through the study of theatre arts may help to produce more capable, well rounded, and academically directed students who out perform their peers who have not studied theatre arts.

Review of the Methodology

To test these null hypotheses, this researcher conducted experimental research utilizing a Solomon four-group design in which the independent active variable was whether or not students study a novel using theatre arts standards in their ninth grade year of high school. The dependent variables were the scores on a Likert (1934) scale measuring self-esteem. The scale was administered in a pretest/posttest format. An ANOVA statistical analysis was performed to discover the statistical variances and

answer question one of the study. A paired-samples *t* test was conducted between group 1's pretest and posttest scores in order to answer question two of the study.

As previously stated, the Rosenberg Self-Esteem Scale (1965) was used to facilitate the correlation between the constructs of self-esteem and theatre arts. This instrument measured student self-esteem. The pretest/posttest was a series of statements about the construct of self-esteem developed by Morris Rosenberg (1965). This survey instrument has an internal consistency reliability of .78 according to the Cronbach's alpha. Students responded in an agree/disagree continuum in order to indicate a positive or negative attitude toward their own self-esteem. There were four points of the scale including: 1) Strongly Agree, 2) Agree, 3) Disagree, and 4) Strongly Disagree. It was designed to access a student's positive or negative view of his or her self-esteem. The Rosenberg Self-Esteem Survey (1965) has been tested for reliability and validity and is widely used in the education realm.

Reliability and validity were both important considerations during this study. The Solomon four-group design was utilized as the research model because it offered three control groups to protect internal and external validity. It also used randomization. This randomization controlled many of the variables that threatened the internal validity of the study such as differential selection and statistical regression. Group 1 and group 2 experienced much the same procedures and when they took the pretests they were protected in some degree against history and maturation. External validity was also considered. The effects of the pretest sensitizing the groups to the posttest were also protected because group 3 and group 4 did not take the pretests, and were thus not sensitized to the information that was on the posttest. This experimental design also had

a replication effect because, in essence, the experiment was conducted with and without a pretest. The pretest and non-pretest groups were compared to further validate this study's findings.

Group 1 was a group of twenty grade nine high school students who received the active independent variable of studying a novel using the theatre arts standards, the pretest, and the posttest. Group 2 was a group of twenty grade nine high school students who did not receive the active independent variable of a unit of theatre arts while reading a novel, but did receive the pretest and the posttest. Group 3 was a group of twenty grade nine high school students who received the active independent variable of studying a novel using the theatre arts standards and the posttest, but did not receive the pretest. Group 4 was a group of twenty grade nine high school students who did not receive the active independent variable of studying a novel using the theatre arts standards or the pretest, but did receive the posttest.

Each administration of the pretest and posttest was carefully monitored to ensure that the labeling of all data was correct. Within each set of data, student scores were labeled based on what group the student originated. The first collection of data included the results of the pretest for both group 1 and group 2. The second collection of data included the results of the posttest for all four groups.

Summary of the Results

When looking at the results of the data for the pretest scores, both the group 1 and group 3 had a mean range from 18.900 – 19.8500 with the group 1 having 0.95 points higher in mean score. The two groups also had similar standard deviations. The posttest scores of group 1, group 2, group 3, and group 4 had a mean range from 19.1500 -

21.6500 with an overall variation of 2.5 points. Both of the groups that received the IV had the highest mean scores. In examining question one and its related hypothesis, the results of a one-way ANOVA statistical analysis revealed a significant difference between group 1's posttest scores and both group 1 and group 2's pretest scores. The analysis also showed a significant difference between the posttest scores of group 1 and the posttest scores of group 2 and group 4. The highest gains in self-esteem occurred at the significant level of 0.001 which falls below the 0.01% cut-off level and puts the results of this study in the 99% confidence level.

Thus, question one's related null hypothesis, that the study of theatre arts would have no effect on self-esteem, was rejected. Question one answered is that self-esteem does become higher after studying theatre arts. When examining question two and its related null hypothesis, that there is no cause and effect relationship between self-esteem and theatre arts, the results of a paired-samples *t* test show a significant difference between the pretest scores of group 1 and its related posttest scores. Question two's related null hypothesis is rejected, and the answer to question two is that there is a cause and effect relationship between theatre arts and self-esteem.

Discussion of the Results

Question one asked would self-esteem become higher after studying theatre arts. The one-way ANOVA results reveal that self-esteem became higher after studying theatre arts. Therefore, the null hypothesis for question one is rejected. Self-esteem did become higher after studying theatre arts. Question two asked if there was a cause and effect relationship between theatre arts and self-esteem. The paired-samples *t* test results revealed that there is a cause and effect relationship between theatre arts and self-esteem.

Therefore, the null hypothesis for question two is rejected. Increasing the cause of theatre arts increases the effect of self-esteem. Educational practitioners and curriculum specialists may indeed be interested in the findings of this and similar studies because self-esteem increased in the classroom as a result of ten theatre arts lessons.

Relationship of the Current Study to Previous Research

John Dewey (1913) detected a correlation between achievement and interest. Exploring the same correlation, Mary Ainely (2002) found that among high school and college students there is a correlation between achievement, interest, and motivation. Cynthia Borger (1996) conducted a study linking academic success to selfesteem. Lecky (1945) found a correlation between self-esteem and achievement. Larson (2002) deemed that in the educational arena, self-esteem and self-confidence are better referred to as self-concept. Carl Rogers (1947) viewed self-concept as a journey to selfactualization. Morris Rosenberg (1965) established a definition of self-esteem in terms of a person's self-worth. Nathaniel Brandon (1969) widened the definition of self-esteem to include challenges and a person's ability to attain happiness. This is the crux of the study. In order to maximize student academic potential, students must experience basic successes that increase their overall self-esteems in order to create a sense of safety and competency in learning new material and mastering familiar material. Many studies have taken the constructs of self-esteem and the arts into consideration (Ford, 1981; Kallipopuska, 1989; Kirkland-Holmes & Federlein, 1990; Reynolds, 1992; Schmitt, 1979). This is where theatre arts makes its entrance. Theatre arts instruction affords many opportunities for educational successes that may not make themselves readily apparent in other curricular arenas, such as team building activities that increase overall

interest, motivation, and academic safety. Hamachek (1995) found a connection between self-concept and academic abilities. Gardner (1983, 1999) introduced his theory of multiple intelligence, which included: 1) logical-mathematical, 2) linguistic, 3) spatial, 4) musical, 5) bodily-kinesthetic, 6) interpersonal, and 7) intrapersonal. Geimer et al., (2000) conducted a study that showed reading scores improve as a result of using multiple intelligence instructional methods. Janes et al., (2000) had similar results with a 12-week intervention program using both cooperative and multiple intelligence strategies. Albero et al., (1997) found substantial reading gains after implementing multiple intelligence strategies. Moore (1996) states that whether or not multiple intelligence is a cognitive style or a construct, gains in each of the areas of intelligence may improve overall achievement.

The College Entrance Examination Board, (1995) reports that students who have taken the arts have higher math and verbal exam scores than their peers who have not taken the arts. The Arizona Board of Education (1998) suggests that there is a connection between the arts and academic success. At the University of California, Irvine, Leng and Shaw (1991) conducted a study of pre-school children indicated that those students given dance and piano lessons had spatial reasoning scores 80% higher than pre-school children who had not had the arts. Grazziano et al., (1999) found a similar correlation in a similar study of 237 second grade students. Catterall, (1995) in *Discovering New Ways of Learning* – an arts based program, found that their students had higher scores in achievement, motivation, and engagement. In a review of 57 studies higher self-concept was linked to the arts. (Trusty & Oliva, 1994) As reported by the Arizona Arts Standards Research (1998) New York City's *Learning to Read Through the Arts* integrated arts

program enables students to improve their reading scores at a faster pace than a non-integrated arts approach. Moore and Caldwell (1993) conducted a reading study with similar findings. In a study of pre-school children with disabilities Jay (1991) found that those students who participated in dance had higher imaginations and motivations. Aschbacer and Herman (1991) report that the *Humanitas*, which took a fine arts across the curriculum approach showed that high school students participating in the program put forth more effort in creating their essays and showed a greater aptitude for making cross curricular connections than students in other programs of the same age. There has been research concerning the study of music and increased brain activity (Leng & Shaw, 1991; Graziano et al., 1999) and the study of self-esteem and its relationship to the arts (Ford, 1981; Kallipopuska, 1989; Kirkland-Holmes & Federlein, 1990; Schmitt, 1979). However, there has not been enough research done about specific practices in the classroom that can help increase academic success, interest, multiple intelligence, and educational autonomy through the nurturing of student self-esteem.

Recommendations for Educators

Educators may need to look to the visual and performing arts standards to help foster and maintain positive self-esteem in students. Growth in self-esteem may lead to greater instances of academic success. Teaching with theatre arts instructional methods helps to make students aware of their multiple intelligences. It also increases self-esteem. The positive interactions in the classroom help to spur creativity and educational autonomy. Theoretically, if visual and performing arts teaching methods increase and foster self-esteem, then adopting similar instructional methods to core curricula might have an effect on interest, motivation, achievement and self-esteem.

Explanation of Unanticipated Findings

While overall gains in self-esteem may have been anticipated, it was unanticipated to see gains of up to 6 points on a 30 point self-esteem test. This is a significant boost of self-esteem. Although it did happen in the IV group, moving a score of 12 on the pretest up to 18 on the posttest after the administration of the IV, the same gains also happened in the group 2 which did not have the IV. One score went from 9 on the pretest to 15 on the posttest. One explanation for this large gain in the subject's score from the group 2 is the sensitizing effect of the pretest to the posttest. Another unanticipated finding was that 27 of the 80 subjects in the experiment had self-esteem scores of 18 or below, which indicates low or unhealthy self-esteem. This number represents 34% of the subjects surveyed, which is alarming to an educator. It was observed that while administering the IV of theatre arts lessons, subjects became visibly more attentive to the lessons. The anticipation of active involvement and colla-boration in the educational material keyed the subjects' focus into the lesson. On-task behavior increased substantially. Subject on-task behavior may have increased in part due to the expectation of subjects presenting their work to their peers. The overall morale of the classes that received the IV was also observably heightened. Another unexpected result was that the self-esteem score of one subject in the Experimental group dropped from 25 on the pretest to 24 on the posttest. A plausible explanation for this drop in self-esteem may be that with the increase interaction of peers during the IV the subject may have more accurately discovered his or her self-esteem when compared to other subjects. That is, the subject may have had a false sense of his or her own self-esteem before the IV.

Implications for Practice

While this single study can not provide a base for transforming all instructional methods in every educational course, all courses could consider infusing theatre arts instructional methods into their curricula as specific instructional strategies aimed to involve the students more actively in the material. Students seem to have shorter and shorter attention spans and seem to be more disconnected from the importance of attaining educations than ever. Greater success in maintaining student attention, thus creating more opportunities for success, may be had through the steady and focused process of building and maintaining student self-esteem, and by involving them in the material by using theatre arts instructional methods. Involving students more in the material helps to create an atmosphere of student autonomy with an educational focus that helps students self-motivate and achieve. The power of positive thinking may indeed begin with self-esteem and a person's overall sense of self-worth. Students may excel when they are actively engaged in the learning process and are given opportunities to experience success. The old adage of that students will rise to the expectations set before them is also true in reverse. Students often see themselves with their teachers' eyes. Regardless of the factors in students' lives that may influence their feelings of selfesteem in negative ways, when students walk onto campus, they can experience positive self-esteem through the power of education.

Limitations of the Study

Self-esteem may develop with time. Events that take place in the classroom may not affect student self-esteem immediately. This investigation may plant the seeds of self-esteem growth that will later bloom into academic successes. There are also a

myriad of factors that affect a person's self-esteem that can not be adjusted for in this study. This study focuses on the academic facet of a student's self-esteem which is prevalent at school, but may or may not reflect a student's self-esteem outside of the educational setting. According to Wikipedia (2008) trait and state are the two most common types of self-esteem. Trait self-esteem is a person's usual feelings of self-regard, while state self esteem can cause brief periods of heightened or lowered feelings of self-regard.

There are many words that are close to self-esteem in definition including, but not limited to, self-worth, self-concept, self-regard, and self-confidence. These words have varying degrees of comparison to self-esteem, but are not necessarily included by association with this study. This study specifically addressed the plausibility of a cause and effect relationship between theatre arts and self-esteem. While self-esteem may or may not be an essential element in self-worth, self-concept, self-regard, self-confidence, these terms were not evaluated or addressed in the dependent data taken from the pretests and posttests.

Suggestions for Additional Research

Educators may benefit from additional research on improving self-esteem in the classroom. Also, research that ties self-esteem to motivation, interest, academic success, or autonomy may be a logical next step. If a relationship exists between theatre arts and self-esteem, it seems logical to examine if that self-esteem also has a relationship to academic success. If self-esteem does have a direct relationship to academic success, then lessons should be designed to account for that factor. Increasing opportunities for multiple intelligence growth may be another venue of research exploration. Helping

esteem. As students collaborate with their peers they begin steps toward self-actualization. Understanding more about one's self helps to complete the puzzle of self-actualization that often eludes adults and is necessary in reaching one's full academic potential. Other factors that were not considered in this study, but may be of interest in related studies are the relationship between ethnicity and self-esteem, socio-economic level and self-esteem, age and self-esteem, position in family and self-esteem and gender and self-esteem

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Appendix A

Experimental Research Permission Form

To: Parents of Ninth Grade English Students

From: Mr. Seagraves/Western High School

Subject: Rosenberg Self-Esteem Scale Survey

Your son/daughter is requested to participate in a 10 question survey about self- esteem. The results of this survey will be strictly confidential and used for an educational study. This is a passive permission form. If you have no objections to your son/daughter participating in this survey, do not return this form. If you choose not to allow your son/daughter to participate, please return your signed form by Tuesday Dec. 11. Thank you for your cooperation.

I do not want my son/daughter to participate in this survey.

Appendix B

Rosenberg Self-Esteem Scale (RSE)

USE THE FOLLOWING RESPONSE CATEGORIES.

- 1. Strongly agree
- 2. Agree
- 3. Disagree
- 4. Strongly disagree

1	I feel that I am a person of worth, at least on an equal basis with others.
2	_ I feel that I have a number of good qualities.
3	All in all, I am inclined to feel that I am a failure.
4	_ I am able to do things as well as most other people.
5	_ I feel I do not have much to be proud of.
6	_ I take a positive attitude toward myself.
7	On the whole, I am satisfied with myself.
8	_ I wish I could have more respect for myself.
9	_ I certainly feel useless at times.
10	At times I think I am no good at all.

Appendix C

Rosenberg Self-Esteem Scale (1965) Pre-Test/Post-Test Raw Data

Experimental pre-test	Control 3 pre-test	Control 1 post-test	Experimental post-test	Control 2 post-test	Control 3 post-test
27.00	16.00	19.00	27.00	8.00	17.00
20.00	19.00	15.00	22.00	13.00	19.00
18.00	21.00	22.00	18.00	20.00	21.00
19.00	15.00	18.00	21.00	18.00	15.00
17.00	23.00	21.00	18.00	21.00	23.00
26.00	14.00	22.00	26.00	20.00	15.00
20.00	21.00	21.00	21.00	21.00	20.00
24.00	20.00	20.00	25.00	18.00	17.00
23.00	29.00	22.00	24.00	23.00	28.00
12.00	21.00	28.00	18.00	26.00	22.00
29.00	21.00	22.00	30.00	21.00	21.00
25.00	20.00	26.00	25.00	25.00	19.00
25.00	26.00	26.00	24.00	28.00	26.00
19.00	19.00	16.00	21.00	15.00	19.00
17.00	23.00	27.00	20.00	27.00	24.00
17.00	9.00	27.00	17.00	28.00	15.00
18.00	17.00	19.00	18.00	21.00	17.00
12.00	18.00	27.00	16.00	28.00	18.00
19.00	16.00	22.00	21.00	21.00	17.00
10.00	10.00	13.00	15.00	16.00	10.00

Appendix D

Theatre Arts Treatment Day 1

Time Frame: One Day

Concept: Theatre Behavior

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to theatre.
- 2.0 Creative Expression: Creating, performing and participating in the arts.
- 3.0 Connection, Relations and Application: Performing Arts and English

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will be able to demonstrate appropriate listening behavior and audience responses.

Instructional Strategies:

Lecture and discussion

Demonstration

Practice

Autonomy

Collaboration

Activities: Write a speech about Eli. Tell us about his character and his beliefs. What does Eli want and need? This speech will be presented to small groups and then to the class.

- 1. Wait for the audience.
- 2. Communicate clearly with voice and gestures.
- 3. Maintain eye contact.
- 4. React to audience feedback.
- 5. Acknowledge responses.

Summary: Theatre Behavior – Audience and Performer. This activity stressed the importance of listening for details and cues. It also went through the steps of active listening and communication. The activity culminated in writing a speech about Eli, the main character in *Night*, as if they were friends with him.

Appendix E

Theatre Arts Treatment Day 2

Time Frame: One Day

Concept: Theatre Vocabulary

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to theatre.
- 2.0 Creative Expression: Creating, performing and participating in the arts.
- 3.0 Connection, Relations and Application: Performing Arts and English

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self management, integrity and honesty.

Thinking Skills: Thinks creatively, makes decisions, solves problems, visualizes, knows how to learn and reason.

Outcomes: Students will be able to express themselves using theatrical terms and

Instructional Strategies:

Lecture and discussion
Design Stage Diagrams
Demonstrate use of Stage Technology
Practice
Autonomy
Collaboration

demonstrate knowledge of cast and crew responsibilities.

Activities: Students will become the director of the first and second chapters of Night. They must use the assigned vocabulary and present their ideas to the class. Some questions to consider are: What feeling would you want the audience to have after watching the first two chapters performed? What costumes would you use? What special props would you have? What type of acting area would you want? Would you develop any of the characters differently? What actors and actresses would you cast?

Summary: Theatre Vocabulary. This activity stressed the use of theatre vocabulary. The activity culminated in an oral description of how the first and second chapters of *Night* would be performed on a stage.

Appendix F

Theatre Arts Treatment Day 3

Time Frame: One Day

Concept: Performance Preparation – Overcoming Stage Fright

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to theatre.
- 2.0 Creative Expression: Creating, performing and participating in the arts.
- 3.0 Connection, Relations and Application: Performing Arts and English

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Thinking Skills: Thinks creatively, makes decisions, solves problems, visualizes,

knows how to learn and reason.

Outcomes: Students will be able to improve performances by applying techniques to overcome stage fright.

Instructional Strategies:

Lecture and discussion

Hand out examples

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will close their eyes and use their sensory details to visualize the concentration camp. The teacher will read specific passages from the text for students to consider. Students will then discuss and list the sensory details they were able to visualize. Students will then try five relaxation techniques: 1) smile five quick smiles, 2) recite "bumble bee" several times quickly, 3) yawn sigh – intake air and sigh while yawning and exhaling, 4) rotate neck in one direction, then reverse, and 5) general stretches to warm-up body.

Summary: Performance Preparation – Overcoming Stage Fright. This activity taught subjects six relaxation techniques and how to visualize what they read. The activity culminated in subjects closing their eyes and visualizing the sensory details of the concentration camp.

Appendix G

Theatre Arts Treatment Day 4

Time Frame: One Day

Concept: Performance Preparation - Memorization

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to theatre.
- 2.0 Creative Expression: Creating, performing and participating in the arts.
- 3.0 Connection, Relations and Application: Public speaking

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will be able to perform a work from memory.

Instructional Strategies:

Lecture and discussion

Hand out examples

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will choose a 15-20 line passage of *Night* to memorize. Students will use memorization techniques and will orally present their memorized passage first to small groups, and then, the class. The memorization techniques include: 1) body memory, line visualization, writing out the lines, using a recording device, mnemonics, and knowing the character's objective.

Summary: Performance Preparation – Memorization. This activity called for subjects to memorize a passage from chapter 3 of *Night* and to recite it for their peers.

Appendix H

Theatre Arts Treatment Day 5

Time Frame: One Day

Concept: Stage Movement

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to theatre.
- 2.0 Creative Expression: Creating, performing and participating in the arts.
- 3.0 Connection, Relations and Application: Improved concentration.

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will be able to demonstrate knowledge of stage areas, basic movements, stage crosses and special acting techniques.

Instructional Strategies:

Lecture and discussion

Hand out

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will read chapter 5 of *Night* for movement cues. They will work in small groups to physically recreate the chapter's movements for the class.

Summary: Stage Movement. This activity had subjects examine stage directions. It culminated in the subjects physically moving through the front of the classroom recreating a scene from chapter 5 of *Night*.

Appendix I

Theatre Arts Treatment Day 6

Time Frame: One Day

Concept: Voice Variation

AUHSD Visual and Performing Arts Content and Performance Standards:

0.0 Creative Expression: Creating, performing and participating in the arts.

1.0 Connection, Relations and Application: Public Speaking

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will be able to demonstrate improved oral expression through vocal range with volume, rate, pitch, and quality.

Instructional Strategies:

Lecture and discussion

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will discuss the distinct voices of the characters of <u>Night</u>. They will develop three situations from the readings in which characters displayed voice variation. Students will then freeze frame the three instances for the class.

Summary: Voice – Variation. This activity instructed subjects to consider the pitch, volume, rate, and quality of each of the characters in *Night*, and to discuss the significance of each character's situation and how it affects voice. It culminated with the subjects getting into groups and freeze framing three instances where a character would have a distinct variation in his voice.

Appendix J

Theatre Arts Treatment Day 7

Time Frame: One Day

Concept: Characterization - External

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Analyze theatre using movement and voice.
- 2.0 Creative Expression: Create a believable character.
- 3.0 Historical and Cultural Context: Create an historical character.
- 4.0 Connection, Relations and Application: Social skills, art, history.

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will develop a character using posture, mannerism, voice and costume.

Instructional Strategies:

Lecture and discussion

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will discuss the physical characteristics of the characters of *Night*. Did the physical characteristics of the characters remain static? Were there similarities in the characteristics in the concentration camps? Students were to use muscle memory to demonstrate what it physically looks like to be hungry, hurt, sad, and tired.

Summary: Characterization – External. The subjects were instructed to take on the posture of one of the characters and to walk around the room with that particular character's mannerisms and characteristics.

Appendix K

Theatre Arts Treatment Day 8

Time Frame: One Day

Concept: Characterization - Internal

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Analyze theatre using movement and voice.
- 2.0 Creative Expression: Create a believable character.
- 3.0 Historical and Cultural Context: Create an historical character.
- 4.0 Connection, Relations and Application: Social skills, art, history.

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will be able to enhance a physically developed character by using concentration, observation and empathy.

Instructional Strategies:

Lecture and discussion

Demonstration

Practice

Autonomy

Collaboration

Activities: Students choose a character from *Night*. They will use the following set of questions to help develop the character's motivation.

- 1) Who am I?
- 2) Where am I?
- 3) What is my secret?
- 4) What is my motivation?

Summary: Characterization – Internal. The students were asked to each choose a character and develop an understanding of that character's motivation. This activity culminated in group discussions of like characters.

Appendix L

Theatre Arts Treatment Day 9

Time Frame: One Day

Concept: Performance & Writing Opportunities

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to theatre.
- 2.0 Creative Expression: Creating and performing various works.
- 3.0 Historical and Cultural Context: Understanding historical contributions and cultural dimensions.
- 4.0 Aesthetic: Responding to various materials.
- 5.0 Connection, Relations and Application: English, social science, art speech

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Outcomes: Students will be able to write an original script using correct form, perform original work and perform published material.

Instructional Strategies:

Provide material and examples for creative expression

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will work together in small groups to break down one chapter of *Night* into a character outline. They will then create the appropriate short scenes, and write the dialog for those characters. Students will then choose parts and act out the scene for the class.

Summary: Performance – Writing Opportunities. The subjects were asked, in small groups, to write a dialog for one chapter of *Night*. The activity culminated in a group performance of that chapter.

Appendix M

Theatre Arts Treatment Day 10

Time Frame: One Day

Concept: Production

AUHSD Visual and Performing Arts Content and Performance Standards:

- 1.0 Creative Expression: Creating, performing and participating in the arts.
- 2.0 Connection, Relations and Application: Set design, lighting design, costume design, stage manager

SCANS: Foundations and Competencies

Basic skills: Writes, reads, listens and speaks.

Thinking skills: Thinks creatively, makes decisions, solves problems, visualizes,

knows how to learn and reason.

Personal qualities: Displays responsibility, self-esteem, sociability, self

management, integrity and honesty.

Interpersonal: Participants as member of team.

Systems: Understands complex inter-relationships.

Outcomes: Students will be able to analyze a work of literature and visualize its setting. They will then be able to work as a group to create a physical representation of that set.

Instructional Strategies:

Lecture and discussion

Demonstration

Practice

Autonomy

Collaboration

Activities: Students will use a variety of materials to create a miniature three dimensional set for one scene in *Night*.

Summary: Production. The subjects were asked to design a three dimensional set for one scene in *Night*. The activity culminated with a presentation of the sets by each group.