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TEAMWORK, COMMUNICATION AND EMPATHY: A CASE STUDY EXAMINING SOCIAL SKILLS IN DRAMA CLASS

A MASTER'S THESIS

BY

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THE PROGRAM OF CURRICULUM AND INSTRUCTION
İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA

MAY 2017

2017

This is dedicated to my wife Ayşegül and son Matteo. You were with me every step of the way. Everything you do inspires me.

Teamwork, Communication and Empathy:
A Case Study Examining Social Skills in Drama Class

The Graduate School of Education

of

İhsan Doğramacı Bilkent University

by

David Sidney Goodman

In Partial Fulfilment of the Requirements for the Degree of

Master of Arts

in

Curriculum and Instruction

Ankara

May 2017

İHSAN DOĞRAMACI BILKENT UNIVERSITY

GRADUATE SCHOOL OF EDUCATION

Thesis Title: Teamwork, Communication and Empathy:
A Case Study Examining Social Skills in Drama Class

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May 2017

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

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ABSTRACT

TEAMWORK, COMMUNICATION AND EMPATHY: A CASE STUDY EXAMINING SOCIAL SKILLS IN DRAMA CLASS

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May 2017

This single case study utilizes a mixed method design to explore the learning of key social skills, Teamwork, Communication and Empathy, in a middle school drama class, and whether these skills contributed to learning in other academic subjects. The purpose of this study was to investigate the viewpoints of drama from different perspectives in the educational system. Participants were 193 sixth, seventh, and eighth grade students and 40 teachers and administrators from a private International Baccalaureate (IB) school in Ankara, Turkey. Quantitative data consisted of surveys exploring the level of agreement regarding the learning of these social skills in drama class, and their effects on learning in other subjects. Qualitative data consisted of in depth semi-structured interviews with 12 students and 12 teachers and administrators. Quantitative data were analysed using both descriptive and inferential statistics; inductive content analysis was utilized for qualitative data. The analysis sought to uncover patterns and connections between stakeholder perceptions about drama, and draw conclusions for improved teaching methods, curriculum design and cross-curricular projects. Results revealed that students, teachers and administrators valued drama. Students recognised drama's effect on teamwork and communication,

with less support for the development of empathy and the transference of skills to other subjects. Teachers and administrators returned higher scores than students in all categories, and voiced strong support for drama and its potential for social skills development in children. Implications for classroom practice are developed and discussed based on the results.

Key words: Teamwork, Communication, Empathy, Social Skills, Drama, Transferring Skills, Case Study

ÖZET

TAKIM ÇALIŞMASI, İLETİŞİM VE EMPATİ: DRAMA DERSİNDE SOSYAL BECERİLERİN KAZANILMASI DURUM ÇALIŞMASI

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Mayıs 2017

Bu durum çalışması, ortaokul drama dersinde iletişim, takım çalışması ve empati gibi temel sosyal becerilerin öğrenilmesi ve bu becerilerin başka akademik konuların öğrenilmesinde yarar sağlayıp sağlamadığı konusunu ele almakta; bunu yaparken de karma yöntemli bir tasarım kullanmaktadır. Bu çalışma eğitim sistemindeki farklı bakış açılarını farklı perspektifler üzerinden ele almayı amaçlamıştır. Ankara'da Uluslararası Bakalorya sistemine dahil bir özel okulun 193 altıncı, yedinci ve sekizinci sınıf öğrencisi ve toplamda 40 öğretmeni ve yöneticisi bu çalışmaya katılmışlardır. Nicel veriler drama dersi içinde yer alan temel sosyal becerilerin öğrenilmesi ve bu becerilerin başka konuların öğrenilmesine etkilerini ve katkılarını ele alan anketlerin değerlendirilmesini içermiştir. Nitel veriler ise 12 öğrenci ve 12 öğretmen ve yönetici ile yapılan yarı yapılandırılmış mülakatların derinlikli bir değerlendirilmesi ile oluşturulmuştur. Nicel veriler hem betimsel hem de çıkarımsal istatistiklerin kullanılmasıyla analiz edilmiş; niteliksel veriler ise tümevarımsal içerik analizi kullanılmıştır. Bu analiz, sürecin içinde yer alan kimselerin algıları ve anlayışları arasındaki bağlantıları açığa çıkartmanın yanı sıra, iyileştirilmiş öğretim

metotları, müfredat tasarımı ve müfredatlararası projeler için de sonuçlar çıkarmayı amaçlamıştır. Sonuçlar öğrencilerin, öğretmenlerin ve yöneticilerin drama dersine dikkat çekici oranda değer verdiklerini göstermektedir. Öğrenciler drama dersinin takım çalışması, ve iletişim becerileri konularındaki etkilerini daha güçlü hissederken, empati geliştirme ve becerilerin başka konulara aktarımı konularında bu etkiyi o kadar güçlü hissetmediklerini ifade etmişlerdir.. Öğretmenler ve yöneticilerin anket sonuçları değerlendirildiğinde tüm kategorilerde öğrencilerden daha yüksek skorlar ortaya çıkmıştır. Hepsi drama dersinin çocuklarda sosyal becerileri geliştirme potansiyeli konusunda destekleyici görüşler belirtmişlerdir. Bu bağlamda sınıf içi uygulamalar için yararlanılacak çıkarımlar bu sonuçlar uyarınca ele alınmış ve geliştirilmiştir.

Anahtar kelimeler: Takım Çalışması, İletişim, Empati, Sosyal Beceriler, Drama, Becerilerin Aktarımı, Durum Çalışması

ACKNOWLEDGEMENTS

I would like to first thank my Thesis Supervisor Dr. John O'Dwyer, Assistant Professor, Graduate School of Education, Bilkent University, for his continual support, encouragement, guidance and amazingly detailed and thorough feedback with each of the literally countless drafts I gave him.

I also would like to thank my thesis defense jury members Dr. O'Dwyer, Dr. Pinar Ozdemir Şimşek, Assistant Professor, College of Education, Science and Technology Education Department, Hacettepe University and Dr. Armağan Ateşkan, Assistant Professor, Graduate School of Education Bilkent University, for their support and detailed feedback. I also extend my gratitude to Dr. İlker Kalender, Assistant Professor, Graduate School of Education, Bilkent University, for his guidance and help with the statistics portion of the thesis, and Necmi Akşit, Assistant Professor, Graduate School of Education, Bilkent University and Professor. Dr. Alipaşa Ayas, Director, Graduate School of Education, Bilkent University for their general support.

A huge thanks goes to the students, teachers and administrators at my school who participated in the study, especially those who generously volunteered their time for the interview portion of the study and offered their honest and detailed opinions on their perceptions of drama. Many thanks also go to the parents of my students who supported my research and allowed their children's participation in the study.
I also extend my thanks to my school Director General Richard A. Elya and Middle School Principals Dr. Mavis Le Page Leathley and Tumay Krugman for their support of my research. Especially I wish to thank Dr. Le Page Leathley for her continued

support of the research process and connected teaching efforts throughout the school year. I also would like the teachers and administrators at my school who did external audits on the data to help ensure trustworthiness in the data analysis. Thanks also to the many teachers at the school who offered their encouragement and support.

Words cannot express the gratitude I feel for my family and friends who supported my along the way. I am incredibly grateful for Dad, Mom, Sarah, Josh and Neil for being there for me and keeping me sane from far away in Canada and my friends Daniel, Michele, and Jse-Che for their long distance cheering back in Canada. I am also deeply grateful to my parents in law Arife and Osman Oğuz and friends Didem, Oktay and Archie for being there for me all the time, including taking care of my son Matteo a million times so I could sit by the computer and type away.

My never ending gratitude goes to my wife Ayşegül for standing by me always, for endless support and encouragement, for believing in me without end, and to my son Matteo: you inspire me.

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CHAPTER 1: INTRODUCTION

Introduction

Drama is present in our everyday lives and has been a significant part of our growth as a species since ancient times. Drama, as with other arts, has been the foundation of how people learned to communicate, share and transmit ideas, and is critical for the existence of human beings (Anderson, 1995). Drama utilizes different parts of our brains and ties in directly with Howard Gardner's Theory of Multiple Intelligences (Gardner, 1983). Gardner encouraged the appreciation of different forms of competence and ability, and advocated for the arts as crucial for cognitive development in children (Roper & Davis, 2000). Drama in education has been seen as a key to social development (Hornbrook, 1998), a way to understand the inner feelings and consciousness of others (Doyle, 1993) and a method for students to have unique body and mind experience where thinking and existing are interrelated in every moment (Osmond, 2007).

As a middle school drama teacher I see drama as a way to open up the soul by exploring different ways of looking at concepts, themes, and ideas. My classes use movement, voice and improvisation to explore key concepts. In my view drama helps us perceive our lives in different ways, prompts us to wonder and ask questions with our every move and vocal utterance and develops important life skills. Drama also helps us understand more about the world in which we live in, how we solve problems and build community**.** One key aspect of my teaching curriculum is the learning of key social skills, and this study is an exploration of how student

involvement in drama can aid in the acquisition and retention of these skills. After doing an in depth analysis of social skills learning in drama class (through a case study using a mixed method research design), the significance of drama education towards children's social development will be clearer.

Problem

Over my teaching career in drama I have observed that attitudes and opinions appear to differ among students, teachers, administrators, and curriculum designers as to the degree of drama's efficacy in schools. The educational professional and theorist Elliot Eisner believed very strongly in the benefits of drama in education, and supported its further development and integration as something that is crucial in schools (Eisner, 1999). On the other hand, some educators have believed that drama education is narrowly equated with the staging of a school play, but beyond that not something with a lot of true educational value (Bolton, 1985). The effectiveness of drama in education may not be fully known and understood, and the teaching of the subject may not be being utilized to its full potential. Perhaps the precise contributions in the development of social skills in children are not sufficiently defined.

With the growing demand for evidence of student success reflected by standardized test scores, schools are under increased pressure to do away with arts-based subjects and increase student instruction in core subjects such as math, science, and languages. Minimizing the role of drama in schools could hinder the contribution drama can make to a student's social skills development. These social skills

developed in drama could have a significant impact on students' overall development and, directly or indirectly, actually lead to success in core academic subjects.

In addition, as our world becomes more and more connected through technology, a global marketplace, and cooperation among countries and cultures, the importance of soft skills such as communication, teamwork and empathy become more and more relevant in our society. Indeed, the Partnership for 21st Century Learning defines the core 21st century skills as "critical thinking, communication, collaboration and creativity" (The Partnership for 21st Century Learning, 2017, para. 2) and strongly advocates for the integration and development of these skills in all areas of education as a way to prepare students for necessary life skills in our developing world (The Partnership for 21st Century Learning, 2017). Moreover, as the problems facing our planet becomes increasingly complicated, diverse, and dependent on cooperation between nations, the importance of guiding the next generation with strong social aptitudes and abilities is even more relevant and crucial.

In Chapter 2, the literature review will discuss research that examines the various possible pedagogical benefits of drama including building language, confidence, on-task behaviour, improving learning in core academic subjects, promoting intrinsic motivation, fostering the connection between joy and learning, creating a sense of community and increasing awareness of social issues and social responsibility, and research concerning student perceptions and attitudes about their drama class experiences (Anderson & Loughlin, 2014; Berry, 2015; Goldstein & Winner, 2012; Hollander, 2009; Kaplan, Öztürk, & Ertör, 2013; Kılınçaslan & Şimşek, 2015; Look,

2008; McClure, 2009; McArdle et al., 2011; McNaughton, 2004; Rothwell, 2011; Rousseau et al., 2012; Wright, Diener, & Kemp 2013).

What seems to be missing in the literature is looking at certain key social skills in drama, specifically teamwork, communication and empathy, and understanding how they may relate to each other and contribute to learning in other subjects. These practical social skills are inherently valuable in our everyday lives, and part of life-long learning.

Student, teacher and administrator feedback may also not be sufficiently taken into account in the creating, planning and execution of a drama curriculum, and in the development of teaching methods and practices. Therefore, an in-depth exploration of the perceptions of students, teachers and administrators is necessary to understand to what degree students are learning these specific social skills and understanding the connection to their overall education and life. In doing so strategies to help students learn these important social skills may be clearer.

Purpose

The overall purpose of this study is:

> To carry out an in-depth case study examining the perceptions of sixth, seventh and eighth grade students and middle school teachers and administrators at a private international school in Ankara, Turkey. This single case study will investigate the viewpoints of the participants regarding drama lessons' contribution to student learning, by focusing on the key social skills defined in the curriculum that I have created for my drama program at the school

(Teamwork, Communication and Empathy), and ascertaining to what level the transfer of these social skills are happening to students' other academic subjects. By investigating in depth the insights and opinions of the various stakeholders in this case, this study aims to add to the evidence of social skill learning in drama class, provide important insights to help improve my own teaching practice and curriculum design and promote the development of more collaborative teaching approaches across disciplines.

Research questions

How do current students, teachers, and administrators perceive drama and social skill development in the context under study?

1. How do current school students, teachers, and administrators perceive drama's efficacy in developing the key social skills defined in the curriculum (teamwork, communication and empathy)?
2. How do current school students, teachers, and administrators perceive drama's efficacy in transferring learned social skills to other classes and contributing to improved learning in those subjects?
3. What differences in attitudes, if any, exist between the different stakeholder groups?
    a. Are there significant differences between student perceptions of the four main categories under study (teamwork, communication and empathy, transferring of skills)?
    b. Are there significant differences between teacher and administrator perceptions of the four main categories under study (teamwork, communication and empathy, transferring of skills)?

c. Do demographic factors regarding students, teachers and administrator's personal background affect their attitudes towards the potential and efficacy of drama?

Significance

An improved connection (with empirical evidence) between drama education and the important social skills of teamwork, communication and empathy could provide justification for an increase of the use of drama in schools, both as a subject integrated within the International Baccalaureate (IB) program and as a stand-alone subject. The IB program was founded in 1968 and currently consists of four programs over the course of education from the preschool years to high school graduation: the Primary Years Program (PYP) for ages 3-12; the Middle Years Program (MYP) for ages 11-16; the Diploma Program (DP) for ages 16-19; the Career-Related Program (CP) for ages 16-19 (The International Baccalaureate, 2017). The IB "aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect" (International Baccalaureate, 2017, para. 4). Drama also contributes significantly to the IB's Approaches to Learning (ATL) philosophy, which includes core skills such as Communication, Social, Self- Management, Research and Thinking (International Baccalaureate, 2015).

Definition of key terms

Social skills in drama class: Key skills focused on are communication, teamwork, and empathy

Teamwork skills: cooperation, working together, group work and fostering the sense of community in the classroom.

Communication skills: all the different ways students communicate and interact with each other in drama class, and how this communication can be used as a problem-solving tool.

Empathy skills: the understanding and caring for others and the treating of one's peers with mutual respect and compassion.

CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

The arts have always been important in life. In the ancient times the arts were not divided up into the different forms that we know today and understood as something separate from living. Instead the arts were simply imbedded into humankind's everyday experiences in how people expressed values, beliefs and understood life. There was no concept of the arts for an elite few; instead it was part of the human experience for all (Anderson, 1995). The word drama comes from Greek, meaning "to do" (Dictionary.com 2017); this definition is perhaps a fitting indicator of the proactive role drama has played in society. Indeed, the ancient Greek theatre was a key player in the origins of theatre and drama, and a crucial part of Athenian society. It too, was not understood as an art, but rather an everyday experience (Wiles, 2000).

These strong origins of the arts and drama and its traditions of importance in society helped inspire me to carry out this study as it relates to education. I strove to understand how drama can be a vital and indispensable part of our school systems, and provide a positive impact on children's development. The literature review will first provide the theoretical background to my own teaching practice (I studied theatre in Toronto, Canada) accompanied by a comparison to drama theory in the Turkish education context. Following this discussion of different drama and acting methodologies, some examples of research related to drama in education, and how they may connect and link to my own study will be included. Topics that will also be covered include drama's effect on education for children in certain subject areas, drama and the building of community, social frameworks, social skills and

awareness, differing views on drama's need or effectiveness in schools, student perceptions of their learning in drama classes, and how behaviour can be affected by exposure to drama (Anderson & Loughlin, 2014; Berry, 2015; Goldstein & Winner, 2012; Hollander, 2009; Kaplan, Öztürk, & Ertör, 2013; Kılınçaslan & Şimşek, 2015; Look, 2008; McClure, 2009; McArdle et al., 2011; McNaughton, 2004; Rothwell, 2011; Rousseau et al., 2012; Wright, Diener, & Kemp 2013).

Background to drama theory

It is important to understand some background to the major theories and practices that underline my teaching methods and also those in the current context of Turkey. My background in drama stems from my undergraduate studies as a theatre major in Toronto, Canada. The drama instruction in my Bachelors of Fine Arts program was rooted in the methods and theories of realism and truth in theatre, focusing on theorists and professionals such as Constantin Stanislavski (1937) and Peter Brook (1968).

Stanislavski advocated and practiced for truth in acting and dramatic expression. As outlined in *An Actor Prepares,* Stanislavski believed that in order for an actor to properly and honestly portray a character, that actor must first live the experience and feel the emotion of the character. Anything less than this would be considered fake and contrived. According to Stanislavski, the actor must feel and understand the inner truth of any role he/she takes, and the imagination that is created by the actor has to be based on real facts about the character and grounded in reality (Stanislavski, 1937).

This commitment to truth and reality in theatre is echoed in some forms by Peter Brook, who outlined the four key elements on what theatre can be in *The empty space: A book about the theatre: Deadly, holy, rough, immediate.* Brook spoke of Deadly Theatre as representative of the dangers of commercialism and artificiality to drama and something that we as a society should be cognisant and wanting more than that out of art; the Holy Theatre speaks to the spiritual and imaginative side of humankind and the fascination where the stage can represent our invisible thoughts; Rough Theatre exemplifies art that is grounded in reality, not always pretty and idealistic but something that represents the complex nature of human existence; the Immediate Theatre focuses on creating art that is accessible and necessary for society, something that is crucial for our lives (Brook, 1968). Stanislavski's emphasis on truth and experiencing real and authentic feelings in theatre (Stanislavski, 1937), and Brook's commitment to creating work that is immediate and necessary in our society (Brook, 1968) greatly impacted my teaching philosophy and approach to social skills towards the holistic potential to drama and its necessary inclusion in our lives.

In the Turkish context, İsmail Güven and Ömer Adıgüzel discuss in their article "Developing social skills in children through creative drama in education" the contribution creative drama makes in the social development of children. In their approach, having class discussions and working closely with each other is a key part of the learning process. In drama, students learn to develop the peer-to-peer relationship in the context of having a goal, and open dialogue is encouraged. Included in their methodology is the choosing of themes to explore for children that are relatable and appropriate with attention to each child's unique needs; setting clear

standards for behavior and participation; emphasis on role play giving students limitless opportunities to explore themes and ideas together; using photographs of faces to discuss and portray emotions to understand feelings of themselves and others; using drama role plays as a means for conflict resolution and problem solving between peers (Güven & Adıgüzel, 2015). This Turkish context is similar to my approaches to teaching and learning and has informed my practice and approach to curriculum development in drama.

Effect of drama on student learning

A causal comparative study from 2009 carried out in Tennessee, USA tried to demonstrate the impact that the arts (including drama) can have on students' overall academic achievement. Focusing on students within the same county, academic scores were compared between groups of students attending an arts-integrated middle school (that included drama education) with a group of students who did not attend this special arts school. The overall standardized test scores in math, science and languages were compared between the groups and in each case the arts-integrated school students fared higher in standardized test scores than the other group of students. The study seems to highlight many of the apparent benefits of drama education and the cognitive development it can give to students, both as a social skill and in academic achievement in core subjects (McClure, 2009). Another study, however, produced the opposite conclusion: in Ağrı, Turkey a causal comparative ex-post facto research study looked at learning in math class, and determined that the use of drama in math lessons had no effect on learning, while instruction which included the use of computers did. (Kaplan, Öztürk, & Ertör, 2013).

Looking at the subject of science, a study in Antalya, Turkey evaluated the effects of two different teaching methods: drama integration compared to a more traditional approach that built upon previous knowledge to teach further skills. The study used a mixed methods experimental design with both quantitative analysis (pretest–posttest design), and qualitative methods for collecting student perceptions and reactions. The research examined the effect of both teaching methods on three areas: achievement, attitude and retention. Part of the attitude measurement was to determine a level of intrinsic motivation to learning of science. This study found that creative drama improved student learning more than the traditional curriculum method and that when students felt creative and enjoyed the lessons, they learned more (Kılınçaslan & Şimşek, 2015).

A similar study linking the use of creative drama with the increase in learning (this time focusing on English language skills) was done in an elementary school in the mid-Atlantic region of the USA with third grade students classified as having English as their second language. Using a quasi-experimental design, the researchers focused attention on one classroom and one teacher whose lessons teaching the solar system were split between ones using classroom drama (such as using role play and group work focused on interaction and movement creation) and ones using more traditional teaching methods (working in groups towards writing an essay). Videos were taken of both classroom environments and lessons and then analyzed and coded. The study found that in comparison to the traditional lesson, students in the drama-integrated lesson were more productive and effective in their use of language, asked more clarification questions (interpreted by authors as signifying increased

engagement in the learning activities and interest in the subject matter) and used more complex phrasing when collaborating together (Anderson & Loughlin, 2014). The researchers also compared the actions of the teacher in both lessons and analyzed their use and frequency of certain forms of speech when speaking to students. It was concluded that in the drama lesson, the teacher encouraged students more to respond and express themselves regarding the solar system topic using more descriptive language because of the nature of the questions he posed. Conversely, in the conventional lesson teacher language was focused more on getting attention of students and managing behaviour problems. This study seemed to reveal that a more free and expressive class focusing on discussion and collaboration actually improves on-task behaviour, language expression and understanding of the subject matter (Anderson & Loughlin, 2014).

Drama, social development and effect on behaviour

Arguably, student focus in a classroom is a key part of exhibiting positive behaviour and an important skill in social development. The article to be discussed is related to special education; while my study does not concern special education, the analysis of this research study can achieve insight into the overall reach and drama can have in positive behaviour development. Working also with students who had challenges in language learning, a study done through George Washington University in the U.S.A. examined the use of the dramatic technique tableau and its effect on student behaviour for students with language based learning disabilities (Berry, 2015). Tableau is a commonly used dramatic technique where individuals create a frozen picture of a dramatic action; in the tableau the actors are like a statute frozen in the specific expression and feeling (Drama Resource, 2015).

In the George Washington University study, the researchers argued that more drama intervention techniques are necessary to address issues of off-task behaviour, so that students with these learning disabilities (LD) can be integrated into regular school classrooms. During the language arts classes, the LD students learned a story by using tableaus frequently; the researchers observed that the tableau activities helped the children understand the story and characters more, and in doing so increased their on task behaviour in the lesson. The teacher first taught the class in the conventional method (data was recorded during this section); following this the class was taught with the tableau intervention (data was recorded to see if there was any change in on task behaviour); this was followed by the teacher returning to the conventional method (to test if on-task behaviour changed as a result of removing the drama tableau); finally the tableau technique was incorporated back into the lesson to see if the on task behaviour would change again. This technique was tested two hypotheses – that on task behaviour increases with the addition of drama tableau techniques, and this behaviour decreases when tableau is taken away. Overall, results showed that on-task behaviour increased when tableau was used in language classes, and decreased with more conventional teaching methods (Berry, 2015). This is significant as it makes the positive connection between tableau work in theatre (which requires focus and dramatizing of ideas through your body) and positive behaviour development.

The issue of on-task behaviour and social development was investigated in a different way in a Newcastle-upon-Tyne, England study occurring over three years (between the years 2007-2010). This study compared the use of drama group therapy versus math and English curriculum studies with elementary, middle, or high school

students considered by teachers to be at-risk and have behavioural and social problems. The drama therapy interventions involved drama focus exercises and role playing where students recreated real problematic confrontations they have had in their lives - with teachers, police, parents, and / or with their peers. This emotional stage in the process was followed by group reflection and discussion. Finally, students returned to the situations presented, this time creating a fictionalized account with different outcomes and solutions to the problems. The math and English curriculum group did not participate in any discussion or exploration of behavioural or social problems. Rather they had strict controls on behaviour in class, with support and praise given to them based on their performance in class and ability to work with others. Analysis of this data revealed that problem solving exercises in drama group therapy produced a more improved effect on behaviour improvement over the math and English curriculum studies group (McArdle et al., 2011).

Drama, self-esteem and self-development

Developing on task behaviour as a social skill could also be connected to the self-esteem of students. In a Tennessee, USA Middle School, a pretest-posttest control group design study was done attempting to link work in the dramatic form of playwriting with the building of self-esteem and writing skills. In this study, self-esteem was measured by a state issued scale with a range of statistical measurements used to analyze the data. As part of the analysis, the author uncovered some of the playwriting text created by students, with qualitative discussion to follow. One example given was of a female high school student who, through the use of a monologue that she wrote as part of the playwriting intervention, revealed her pain and dilemmas surrounding her obsessive-compulsive disorder, which was the first

time she ever shared these fears. This was a crucial step in her wanting to get help and build her self-worth. The specific intervention of the study was a playwriting workshop where students had to write a play under the framework of writing a "want" of something intangible – like the essence of drama itself this desire is not a material tangible thing but rather something more abstract that we wish as human beings – like respect, love, or happiness for example. Findings demonstrated that self-esteem improved due to the playwriting intervention. The researcher makes the point that self-esteem should be something to be taken much more seriously into schools (Look, 2008).

A Montreal, Canada study examined experiences of individuals who experienced a different form of trauma. This study looked at the effect of drama workshops on immigrant and refugee adolescents who felt marginalized in their new society and had academic and social problems in school. Drama workshops focused on storytelling and communicating issues about migration, loss and difficulty in adapting to Canada and combined various language exercises together with drama role-playing. Students were encouraged to express themselves freely in their native languages and the researchers' aim was to determine if drama workshops could be an effective tool for intervention and help troubled immigrant and refugee youth boost their skills and confidence, and help validate their sense of place in Canada (Rousseau et al., 2012).

Interviews with subjects in their native language, observation notes and teacher filled surveys provided evidence that role playing and drama exercises had a therapeutic effect on adversity in the lives of the students, where they gained a sense of pride,

legitimacy and self-esteem by being able to do drama re-enactments in their own language. Additionally, when the teachers tried to take on the difficult roles that the students faced, they were observed as feeling uncomfortable and uneasy about taking on these parts - which for the students seemed to legitimize their struggles by making the teachers experience what they go through (Rousseau et al., 2012).

Empathy and theory of mind social skills and relation to drama

The final exercise in the last study appeared to focus on building empathy among the Montreal teachers so that they could understand and relate to their students' struggles in life. Empathy was indeed part of the focus of a quasi-experimental study in eastern U.S.A., which aimed to investigate the effects of drama versus visual arts when looking at the social skills of theory of mind and empathy, and understand more in depth the nature of acting class teaching that can be used for development of these social skills (Goldstein & Winner, 2012). Theory of Mind is defined as having the ability to recognize and identify different mental states, wishes, feelings and intentions to one-self and to others and to realize how these mental states can affect behaviour (PsychCentral, 2017). As a social cognitive skill, empathy is defined in the study as key to everyday communication and understanding one's environment (Goldstein & Winner, 2012).

To test theory of mind, participants were read various stories, shown photos, and quizzed on their interpretation of character feelings and emotions. Empathy was measured by students reading a list of several different statements about feelings for others and indicating a yes or no answer and from student reflections of their own feelings in reaction to characters they saw on various videos. The findings revealed

that the younger students (aged 9)'s self-rating showed an increase in empathy over the visual arts students, but not an increase in theory of mind, while the adolescents (aged 14) acting students gave a self-rating of empathy and theory of mind slightly higher than the visual arts students. (Goldstein & Winner, 2012).

Researchers also concluded that after reviewing the data related to teacher language and references used in the acting classes, the actual mentioning of the word empathy was very rare (frequency 0.35%); theory of mind was also minimally referred to (frequency 9.73 %). Instead, the instructional language used by teachers concerned the various dramatic techniques (Goldstein & Winner, 2012). This could suggest that overall the dramatic work in itself is what helped build the levels of empathy and theory of mind without explicitly discussing those terms with students.

Drama, social responsibility and sense of community

Arguably the development of empathy is related to a feeling of social responsibility. A 2004 study focusing on drama's role in empathy and social responsibility to others (as it relates to environmental sustainability) was done in Scotland, utilizing a small-scale qualitative research approach in the form of a case-study. In order to help children understand and explore their own solutions and possible action for environment sustainability, the teacher/researcher concocted a series of dramatic situations regarding improper waste disposal in the form of drama plays, and students played roles of different people in the stories. Through this empathy focused drama exercise, the researcher hoped that students would get a deeper understanding and appreciation for the issues and their own collective social responsibility. Data collected in the study were made up of interviews, observations and recordings of

class work from the teacher/researcher's class and another teacher's class. After review and analysis of the qualitative data, the researcher concluded that as a result of the drama exposure, students demonstrated empathy as it relates to the environment and responsibility to others, enhanced communication, collaborative and expressive skills, more awareness of their own values of beliefs and understood more in depth the context of their place in the environment (McNaughton, 2004).

Drama and a sense of community

A study from the western USA focused on another social skill common in drama: building community and cooperation. In this study, the researchers videotaped 20 different preschool classes over a six-month period while they worked on story telling activities. In total, the children presented 100 different original stories in the classroom and these videotapes were analyzed by researchers in search of certain patterns and themes that could represent the building of community in the classroom. The categories for analysis were not decided before the observation phase; instead the coding and organizing of data were driven by the themes that emerged from observation and analysis of the videotapes. The results revealed four major social skills (in the area of community building) that the children displayed in the storytelling sessions: taking individual responsibility, working collaboratively as a group, including peers and building relationships (Wright, Diener, & Kemp 2013). As mentioned in the introduction, this concept of community building explored in this Western USA study is as old as the ancient times, where drama was seen as crucial in understanding the world and something all people participated in (Anderson, 1995 & Wiles, 2000).

Research revealing student perceptions of drama

In a sense a drama class is a community, and research understanding student perceptions of their role in that community is also noteworthy. Student reactions and commentary on their drama class experience was at the core of a detailed qualitative case-study with eight middle school students in a Communications and Theatre class in New York, USA. The researcher was also the teacher for the student subjects and she aimed to understand in depth student perceptions of their learning in class, their reactions to activities and content, how they relate to others in the class and their level of motivation, how she can improve her teaching and curriculum based on their observations, how to address student needs in school with high academic pressures in other subjects and how to create a safe drama environment where students are motivated to learn while also feeling relief from their other subjects. Findings of this study revealed that students greatly valued drama as a place to be free, creative and a necessary break from the rigours of other subjects, and that the providing of this freedom and the opportunity for creative collaboration with others was a strong motivator for students; students expressed appreciation for having the opportunity to be in an less assessment based environment and judgemental environment; paradoxically, while students relished in having the open canvas to explore aspects of themselves and feel inhibited in class, students voiced support for more rules and structure in the class to feel safer and more secure in class (Hollander, 2009).

Similar solicitation of student insights and ideas was prevalent in a 2011 study with eighth grade students in Australia who were studying German as a second language. In this instance, the researcher (again also the teacher) observed her students participating in a movement-based beginning language classroom, interviewed them

and gave them a questionnaire to learn their perceptions. The research methods were reported as participatory activist research, since the teacher/researcher was directly involved in the data collection and observation of students (Rothwell, 2011). Participatory Activist Research is founded partly in the rights of children to have their voices heard, and stresses the importance of them having their opinions and perceptions at the heart of the conclusions being made in a research study (Tobin & Steinberg, 2015). In this Australian study, both student video recordings and student comments were categorized and analyzed. Students' perceptions revealed that integrating creative movement with language learning was beneficial and could be a motivator for them to continue with second language learning after it stops being obligatory (Rothwell, 2011).

Literature review conclusions

With my study, I set out to enhance the research on certain themes evident in the literature review, which led to the development of the research questions, and the research design and methods. I wished to expand research on student perceptions of drama (Hollander, 2009 & Rothwell, 2011) to include the opinions of teachers and administrators, key stakeholders in education, as well as those of students. In so doing I aimed to broaden the understanding of drama's potential. I also wished to expand on the body of research connecting drama to social responsibility (McNaughton, 2004) and the building of empathy (Goldstein & Winner, 2012; McNaughton, 2004) by investigating the extent to which students connect to empathy in drama activities, and whether students, teachers and administrators believe it could be developed further. In addition, I strived to increase the knowledge

regarding drama's role in creating a sense of community (Wright, Diener, & Kemp 2013) by investigating teamwork as one of the key social skills in the study.

The research exploring drama and the building of self-esteem, self-development and identity (Look, 2008; Rousseau et al., 2012) was also an important input to my own research as I aimed to connect these to my exploration of communication skills, and understand how drama could help promote more freedom of expression, confidence and effective communication with others. Additionally, I wished to augment the research that investigated the effects of drama on other subjects (Anderson & Loughlin, 2014; Kaplan, Öztürk, & Ertör, 2013; Kılınçaslan & Şimşek, 2015; McClure, 2009) by focusing specifically on social skills and their potential contribution to learning in other subjects. Finally, what appears lacking from the body of research on drama which I reviewed is the investigation of the effects of a drama curriculum on the core skills that I have chosen to focus on in my teaching methods, viz. teamwork, communication and empathy, and how working through these skills in a drama class environment can contribute to the social development of children.

CHAPTER 3: METHOD

Introduction

The population for this study was sixth, seventh and eighth grade students and Middle School teachers and administrators at a private international school in Ankara, Turkey. The goal of this research was to provide insight to the role of drama in the curriculum and its contribution to social development in children and youth. By understanding more the potential of drama and current perceptions of how it is faring with the population under study, it is my hope that the insights gained by this research can lead to enhanced curriculum development, directly improve my day-to-day teaching practice and build collaboration with other subject teachers focusing on the whole experience of a child at school and how their learning can be interrelated. The research question and sub-questions will be re-stated here with discussion on how they were probed in the sections that will follow:

Research questions

How do current students, teachers, and administrators perceive drama and social skill development in the context under study?

1. How do current school students, teachers, and administrators perceive drama's efficacy in developing the key social skills defined in the curriculum (teamwork, communication and empathy)?
2. How do current school students, teachers, and administrators perceive drama's efficacy in transferring learned social skills to other classes and contributing to improved learning in those subjects?

3. What differences in attitudes, if any, exist between the different stakeholder groups?
    a. Are there significant differences between student perceptions of the four main categories under study (teamwork, communication and empathy, transferring of skills)?
    b. Are there significant differences between teacher and administrator perceptions of the four main categories under study (teamwork, communication and empathy, transferring of skills)?
    c. Do demographic factors regarding students, teachers and administrator's personal background affect their attitudes towards the potential and efficacy of drama?

Research design

Relevance of the case study approach

In *Case Study Research: Design and Methods*, case-study research design was defined by Robert K. Yin as a study of a specific real life phenomenon (Yin, 1994). In order to discuss the relevance to this research, it is necessary to review the dictionary definition of phenomenon: "1. a fact, occurrence, or circumstance observed or observable; 2. something that is impressive or extraordinary; 3. a remarkable or exceptional person; prodigy; wonder" (Dictionary.com, 2017).

The observable circumstance in this case is the group and workings of students, teachers, and administrators at my school. The situation of educational delivery is unique at the school and could be considered extraordinary: the school (Elementary, Middle and High School) combines both the directives of the Turkish Ministry of

Education and the International Baccalaureate program, which in itself can create a conflict of ideas and approaches. Within this framework, the middle school drama program under study is in an extraordinary situation whereby the majority of students going into the program have had a structured Primary Years Program (PYP) in Elementary School and will have International General Certificate of Secondary Education (Cambridge International Examinations, 2017) and IB Diploma program in high school, yet in middle school there is no structured curriculum as set by the IB that is followed. As noted in Chapter 1, The IB does have a Middle School Years Program, however it is not implemented at my school. Moreover, drama as a subject in the grades under study has no guidelines from the Turkish Ministry of Education therefore there is freedom and flexibility to use a specialized program, which is what I have tried to implement in the school year under study.

Yin continues to define a case-study as suitable for looking at complex circumstances and environments; the research design allows for flexibility in having different sources of investigation (both qualitative and qualitative), with no specific rule for establishing evaluation methods in interpreting the findings; moreover, the purpose of a single case-study is to give a general conclusion, and not to generalize to a greater population (Yin, 1994).

Indeed, the intent of my study was to give insight and a special snapshot into a drama education environment in order to gain further understanding toward improving teaching methods and cross curricular collaboration for the benefit of children and youth's development in social skills. The types of case- studies can be explanatory, exploratory and descriptive (Yin, 1994).

Type of case study

An exploratory case study gives the researcher flexibility and freedom to choose a variety of different methods to gain insight into the case. As part of this independence of selecting methods, an exploratory case study incorporates some intuition on the part of the researcher (Streb, 2012).

A descriptive case study, on the other hand, is more focused and detailed, and tries to uncover patterns and connections and is very concentrated on the sample itself (Tobin, 2010). An explanatory case study employs the same technique of analyzing a phenomenon but it also can attempt to explain cause and affect relationships and develop theory (Yin, 2011).

The research under study at my school was an exploratory case study to the extent that the direction of my inquiry was to use different methods of data collection to gain understanding into the case; the survey and interview questions posed explored and wondered about certain connections and perceptions, as opposed to developing theory or explaining definite cause and effect relationships. In addition, the intuition incorporated as part of the interview process (by using semi-structured interviews with freedom to explore ideas taking cues from the subjects) could be considered exploratory in nature.

There was also an element of descriptive case study in my research, with my goal to uncover some connections and patterns within and between quantitative and qualitative data.

Mixed method research design

Theoretical background

A mixed method research design was utilized for my case study. Mixed method design incorporates both quantitative and qualitative data in the research inquiry, with the weight given towards each category's data collection and analysis critical in defining the type of mixed method design. A mixed method study where the majority of data is qualitative is considered "qualitative mixed"; when quantitative data takes the majority, it is referred to as "quantitative mixed; finally, a "pure" form is one where the weight of qualitative and quantitative data is equal (Johnson et al., 2007, p.124).

My study is considered the "pure" form due to the relatively equal weight I give to both quantitative and qualitative data. R. Burke Johnson et al. argue in the *Journal of Mixed Methods Research* that mixed method research is considered the "third methodological or research paradigm" after qualitative and quantitative designs, and one that can offer "the most informative, complete, balanced, and useful research results" (Johnson et al., 2007, p.124). The four important aspects of mixed method research are: timing (are data collected at same time or sequentially?); weight (how much weight is given to each method or is it equal?); mixing (how will mixing occur of data - at collection stage or analysis stage?); theoretical background (does theory drive the research?) (Creswell, 2009).

Applying examples of mixed method designs

The literature review in Chapter 2 discussed a mixed method a study in Antalya that compared the experiences of two groups of student subjects in their science lessons;

one group receiving drama integrated instruction with the other receiving more traditional curriculum layering methods. The study was similar to my own approach as it incorporated quantitative measurement methods to address certain research aims, and also qualitative data in the forms of interviews with study participants for related research goals. While my study is not an experimental study that includes the pretest-posttest method, the mixing of data and triangulation of analysis between data forms is similar to my methodology (Kılınçaslan & Şimşek, 2015).

Another study from Ankara, Turkey employed a mixed method design to examine the effects of creative drama on middle school students' creative writing skills. Data collected consisted stories written by students, teacher observations and student interview transcripts. Student stories were converted into quantitative data by having them graded by teachers using a defined rubric. This was followed by various statistical analysis and comparisons of the student story data with the qualitative data from observations and interviews. This analysis of quantitative and qualitative data is similar to my case study as there was discussion and connections drawn between the student grade data, teacher observations and student comments about creative drama's effects on their writing creativity (Bayraktar & Okvuran 2012).

Ethical considerations

My role in the study was a teacher/researcher. While this may imply a natural bias in the investigation, I believe the overall nature of the study, my goal to provide a positive benefit to students at this school and its direct usefulness to my teaching practice provide justification. My role was clearly defined in the permissions I applied to from the school administration, parents, students, and the Turkish Ministry

of Education. The two middle school principals and the Director General received a copy of my full research proposal (including research instruments and letters to parents) and approved my research.

The first parent information and permission letter outlined my role as the teacher/researcher, the goals of the study, and the details of participation for their child in the form of the research survey (see Appendix A). Parents were given the opportunity to exclude their child from the study and as well, if their child began to participate in the study, students had the ability withdraw from the study at any time. The second parent letter informed parents of the interview portion of the study and requested their approval for their child's participation (see Appendix B). When surveys were given out to students I explained my role as researcher and the anonymous nature of the study, and stressed the need for them to answer honestly. With interviews I was open and clear about wanting their honest opinions without prejudice.

Another consideration is the element of trustworthiness in research, as theorized by Lincoln and Guba (1985). In the book *Naturalistic Inquiry,* Lincoln and Guba outlined four key areas of trustworthiness that needs to be addressed: "Truth Value" (having confidence in the truth of the findings); "Applicability" (how it can be determined how applicable the findings are, which could also be construed as a test on relevance), "Consistency" (asking how it can be determined if the findings would be the same if the study was replicated at a future date with similar subjects) and "Neutrality" (asking how it can be determined that the findings of the study are free from bias and motivation from the researcher). These four attributes of

trustworthiness can also be interpreted in other research terms: "Truth Value" is *Internal Validity*, "Applicability" is *External Validity*, "Consistency" is *Reliability* and "Neutrality" is *Objectivity* (Lincoln & Guba, 1985, p. 291). How these issues were addressed is discussed in the Data Analysis section of this chapter.

Research timeline

In February 2016, the first approval was received from my school administration to carry out the research. At that time I was teaching drama in the elementary school and set out to conduct research with fourth grade students in the following school year commencing in September 2016. By June 2016 I had developed the full research proposal and tested the survey instruments with four students and four teachers. After getting some feedback the research instruments were revised and translated into Turkish by a fluent English/Turkish speaker. A proposal was prepared for the Turkish Ministry of Education (in Turkish). At the beginning of the 2016/2017 school year my position changed to Middle School Drama Teacher and my research plan was adjusted according to my new class schedule and roster of students (grades six, seven and eight). After a revised proposal was prepared, approval was again obtained from the school administration in September 2016; approval was received from the Turkish Ministry of Education in early October, 2016. In mid-October 2016, approval letters were sent to parents in order to acquire permission for the survey portion of the study and permission was received for all students. Student and teacher / administrator surveys were completed in mid-late October 2016. Parents were contacted a second time in late October 2016 to for their permission for the interview portion of study. Two weeks were allowed for parent responses; following this random sampling was done with eligible students for

interviewing. Student interviews occurred from early November to early December 2016; teacher and administrators' interviews occurred between late October and late November 2016. By mid-December, all survey data were entered and interview transcriptions were completed. Between January and April 2017 data analysis, various checks on trustworthiness and formulating and writing of the thesis was done. For full details see the Research Timeline table in Appendix C.

Context

Summary of middle school context

The school under study consists of three divisions: Elementary School (Pre-Kindergarten to Grade 4), Middle School (Grades 5-8), and High School (Grades 9-12). As noted earlier in this chapter, the school is governed by the Turkish Ministry of Education and also follows the IB curriculum. In the Elementary School, students are taught using the Primary Years Program (PYP) curriculum that encourages and fosters collaboration and cross-curricular studies. As noted earlier, the school does not follow the IB Middle Years Program curriculum, and as a result it could be argued that there is a lack of development of the key concepts developed in the PYP and a breakdown in the vertical IB curriculum and social and academic development in the students.

In elementary school, teachers work with students to foster and develop the 10 aspects of the IB Learner Profile: "Inquirers. Knowledgeable. Thinkers. Communicators. Principled. Open-minded. Caring. Risk-takers. Balanced. Reflective" (International Baccalaureate, 2017). When students arrive in middle school there is a significant change to their environment. In elementary school

students have the majority of their lessons with their regular classroom teacher in their homeroom, and when they have other specialist classes (including drama) they are escorted to and from those classes. In middle school students are responsible for their own class schedule and freely move from class to class. The combination of this dramatic change and a lack of continuum in the IB learner profile create a challenging environment for students. Also of note is that in the middle school, the collaboration and focus on integration between academic subjects is not stressed as much as it is in the elementary school.

As mentioned in Chapter 1, this study aims to look at the three main social skills at the core of the middle school drama curriculum (a curriculum developed by the researcher): Teamwork, Communication, and Empathy. The drama curriculum combines both certain theatrical skills and the holistic and social development of children. The aim of the curriculum is to foster and develop life skills for children and youth and to give them the ability to improve their learning in other subjects, and in general better coping skills in life.

Working to promote a healthy atmosphere and contribute to a positive school culture is a key to the learning and teaching experience at the school. Teachers and administration meet regularly to discuss students, issues and work to resolve problems. There is one dedicated counselor for grades five and six, and one for grades seven and eight. My hope is that through drama the social skills gained from the lessons and activities can improve the school culture and help resolve some behavioural issues and conflicts that arise at the school.

At the time that the research was done at the school there were 296 students in the middle school and a maximum of 20 students in each classroom. The Middle School is mainly comprised of Turkish nationals (90 %) with a small percentage of international students (10%). There were 92 students in grade five (87 Turkish nationals; 5 international students); 73 students in grade six (66 Turkish nationals; 7 international students); 64 students in grade seven (61 Turkish nationals; 3 international students); 67 students in grade eight (51 Turkish nationals; 16 international students). In grades six, seven and eight students receive two 40-minute drama lessons per week. In total there are four class sections within each grade level. In the previous school year when this year's sixth graders were in fifth grade, they received a drama lesson; however in the year of this study there was no drama lesson in fifth grade. There is no requirement from the school administration to give exams in drama.

In a regular school day, middle school students have one 10 minute homeroom period with a dedicated homeroom teacher, nine 40 minute periods, one 30 minute reading period, three 10 minute breaks, and a 50 minute lunch hour/outside play time. The subjects that students had in the study (over a regular instructional week) were the following: Science, English, Choir, Turkish, Drama, Art, Modern Languages (French, Spanish or German), Ethics, Mathematics, Social Studies, Band, Information and Communication Technology (ICT), Physical Education (PE), Art/Tech/Design, Band, Research, Turkish history and Civics. For a specific breakdown of what each grade level studied see Appendix D.

All courses are taught in English with the exception of Turkish, Ethics, Social Studies, and the different Modern Language classes. All students are assessed with grades going to an in-house grading system. Grades are also housed in the Turkish Ministry of Education E-okul (Electronic School) system (with the exception of Drama, Physical Education and Modern Languages). In addition to the regular scheduled classes, all students have two forty minute blocks of special activity time whereby they participate in chosen activities. A few of the students that participated in this research study also participated in the year-long musical activity that I directed. This activity period is separate from the curriculum and is not included in the analysis.

Drama curriculum at the school under study

The drama curriculum for sixth, seventh and eighth grades outlines various units (usually one unit per month) that covers many different drama subjects and areas. Ubiquitous throughout any unit of instruction are the key social skills of Teamwork, Communication and Empathy. Regardless of the dramatic technical skills or subject focus, these three social skills are the core of work in class.

The school year for the case study was my first-year teaching middle school drama after five years as the elementary drama teacher at the connected elementary school. I created my middle school drama curriculum guided in part by the drama department's vertical skill map, which outlined the skills needed from elementary school to high school graduation. In collaboration with drama teacher colleagues in the 2015/2016 school-year, this vertical curriculum outline was created, with the four unifying elements Knowledge and Understanding, Building Skills, Engagement and

Reflection and Evaluation. In addition, my work teaching the PYP heavily influenced the creation of the middle school drama curriculum. In order to see the context, it is important to understand what the students had experienced in the years proceeding to the study.

Elementary school drama

Most students in the study were students of mine starting from Elementary School, participating in the elementary drama program that I taught from first to fourth grade. In following the PYP program each grade level used a program of six separate trans-disciplinary units of inquiry. Each unit of inquiry involved a separate central idea, trans-disciplinary theme, key lines of inquiry and certain applicable learner profile traits to teach and model. The trans-disciplinary themes come directly from the IB and over the course of the years they were (for each grade level): "Who We Are", "Where We Are in Time and Place", "How We Express Ourselves", "How the World Works", "How We Organize Ourselves", "How We Share the Planet" (International Baccalaureate, 2017).

The units themselves incorporated these trans-disciplinary themes to explore various social issues and inquiries into the self and community. As a specialist class in the elementary school, drama courses directly integrated the key concepts and lines of inquiry into drama studies. In some cases I collaborated with other classroom teachers and specialists to create integrated performances and activities. At the same time the key learner profile attributed to each unit were explored and developed in drama class. When students moved to specialist classes during their instructional day, they explored the interconnectedness of their learning with different subjects.

Previous year's drama curriculum

In the previous school year another drama teacher taught the students who participated in my study in the 2016/2017 school year. Discussions with this teacher and review of last year's drama curriculum documents reveal a comprehensive program focused on specialised drama skills split up over five units over the school year. In the previous year fifth grade students (who were sixth grade students in my study) had curriculum that included the following: Drama Games, Elements of Drama: Role play, Characterization, Storytelling, Scriptwriting, Narration Styles, Stories From Around the World, Play Reading, Interpretation, and Performance, Costume Design and Memorizing and Preparing a Script. Sixth grade students (who were seventh grade students in my study) had learning that included Drama Games, Freeze Frame, Thought Tracking, Improvisation, Elements of Drama and Script, Mime and Music, Greek Theatre, Greek Chorus and Narration, Characterization and Application to Script, Role Play, Scene Work and Character work. Seventh grade students (who were eighth grade students in my study) had coursework that included Drama Games, Mime, Improvisation, Soundscape, Narration, Story Theatre, Scripts, Characterization, Cross-cutting and Collaborative theatre, Scripting, Rehearsal and Performance.

Through conversations with drama colleagues over the past two years, it is clear that the previous middle school drama teacher weaved in work on similar concepts of teamwork, communication and building empathy in students. Overall the holistic nature of drama and its role in building social skills is well agreed in the department as a whole.

Middle school drama curriculum used for students in case study

My drama curriculum is in part inspired by the methods and theories of Stanislavski (1937) and Brook (1968) as discussed in the literature review. Stanislavski's focus on truth and reality (Stanislavski, 1937) affected my approach to exploring real life situations in drama class and using it as a form to explore empathy and understanding others; Brook's emphasis on Rough Theatre's quest to reveal drama in its unblemished and unpolished form affected my belief in emphasizing process over product, looking more at the social skills and less on performance qualities; his advocating of creating accessible work as part of his definition of the Immediate Theatre inspired my teaching practice to always strive to look for relatable projects and activities that are directly relevant to students (Brook, 1968).

With these methodologies in mind, the drama curriculum for six, seventh and eighth grades covered six units over the course of the school year. The units themselves consisted of an array of various dramatic skills and concepts, and objectives for each unit were laid out according to the three main social skills development of Teamwork, Communication and Empathy. Some drama skills were refined and reorganized from the previous year's curriculum outline. Each unit connected the dramatic skills and topics with the use of the three key social skills. The inclusion of these social skills as part of a formal objective for the drama classes was inspired by the previously mentioned learner profile attributes. The connections were as follows: Teamwork was linked to the learner profiles of Principled and Open Minded; Communication tied to Communicator, Thinker; Empathy associated with Caring, Reflective. Connecting to the learner profiles was an effort to maintain in part the IB curriculum in the ongoing development of key social skills.

The theatrical skills that were taught in the current year curriculum (for all three grades) include: Collaborative Theatre Creation, Mime and Music, Scriptwriting, Voice and Movement, Multi-media with Video and Music, Acting Scene-work, Diverse Forms of Theatre and Theatre Reviewing, Monologues, Characterization, Improvisation and Story Theatre. Assessment for students covered the four main skill sets in the drama vertical curriculum: Knowledge and Understanding, Building Skills, Engagement, and Reflection and Evaluation. Per semester three participation grades and one project grade was assessed covering all four of these skill sets.

The students had participated in three units by the end of the data collection period. In these three units, specific aspects of the Teamwork, Communication, and Empathy skills students included: work on communicating with each other through drama games, focusing on cooperation in drama games as they relate to caring for each other and respecting our individualities, using cooperation skills to build silent dramatic works, communicating in different ways including silent mime, dance and physical theatre, exploring different characters and learning how it feels to play someone else, working in groups to develop scripts based on certain themes, focusing on teamwork and sharing of ideas and working on communication skills through writing and acting out plays. See full drama curriculum for the grades under study in Appendices E, F and G.

Lesson plan examples from drama curriculum for students in study

To understand in more depth the context of the student experience in this study, two examples of lesson plans (each covering two forty-minute periods in an instructional week) are detailed here. These lessons occurred in late September/mid-October 2016,

just before the data collection period began with surveys in October 24-28, 2016. Therefore these learning experiences should have been fairly fresh in their mind when the students gave their opinions in the surveys and interviews. The two cited lesson plans are drawn from the seventh grade curriculum in order to see the specific progression between the two units that the lessons occurred in.

Example lesson plan working on teamwork and collaboration

The first example lesson plan comes from the final week of September, which concluded the unit "Be Safe-Be Kind – Teamwork and Collaboration" This first unit aimed to immerse the students to the concepts of teamwork and collaboration, develop a sense of community and reinforce the basics of safety and appropriate behaviour in drama class. In this example lesson plan the focus was teamwork and collaboration. In the previous two weeks student had spent four periods working with group drama games to build cooperation skills.

The lesson goal was to improve teamwork skills through group movement projects. The lesson began with a ten minute anticipatory set. Students read the learning goal from the whiteboard, had a review of the previous week's lesson and participated in a short discussion of the current goal (three minutes). The purpose of this anticipatory set was to get the students re-engaged with the previous week's work and get them in the mind-set for learning to follow. This goal discussion was followed by a seven minute warm up session consisting of two different drama games that the students had already learned in the preceding weeks (Remembering Everyone's Movements around the Circle and Guess the Leader). These drama

games worked on teamwork, communication and concentration and got students energized, engaged and ready for working in their smaller groups.

In the next seven-minute section, students were shown video examples of professional physical theatre companies creating synchronized movements together. The purpose was to engage students with visual and moving images and give them examples of what can be accomplished in a team in artistic fashion through expression. This was followed by a short discussion of the videos where students were asked the following questions: “How did the actors in the videos accomplish teamwork? What did you feel when they moved together? How can you apply these kinds of skills in your own group work?” This discussion section aimed to test students understanding of the goal of the lesson and how it needs to be applied to the project, gave them the opportunity to evaluate and reflect on the work of the actors in the video and relate to what they can do and provide motivation and inspiration for their work.

Students were then put into groups charged with the task of recreating a portion of what they saw in the video as a basis for synchronization, and expanding upon that to create a physical theatre piece of four minutes total working in synchronization. This first foray into group work for this project (fifteen minutes) was the core learning experience in the lesson that all the preceding activities led up to. Here students worked on teamwork, cooperation and sharing of ideas in how to create a theatre piece. The final goal was given to them but they as a group had to come up with the steps to reach that objective. The group work was planned to continue in the following period. The period concluded with a two-minute short reflection session

where students were asked to recall what the overall lesson goal was and discuss their progress. This was incorporated to reinforce learning goals and provide for a transition to the next class.

The second part of the lesson later in the instructional week began with repeating of the lesson goals and short review of the previous lesson (three minutes). This was followed by a seven minute warm up from the same drama games with the same purpose to focus the students and get them prepared for group work and the important concepts. Following this the core of the lesson began with some in process presentations from students (ten minutes) where groups were called up to show a short piece of what they have created so far in their groups. This was combined with class discussions and reflections on how each group is faring in accomplishing their teamwork goals. This was a form of formative assessment intended to keep students on task, allowing groups to exchange groups with other peers, and provide inspiration and motivation to each other.

This was followed by a twenty minute session of continued group work, where students aimed to complete their four minute synchronized physical theatre piece for presentation in the following week. This provided the function of students continuing their collaboration development and working to finish off their goal together. The lesson concluded with a three minute short reflection of their progress over the two periods that week and a preview to the following week. The following lesson involved similar anticipatory introduction activities followed by group presentations, discussions, and reflections.

Example lesson plan combining teamwork, communication and empathy skills

The next sample lesson to be described came from the Mime unit, which began the week following the presentation section of the previous mentioned group projects. This new unit aimed to further develop students' teamwork, communication and empathy skills through the use of pantomime and mime. The lesson began similar to the previous week with the ten minute anticipatory set involving discussion of the lesson goal (Building teamwork, communication and empathy skills through the creation of silent mime plays) and a different set of drama games: Sending Energy Around the Circle and Alphabet Building Story Game. The functionality of this anticipatory set was similar to the previous lesson plan by introducing and engaging students in the learning goal, and preparing them for group work through teamwork and communication drama games.

This was followed by a seven minute section where students watched video examples of mime artists working in groups and creating stories and ideas without words. This aimed to engage students with visual and moving images and give them examples of what can be accomplished in a team in artistic fashion through working without words. A seven minute discussion of the videos followed with the guiding questions: "How did the mime artists in the videos communicate with each other and the audience?; How did they work together?; How can you apply these kinds of skills in your own group work?" This discussion tested students understanding of the goal of the lesson and how it needs to be applied to the project.

Fifteen minutes of mime group work followed, where students were charged to find a topic concerning an experience they had in the first month of school; something they

had to deal with that was unexpected and something that stirred some emotions. From this scenario they needed to create a three minute mime play along with a selection of a music piece to go with it, focus on building empathy for the characters in the play and portray things that are relatable to the audience. This core learning experience of the lesson aimed to get students more engaged with sharing ideas and working together with the challenge of telling a story without words. Like the previous example lesson, students concluded the class a three minute reflection on their progress toward the lesson goal and a discussion of the work to accomplish in the lesson to follow.

The second period of this mime lesson included the same ten minute anticipatory set as the previous period, followed by the formative assessment of short in process presentations (about 30 seconds each) where students shared a preview of their mime story to provoke discussion about how doing mime can help communication and teamwork, and how characters we portray can help evoke empathy from the audience.

The core group work of twenty minutes followed, where students worked to refine their mime stories with a definite beginning, middle and end and chose accompanying music that suited the emotions in the play. By the end of this process students were to be ready to present their final preparations (and reflections) in the following week. The three minute short reflection and preview of the next week's lessons followed. Students were also called on to make brief comparisons between their mime group work and physical theatre synchronized movements team work project.

Sampling

As mentioned the population for this single case study were the sixth, seventh and eighth grade students and middle school teachers and administrators at my school. Following are the details of the sampling from the four different research instruments used (more details on the instruments will be discussed later in this chapter).

Student survey sampling selection process

As noted in the Ethical Considerations section of this chapter, all parents of all 204 eligible sixth, seventh and eighth grade students were contacted with detailed information on the proposed research and to obtain approval for their child's participation. No parents disallowed their child's participation. During the week of October 24-28, 2016 surveys were given to all 193 students who attended drama class that week; all surveys were collected during the class. When the 11 absent students returned to class in the following week, they were not given the survey. This was done to avoid the effect of the potential tainting of results from discussions from classmates about the previous week survey activity.

Student survey sample demographics

Out of the sample of 193 students, 29 reported having taken drama classes outside of school; 46 reported to have participated in musical or plays outside of school; 14 reported to have done both activities. For students that have had some drama exposure outside of school, the reported amount of experience in these activities ranged from 1 day to 10 years. The remainder of students (n=132) reported to not participate in any drama activities outside of school. Refer to Appendix V for an overview of these demographics.

Student interviews sampling selection process

Following completion of the survey all parents of the same 204 eligible students were contacted again asking for their permission for their child to participate in the interview portion of the study. Parents were informed that the interviews would need to be voice recorded in order to obtain an accurate transcription and record of the interview, and that in no cases any names of participants would be published. From the list of students whose parents granted permission, random selection was performed to select the students for interviewing.

Parents were given two weeks to respond; after this time a total of 46 students had received permission to participate (18 students from sixth grade; 13 students from seventh grade; 15 students from eighth grade). Out of these groups of eligible students, four from each grade level were randomly selected (in order to provide proper representation among grade levels and so that there was equal representation of the total number of subjects with the 12 teacher/administrator interviews). Student interview random selection was accomplished by assigning a random number to each eligible student (through Microsoft Excel), and then ordering these numbers assigned from highest to least. The top four assigned numbers from each grade level were chosen for interviews. If a student declined the request for interview, the next students in the random number sort were selected until four committed students from each grade level were found. From the sixth grade students selected, two students declined therefore students until the sixth ranking were selected; with seventh graders all top four ranked students agreed to participate; in eighth grade two students declined therefore students until the sixth ranking were selected. See Appendix H for details of student interview sampling.

Student interviews sampling demographics

The sample consisted of four students from sixth grade; four students from seventh grade; four students from eighth grade. All students in the sixth grade group studied in the PYP program at the school and received my elementary drama curriculum and are all Turkish nationals. Two students in the seventh grade group studied in the PYP program at the school and received my elementary drama curriculum. The other two students did not attend the elementary division at the school under study. Of the four seventh grade students, three are Turkish nationals and one is an international student. Of the four eighth grade students, one studied in the PYP program at the school and received my elementary drama curriculum; the other three did not attend the elementary division at the school under study. All four eighth grade students are international students.

Teachers and administrators survey sampling selection

Teachers and Administrators were informed in an email of the research study with follow up announcements at general staff meetings in mid-October 2016. The survey was handed out to middle school teachers and administrators at staff meetings and other common work areas. The sample selection method was purposive in that the teachers and administrators willing to participate were targeted and given surveys to complete. In total 40 surveys were completed.

Teachers and administrators survey sampling demographics

Out of the 40 surveys completed 34 came from teachers with 6 from administrators. The below demographic data contains information on teaching experience and background in drama. (Due to incomplete data indicated on the survey form, four teachers/administrators regarding years of experience and two

teachers/administrators regarding drama background are not included in the totals below). Teaching experience ranged between 1 year and 40 years (range 39); 9 sample subjects reported having 1-4 years of experience; 9 subjects reported 5-9 years of experience; 9 subjects reported 10-14 years of experience; 9 subjects reported 15 or more years of experience. The median amount of teaching experience among the sample was 9 years while the average number of teaching experience was 11.84 years. Some teachers/ administrators reported having taught drama before as a stand along subject (n=11); more reported having not taught it (n=26). Regarding using drama integration as part of their instruction in other subjects more teachers/administrators reported using drama (n=25) than ones who do not integrate drama (n=15). Refer to Appendix U for an overview of these demographics.

Teachers and administrators interview sampling

Following receipt of the 40 surveys, the interview portion of the survey was announced to other teachers and administrators through email and in general staff meetings. For practical reasons purposive sampling was again used; with teacher schedules and time constraints there were challenges in arranging times to meet. However, only teachers and administrators who serve sixth, seventh, and eighth grade students in the middle school were approached for interviews, in order to gain greater relevance to the students under study. Attempts were made to find equal representation of three grade levels across different subjects. Two principals and two counselors (one who serves fifth and sixth graders, and one who serves seventh and eighth graders) were interviewed along with eight teachers (subjects taught: English, Science, ICT, Music, Art, Math and Student Support). Details of teacher and administrator interview sampling can be found in Appendix I.

Teachers and administrators interview sample demographics

Average number of years of teaching experience among the sample was 13.67 with a median of 11 for years of teaching experience. Out of the eight teachers, four are Turkish and four are international. Out of the four administrators, three are Turkish and one is international. Out of the total sample of 12, five have taught drama before; seven have not. Regarding integrating drama into their teaching practice, eight of total sample of 12 integrate drama; four do not.

Instrumentation

Refer to the following Table 1, which outlines the four research instruments used.

Table 1
Outline of instruments used

Instrument	Data Method	Related Research Question
Student Surveys	Quantitative	1, 2, 3
Student Interview Guide	Qualitative	1,2
Teacher / Administrator Surveys	Quantitative	1, 2, 3
Teacher / Administrator Interview Guide	Qualitative	1,2

Survey questions consisted of eight close-ended questions, which were later divided into categories for analysis. Semi-structured interviews consisted of a guide of eight open-ended questions with room for the researcher to ask follow-up questions and for subjects to elaborate on their opinions. This flexible format was chosen to give the opportunity to explore a certain topic or idea that came about in an interview, in the interest obtaining more insight and perspective into what is posed by the research questions.

Instrument design

Student survey instrument design

The survey instrument was structured into two sections: one for demographic information, and one soliciting personal opinion on certain topics. For students the demographic information aimed to categorize subjects according to their exposure to drama, and was created in order to perform group comparative analysis on the survey answers.

Two demographic questions asked students about outside drama activities and one asked them about extra-curricular participation in drama activities within the school. For the next section students were required to read eight different statements and express their opinion on the level of their agreement regarding the statements. This level of agreement was measured in the framework of a five point Likert scale (Social Research Methods.Net, 2017), where the options were: STRONGLY AGREE, AGREE, I AM NOT SURE, DISAGREE, STRONGLY DISAGREE. During the pilot study for this instrument, "I AM NOT SURE" needed the most fine-tuning, which was intended to show indifference and non-opinion to the statement given. After discussion with the pilot test students, the simple and basic phrase "I AM NOT SURE" was decided as one that would have the highest level of understanding among students.

The eight statements in the surveys dealt with the three main social skills in the drama curriculum: Communication (two statements), Teamwork(two statements), Empathy (one statement), two statements regarding the transfer and contribution of

these skills to other classes and one further statement looking at the relationship between individual and team success.

For simplicity's sake, the survey statements in future may be referred to as survey questions, as essentially participants were questioned on their agreement with what was written. These student survey questions were categorized for the purpose of comparative analysis with teacher and administrator surveys (with the exception of the individual success versus team success question, which had no comparable equivalent in the teacher survey).

The communication questions aimed to measure the level at which students believe that drama helps their communication skills, and their awareness of the different forms of communication utilized in drama class; teamwork questions aimed to measure the level of awareness students have in the presence of teamwork in drama lessons and the level of *importance* students give to cooperation and teamwork in drama class; the empathy question aimed to measure how much students believe that their use of empathy increases because of what they do in drama class; the transferring of skills questions aimed to measure student attitudes towards transferring the skills used in drama class in other subjects and the level of student belief that their performance and learning in those classes actually improves because of the skills learned in drama class; the question regarding student attitudes towards individual success versus team success aimed to understand how much students feel they can succeed in drama without needing teamwork skills.

The survey instrument can be found in Appendix J**.** Refer to the following Table 2, which demonstrates the research aim of each survey question, and the corresponding research question that is addressed in the instrument.

Table 2
Research aims of student surveys questions and corresponding research questions

Outline of categories, statements, what is measured and related research question	
Category	Communication
Survey Statement	In drama lessons I learn about different ways to communicate.
What is Measured	*Awareness of communication skills learned*
Research Question	1
Category	Communication
Survey Statement	Drama lessons help me communicate better with others.
What is Measured	Belief that drama helps communication skills
Research Question	1
Category	Teamwork
Survey Statement	I learn about teamwork in drama lessons.
What is Measured	Awareness of teamwork skills learned
Research Question	1
Category	Teamwork
Survey Statement	Taking drama lessons makes me a better team member.
What is Measured	Importance given to cooperation and teamwork
Research Question	1
Category	Empathy
Survey Statement	Taking drama lessons helps me care more for other people.
What is Measured	*Belief that empathy increases with drama*
Research Question	1
Category	Transferring of Skills
Survey Statement	I use skills that I learn in drama lessons in my other classes.
What is Measured	*Acknowledgement of transferring skills to other subjects*
Research Question	2
Category	Transferring of Skills
Survey Statement	I learn more in my other classes because I take drama lessons
What is Measured	*Belief that drama improves learning in other classes*
Research Question	2

Table 2 (cont'd)

Outline of categories, statements, what is measured and related research question	
Category	Individual vs. Group (not a main category)
Survey Statement	People who are not good team members will not do well in drama lessons
What is Measured	*Connection between individual and group success*
Research Question	1

Student interviews instrument design

The instrument used for student interviews was an interview guide form for semi-structured interviews. The focus of the interview matched the four main categories of teamwork, communication, empathy, and transferring of skills that were probed in the survey, and were designed for comparative analysis with the student survey data and the teacher / administrator interviews. The goal of the interview process was to expand upon the survey inquiry and gather more in-depth perceptions. At first draft the interview form was designed to closely match the survey questions (while giving room to expand upon the answers), as a means to compare student responses between surveys and interviews. After more deliberation this overly structured approach appeared too rigid and took away from a more comfortable, conversational feel that I believed the interviews required in order for students to feel open and motivated to share their opinions – which would provide the most telling value for the study and still be comparable in looking at the four main categories. Therefore the form was adjusted to allow for and encourage follow-up and discussion. The form included notes regarding strategies to be used to help make students comfortable, engaged in the topic and for getting clarifications on their answers.

The first question was outside of the four main categories and aimed to discover students' initial impressions and feelings about drama class in general, and give them

the chance to make an opening statement without prejudice from any other question prompts. The second and third question fell into the communication category and strived to understand if students feel they communicate better because of drama class and if drama can be utilized to help solve problems in communication with others. The fourth and fifth questions concerned teamwork, probing into students' perceptions about the use of teamwork in drama, by trying to understand why they may feel teamwork is important; additionally they were asked about the different ways they use teamwork in drama class. The sixth and seventh questions asked students about empathy in two ways making a distinction between *caring* for someone and *understanding* them. These questions sought to determine the level of empathy students feel is developed in drama class. In designing the interview questions, I believed that the concept of caring was stronger than understanding and postulated that more students would agree that they understand each other more because of drama than those who also said they would care about each other more. The final question investigated the possible transferring of skills to other classes. It was placed at the end of the interview to give a chance for students to reflect regarding all the skills they discussed about drama class in the interview, and ask themselves if they think those skills are transferred to other classes. See Appendix Y for the detailed Interview Guide Form for Students that was used.

Teacher / administrator survey instrument design

The teacher and administrator survey was also split into a demographics section, and a section to give opinions regarding statements given. The demographics section was created in order to perform comparative analysis on the survey answers. The different demographic questions asked subjects to give data about number of years as

a professional educator in schools, whether they have taught drama before, whether they have used drama as part of their own lessons, and whether in the past five years they have been involved in play or musical in their personal life outside of school. The next section was designed to acquire teacher perceptions and attitudes on the same topics as what was given students, also using the same 5 point Likert scale. The teacher / administrator survey also covered the four main categories of communication, teamwork, empathy and transferring of skills. The first question fell out of the main categories (as in the student survey one question also did) and aimed to understand teachers' and administrators' overall perception about social skills in drama class. The next two questions dealt with communication skills, which aimed to measure the level at which teachers and administrators acknowledge the learning of communication skills in drama class, and the level of their belief that drama classes actually improve student to student communication. Next in the teacher/administrator survey came two questions in the teamwork category, aiming to measure the level at which teachers and administrators acknowledge the learning of teamwork skills in drama class, and the level of their belief that drama classes actually improve student cooperation. A question from the empathy category followed, which sought to pinpoint the level at which teachers and administrators believe that students improve their sense of empathy because of their participation in drama classes. Finally two questions in the transferring of skills to other subjects category were listed in the survey, aiming to measure the level at which teachers and administrators acknowledge the transferring of social skills learned in drama class to other classes, and the level at which they believe that drama classes improve student learning in other subjects. The survey instrument in English and Turkish can be found in Appendix K. Refer to the following Table 3, which demonstrates the research aim of

each survey statement and the corresponding research question that is addressed in the instrument.

Table 3
Research aims of teacher/administrator surveys questions and research questions addressed

Outline of categories, statements, what is measured and related research questions	
Category	Communication
Survey Statement	Students learn communication skills in drama lessons.
What is Measured	*Awareness of communication skills learned*
Research Question	1
Category	Communication
Survey Statement	Overall, students communicate better with each other when they take drama lessons.
What is Measured	*Belief that drama helps communication skills*
Research Question	1
Category	Teamwork
Survey Statement	Students learn about teamwork in drama lessons.
What is Measured	*Awareness of teamwork skills learned*
Research Question	1
Category	Teamwork
Survey Statement	Students' sense of teamwork improves with drama lessons.
What is Measured	*Importance given to cooperation and teamwork*
Research Question	1
Category	Empathy
Survey Statement	Through activities in drama lessons, students learn to care about each other more.
What is Measured	*Belief that empathy increases with drama*
Research Question	1
Category	Transferring of Skills
Survey Statement	Students demonstrate the social skills learned in drama lessons in their other classes.
What is Measured	*Acknowledgement of transferring of drama skills to other subjects*
Research Question	2

Table 3 (cont'd)

Outline of categories, questions, what is measured, and related research question addressed

Category	Transferring of Skills
Survey Statement	Social skills learned in drama lessons improves student learning in other subjects.
What is Measured	*Belief that drama improves learning in other classes*
Research Question	2
Category	Overall acknowledgement of social skills (not main category)
Survey Statement	Students learn social skills in drama class.
What is Measured	*Connection between individual and group success*
Research Question	1

As mentioned, seven out of the eight questions are generally comparable in the four main categories of Teamwork, Communication, Empathy and Transferring of Skills, with wording slightly different according to age of the subjects and point of view (teachers are giving their opinions about student learning; students are giving their opinions about their own learning). Discussion of these comparisons can be found in Chapter 4 and 5.

Teacher/administrator interviews instrument design

The teacher / administrator interview instrument utilized a similar semi-structured format and research goals of the students, but with different content suited to the subjects. While the student instrument was designed to get personal thought and opinions about students' own learning experience in drama class, teachers and administrators' instrument was formulated to obtain teacher / administrator views and observations on *what they believe* students are learning.

Like the student form, the teacher / administrator interview guide form was also focused on the four main categories to make comparisons to teacher / administrator surveys and also with student interviews. The teacher / administrator interview form employed similar strategies to make subjects comfortable, get clarification on answers, encouraged follow-up and discussion elements in the interview and was developed over time in the similar way than the student form.

The first question was intentionally general to get an initial sense of what teachers / administrators believe goes on in drama class. The second probed deeper to understand if teachers/administrators believe that social skills are developed in drama. The third question came from the communication category and looked for teacher opinions regarding communication skills in drama class. The fourth question also dealt with communication and aimed to look at teachers and administrator impressions of drama as a problem-solving tool, and if it can help students get along better with each other. The fifth question stemmed from the teamwork category and probed into teachers / administrators' perceptions about the use of teamwork in drama. The next question looked at empathy and aimed to understand teacher perceptions of any benefits to empathy skills garnered from drama lessons. The final question dealt with transferring of skills to other classes, and like the student interviews, was placed at the end of the interview to give a chance for teachers to reflect on all the skills they discussed about drama class, and ask themselves if they think those skills are transferred to other classes. See Appendix Z for the detailed Interview Guide Form for Teachers / Administrators that was used.

Method of data collection

Student survey data collection

Before handing out the survey in class, students were given a short explanation as to the purpose of the research. The main points communicated were that I was looking for students' honest opinion about their experience in drama class and that the survey was anonymous to be filled out individually. I clarified what a Masters' Thesis is and why having credible and reliable data is important. I purposely did not elaborate further and worked to avoid student questions to avoid any influence on their responses. When in some cases students did ask questions about how to answer certain questions, I asked them to read the question again and simply answer how they understood it.

Following completion and receipt of surveys each survey paper was given a number code, representing the "respondent number." Using a Microsoft Excel spreadsheet, the respondent number was entered for each corresponding survey to ensure no duplication was done in the data entry, and so that any survey could be audited by searching the paper records of the data and comparing against the data entry records.

Teacher / administrator survey data collection

All participants were instructed to keep the survey anonymous and return to my mailbox, so as to avoid my identification of a certain paper. Over 10 days 40 surveys were collected in this manner. All participants had a choice of filling in a Turkish and English survey.

Data entry of surveys

The data entry of the surveys was divided into two categories. Category one was the demographic data, which were used for comparative analysis within groups. Numerical, short answers, and yes/no answers were recorded as applicable. Category two data were answers to the eight survey questions. Each answer given was given a number code according to the level of agreement indicated. STRONGLY AGREE received a score of 5; AGREE received a score of 4; I AM NOT SURE received a score of 3; DISAGREE received a score of 2; STRONGLY DISAGREE received a score of 1. This method transferred the survey answers into quantitative data.

Surveys with incomplete data

As part of the data collection and data entry process, some surveys were found to have incomplete data, as follows:

Student surveys with incomplete data

One survey was missing answers from six questions; another student survey had one missing answer. Four surveys were missing demographic information. One survey had a written comment next to the circled answer, which may be interpreted as confusing the answer. Another survey had conflicting answers: in one question the student supported strongly the transferring of skills, in another that same student disagreed strongly with the transferring of skills. This may lead one to assume the student was not careful in answering and/or confused about the question. In two surveys two students made a mark between the “I AGREE” (4 points) and “I AM NOT SURE” (3 points) answers with clear markings suggesting their opinion to be between these two answers. In this case a score of 3.5 was assigned to these surveys.

Teacher / administrator surveys with incomplete data

Two surveys were missing answers from four questions. Another survey had missing demographic information.

Action regarding incomplete surveys

Given the minimal impact of this missing information cited above, it was decided to include this data in the analysis and not remove these surveys, as important data regarding other survey questions would also have been lost if these surveys had been removed.

Student interviews data collection

Student interviews took place over a month period between early November and early December 2016. Interviews with students were all done individually with students outside of drama class time during their reading period or during lunch break. Interviews occurred in the drama classroom or in the common lounge area (when other students were in classrooms), in private fashion without an audience from others. Before the interview began each interviewee was told the intention of the interview, which was to obtain more detailed information on their opinions and perceptions of drama class. When it was explained that the greater purpose of the research study was to understand drama more in schools and help improve drama education and student experience, generally students were quite agreeable to share their ideas. Students were also asked for permission themselves for the interview to be recorded and all agreed, and were assured again that no names would be used in the study. Instead, it was explained to them that if ever quoted it would be a code name such as “Sixth Grade Student 1.”

Teacher and Administrator interviews data collection

Interviews with teachers/administrators took place over about a six week period from mid-October to the end of November 2016. Teacher and administrative interview participants were also assured no names would be used in the study. Instead, it was explained to them that if ever quoted it would be a code name such as "Math Teacher 1." Interviews took place at various times during the school day based on mutual schedules, done in a private fashion occurred in the drama room, teacher classrooms and other teacher / administrator work areas. Subjects were encouraged to be honest and open about their opinions.

Interview data processing

All student and teacher/administrator interviews were voiced recorded and then transcribed for analysis. See Appendix AA and AB for sample interview transcripts from students and teacher/administrators.

Method of data analysis

Referring back to the research questions, the goal of the data analysis was to understand the level of awareness of students, teachers and administrators regarding social skills in drama class, and which specific skills are more prevalent in their minds when they think of drama. I hoped to see if there are patterns that can give clues towards understanding how the drama curriculum can be improved and promoted further as a subject, and if teacher training and awareness on the subject can improve attitudes towards drama as a learning tool. Another major theme from the data analysis was the comparability of scores, within samples, between samples, and across demographics categories, looking for patterns or conclusions that could be explored regarding what influences people's opinions and beliefs about drama.

Quantitative data were analysed using both descriptive and inferential statistics (using the SPSS statistical program).

Survey data analysis

Average scores were tabulated for each score in both surveys, listed from highest to lowest. Here I was hoping to understand generally which statements students and teachers/administrators favoured the most, and least, to see at first glance their perceptions of what was most important (and prevalent) in drama class. The average of all means was calculated to determine an overall rating for each sample group out of the maximum score of 5 to come to an overall perception score regarding learning of the key social skills in drama class. Grouping of the data according to the four main categories of Teamwork, Communication, Empathy, and Transferring of Skills was also done, in hopes of seeing which skills the students and teachers / administrators connected to more than others. Questions that were not included in the four main categories were omitted from the group analysis within the sample groups yet included in the overall analysis of all scores. Details of this analysis appear in Chapter 4 and 5.

Interviews data analysis

Miles and Huberman (1994) outlined fundamental concepts of qualitative data analysis, which I incorporated into my coding, analysis, and conclusion processes. According to Miles and Huberman, qualitative data analysis can be broken down into three areas following the data collection stage: data reduction (selecting, focusing, simplifying, coding and organizing of data), data display (transcribing the data into a format for presentation from which conclusions can be drawn) and formulating of conclusions and verification. In some cases, the process is cyclical where the

conclusions created could lead to pursuit and collection of more data, followed by the three main steps again as outlined above. Miles and Huberman points out that while it is natural to try and decipher and interpret patterns, connections and make conclusions and assessments in the early analysis stage, it is important to put these ideas to the side and keep an open mind through the step by step process and be willing to accept an alternative conclusion to what might have been earlier expected (Miles & Huberman, 1994).

Content analysis and qualitative data

Using Miles & Huberman's (1994) theories in mind, the analysis of student interviews used Content Analysis in order to provide a detailed review of the students, teachers and administrators' viewpoints and experiences. Content Analysis is analysis of written, verbal, or visual messages and comprised of two types: inductive and deductive. In inductive content analysis, categories are established from the data collected; this type of content analysis is implemented when no cases exists with the phenomenon being studied, or when the case is considered fragmented, and divided into different parts. Deductive content analysis is based on previous knowledge, and normally utilized to test a previous theory in a different situation; it can also be used to investigate data at different time periods and compare certain categories. There are three main phases for either type of content analysis: preparation, organization, and reporting, with the usual purpose to create an overall description of a phenomenon. Content analysis can be quantitative or qualitative (Elo & Kyngäs, 2008).

In my study the content analysis was *qualitative* and *inductive*, since categories were developed from observing and analyzing the interviews transcripts of students, teachers and administrators, with no set theory used as a measuring tool. In addition, a similar previous case was not a basis of comparison. Inductive content analysis also fitted within the framework of the exploratory nature of the case-study. The literature review demonstrated a study (analyzing the dramatic stories created by pre-schoolers on the subject of building community), where inductive content analysis was used and the coding and organizing of data were driven by the themes that emerged from observation and analysis of the videotapes (Wright, Diener, & Kemp 2013).

Interviews were analysed using the HyperResearch software program which allowed for detailed coding of the interview transcripts and report creation for further analysis (Research Ware, 2016). As part of the data reduction stage, transcripts of 12 student and 12 teacher interviews were reviewed and categories created, considering the research questions. The coding focused and organized the wide collection of ideas expressed by the interviewees. While the four main categories reflected a good portion of discussion in the transcripts, several other categories came out of this analysis process. More information on this is discussed in Chapter 4.

Rationale behind not defining an experimental study

Inferential statistics were used to measure both student and teacher perceptions of drama, and draw comparisons to help understand if various demographic factors have an effect on attitudes towards drama, and if statistical tests can determine if there are significant differences within the samples regarding their attitudes of different categories of social skills, and the level of importance they give to them. .

Fraenkel and Wallen outlines the theory of the One Shot Experimental Design, which is defined as a weak experimental design with no control and only a post-test from a treatment (Freankel & Wallen, 2009). Although students filled out a survey and participated in interviews reflecting on drama class they have experienced this is not an experimental measure of effect of a treatment.

Firstly, teachers/administrators had equal contribution to the results of the study and they did not receive any treatment in the form of exposure of drama class that students experienced. Secondly, the intention of the study was not to strictly examine the effects of the specific class in order to prove an hypothesis regarding social skills development in drama class. Rather it is a mixed method study that focuses on a single case and combines the conclusions drawn from inferential and descriptive statistics and the qualitative interviews to offer insight and explore the meanings of perceptions communicated from both types of data. The study does not aim to generalize the findings to a larger population; rather it focuses on exploring insight, patterns, and connections observed in order to gain a better understanding how these students, teachers and administrators react to drama in the case, and how this understanding can help build curriculum and teaching methods, and offer insight to other researchers of the potential efficacy of the social skills explored in their context.

Establishing trustworthiness in data analysis and instrumentation

As discussed earlier in the chapter, the key elements to address for establishing trustworthiness are “Truth Value” (Internal Validity), “Applicability” (External

Validity), “Consistency” (Reliability) and “Neutrality” (Objectivity). This was addressed through the following methods:

Validity and reliability checks with instrumentation – pilot testing

As mentioned in the research timeline discussion earlier in this chapter, both student and teacher/administrator survey instruments underwent pilot testing in June 2016. This involved four students and four teachers. In these pilot test sessions, I introduced the purpose of the pilot test; following this the subjects would review the instrument without any instruction from me, and after their silent review, they commented on their understanding of the instructions in the survey, and what they understood the questions were asking. This intended to enhance the validity and reliability of the instruments, by finding out if the instruments were measuring what I wanted to measure and if other peers in their groups would interpret the questions in the same way.

Reliability checks with instrumentation – Cronbach Alpha

Calculation of the Cronbach Alpha co-efficient was used to measure the internal consistency of Likert scales used in the survey instruments, to determine if the instrument is reliable. The reliability of the instrument is closely tied to the validity of the instrument (Tavakol & Dennick, 2011). Cronbach Alpha scores for the student survey instrument ($\alpha = .85$) and teacher/administrator survey instrument ($\alpha = .88$) demonstrated strong reliability in the Likert Scales used. Therefore further statistical analysis with this data was warranted. Details of the Cronbach Alpha calculations can be found in Appendix W and X.

Internal validity – member checks with interview subjects

In their book *Naturalistic Inquiry*, Lincoln & Guba posit that Member Checks is a step towards establishing internal validity and is "the most crucial technique for establishing credibility" (Lincoln & Guba, 1985, p. 314). Member checking includes consultation with the study subjects as a matter of confirmation of data they provided and contributed. It also includes giving members the opportunity to provide feedback and verification on the categorizing and interpreting of data, and on give their assessments on researcher conclusions that are drawn from data analysis (Lincoln & Guba, 1985).

In my study, the member checks I employed were with the qualitative data portion, and involved the verification and confirmation of the interview data with participants. All students, teachers and administrators who were interviewed (total 24) were individually sent an email with the full transcript of their interview along with the interview voice recording from which the transcript was created. Interviewees were asked to verify that they agree to the transcript as printed.

The wording of the verification requests to students were suited for their age level and were slightly different than the letter to teachers / administrators. Text of both letters can be found in Appendix R and S. All subjects responded in writing with their confirmation and verification. The only additional comment came from one teacher who noted some typographic errors that needed fixing in his transcript, which was done.

Internal validity – triangulation between qualitative and quantitative data

Qualitative and quantitative data were analyzed as a form of comparison and to corroborate findings. This was done by comparing the survey results of each of the four categories with the qualitative results (for both students and teachers/administrators). The same comparisons between quantitative and qualitative data were done with respect to the notable differences found between students and teachers/administrators. In some cases the qualitative results corroborated the quantitative results in terms of stakeholder perceptions of drama; in some cases it offered a different and more developed perspective. In either case the comparison between the two data methods served to understand in more depth the views and opinions of the study participants.

Dependability – external audits with surveys

Student and teacher/administrator surveys underwent an external audit with two teaching colleagues. These teaching colleagues were given the original paper surveys and the original data spreadsheets from Microsoft Excel where the surveys were entered as data. Their task was to do a random audit of various surveys, checking the data entry, and documenting on the audit form if the data was entered correctly or if there were any errors or inconsistencies.

In total 24 student surveys were randomly audited (12.4 % of sample). In this audit some errors from entering demographic data was discovered. As a result of this audit I corrected the errors noted and also checked the full survey sample documents again for any other errors. The external auditor for student surveys also uncovered some of the same incomplete data that was discussed and documented earlier in the chapter,

and already factored into the analysis. In this instance I showed the auditor the explanation given in this chapter regarding this data.

The external audit for the teacher/administrator survey spanned 18 surveys (45 % of the sample). This large percentage in comparison to the student survey was expected considering the sample sizes (193 for students; 40 for teachers/administrators). The teacher/administrator audit revealed an error in the demographic data input for a survey. As a result of this I corrected the error noted and also checked the full survey sample documents again.

Dependability – external audits with interviews

Student and teacher/administrator interviews underwent an external audit with one teacher and one administrator colleague. Each auditor was briefed with an explanation of the data collection and analysis process, and presented with the full HyperResearch coding report that listed each set of coding done alongside the interview source material. The aim of this process was to understand if these colleagues agreed with the coding assigned, and if not, what suggestions or recommendations they had.

An administrator analyzed and evaluated the coding done for student interviews, and indicated some areas where she believed additional coding should have been applied. That coding had actually already been applied and listed (in a format she did not immediately understand), and this was explained to her. A teacher colleague analyzed and evaluated the coding done for teacher/administration interviews. She did not disagree with the existing coding but suggested several areas where

additional coding could be made. All recommended coding was updated to the HyperResearch program, and a revised final coding report was prepared in which to base the qualitative results.

Refer to the following Figure 1 which illustrates the research method design and the various steps taken as outlined in this chapter.

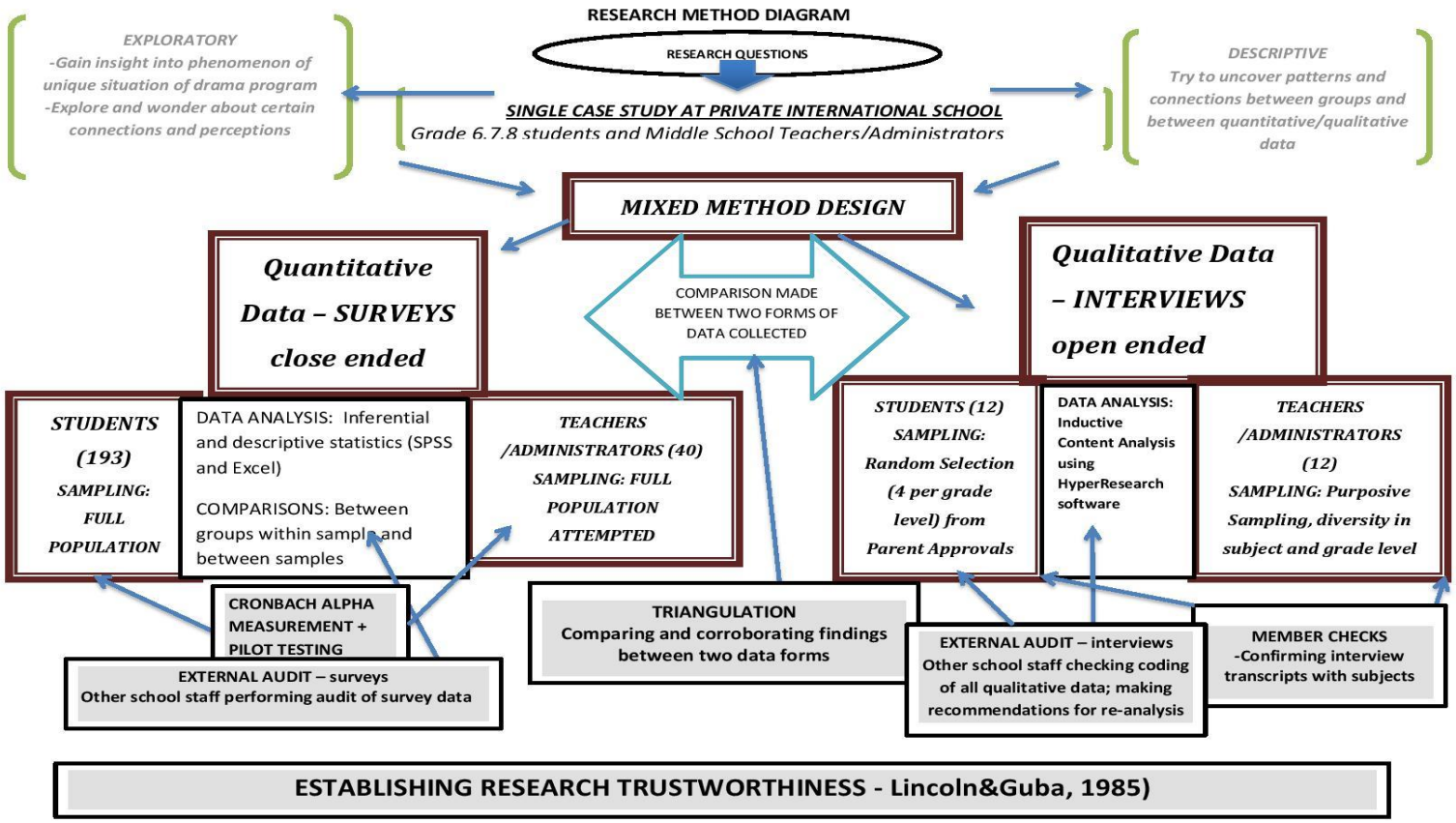

Figure 1 Research method diagram

CHAPTER 4: RESULTS

Introduction

This chapter will begin with a detailed analysis of the quantitative results from the survey data. Descriptive statistics, calculated in order to look at the groups and scores at a glance and to suggest possible conclusions and give general information on the samples, are followed by a discussion comparing the results. Then a comparison of the results from inferential statistical analysis is presented. An overview of the qualitative results focusing on categories employed in the data reduction and data display process follows, with an evaluation of the connections between the quantitative and qualitative data. More in-depth discussion of findings and connections between the quantitative and qualitative results appear in Chapter 5.

Overview of results

Descriptive statistics were used to compare category scores within each sample group (students and teachers/administrators) in order see if there were differences among the mean category scores within a sample, and what this result could suggest. Descriptive statistics were used to draw comparisons and discussions between students and teachers/administrators.

Inferential statistics were also utilized to make various comparisons. Independent Samples t-tests and a one-way Analysis of Variance Test (ANOVA), were used to compare demographic differences within sample groups, in order to understand if certain demographics and backgrounds in students, teachers and administrators had a significant impact on attitudes and perceptions about drama's contribution to

education and social skills development, or if none of those demographic factors played a role in shaping attitudes towards drama's use in schools. Repeated Measures ANOVA tests were also performed to compare mean category scores within each sample group to determine if there were significant differences among these scores, and what this result may suggest.

Inferential statistics were not used to compare scores between students and teachers / administrators as the survey instruments were not completely identical and therefore not suitable for inferential analysis. As mentioned in Chapter 3, the survey instruments were generally comparable across categories, and were worded slightly differently to suit the age group and point of view of the subject (students were asked in the first person while teachers/administrators gave opinions about students in the third person). As this is not an experimental study, hypothesis testing and risks of Type 1 or 2 error rate are not applicable. In this case study, inferential statistics were used to help build the case from the differences found within descriptive statistics, in order to provide comparability and discussion together with the qualitative data.

Quantitative results – surveys (descriptive statistics)

Quantitative data - overall summary

As noted in Chapter 3, survey answers were quantified into number scores. Average scores were calculated for each of the eight survey questions in order to understand at a glance where the average subject in each scored. Survey questions were grouped according to the comparable categories of Communication, Teamwork, Empathy and Transferring of Skills. As mentioned in Chapter 3, each question aimed to reveal certain perceptions and conclusions regarding the effect and contribution of drama

(refer back to Chapter 3 and 4 which give details the specific research purpose for each question).

Descriptive statistics - student survey results – category scores

Since a score of 4.00 indicated agreement with statements both the descriptive data from students revealed that both the category scores of Teamwork (*M*= 3.88, *SD* = 0.86) and Communication (*M* = 3.59, *SD* = 0.89) were closer to agreement than a neutral opinion, while the Empathy (*M* = 2.92, *SD* = 1.13) and Transferring of Skills (*M* = 2.70, *SD* = 1.02) category scores were below neutral opinion and leaned towards disagreement.

Descriptive statistics - student survey results – individual statement scores

Individual statement mean scores were also assessed. The teamwork statement acknowledging the presence of drama "I learn about teamwork in drama lessons" (4.13) was the highest-ranking score in the survey, suggesting that all students are quite aware of the use of teamwork in drama class. Conversely the other teamwork statement"Taking drama lessons makes me a better team member" (3.61) implies that the average of students are close to agreement while quite not unanimously feeling that drama improves teamwork skills. Similarly in the Communication category, students scored higher with "In drama lessons I learn about different ways to communicate" (3.69) than the statement "Drama lessons help me communicate better with others" (3.48). This similarity in the pattern in the Teamwork and Communication category tends to illustrate that students are more aware of the learning of teamwork and communication, but when it comes to understanding the greater benefit they are not as enthusiastic. The sole Empathy question "Taking drama lessons helps me care more for other people" scored below the neutral score

(2.91) which appears quite a bit lower than the teamwork and communication scores. This could be because students understand more easily and practically the concepts of teamwork and communication, while increases in their empathy skills may be harder to grasp. The statement simply acknowledging the transfer of skills "I use the skills that I learn in drama lessons in my other classes" (2.91) scored the same as the empathy question. It is close to neutral, which points to students' overall lack of attention to the issue of skills learned in drama class being used in other classes, while leaning slightly towards disagreement. The lowest score was from " I learn *more* in my other classes because I take drama lessons" (2.48), which leans more towards disagreement, inferring an overall lack of of student connection between drama and success in overall academics. The one question outside of the main categories "People who are not good team members will not do well in drama lessons" (3.67) suggests that students as a whole are fairly close to agreement that individual and team success in drama class are inseperable. However, since the score is still noticeably lower than 4.00, it appears to show there may be a good deal of students in the sample who do not agree with the statement. As this question tests students recognition of others as part of success, this result seems to link with student's relatively low scores in the empathy question. Refer to the following Table 4, which outlines the survey statements and mean scores.

Table 4
Student survey scores – level of agreement with statements

Survey statement	Mean Score
Teamwork Category	
• I learn about teamwork in drama lessons	4.13
• Taking drama lessons makes me a better team member	3.61

Table 4 (cont'd)

Survey statement	Mean Score
Communication Category	
• In drama lessons I learn about different ways to communicate	3.69
• Drama lessons help me communicate better with others	3.48
Empathy Category	
• Taking drama lessons helps me care more for other people	2.91
Transfer Skills Category	
• I use the skills that I learn in drama lessons in my other classes	2.91
• I learn *more* in my other classes because I take drama lessons	2.48
No Category (analyzes individual vs. team success)	
• People who are not good team members will not do well in drama lessons	3.67

Descriptive statistics – teacher/administrator survey results – category scores

All teacher/administrator category scores were higher than student ratings. Teamwork (M = 4.45, SD = 0.59) and Communication (M = 4.43, SD = 0.56) categories were virtually tied for the top average score, followed by Transferring Skills (M = 3.95, SD = 0.71) and Empathy (M = 3.66, SD = 0.88). The Transferring of Skills average score indicates a positive perception on the benefits of drama and the potential of cross-curricular education. Even the lowest score from Empathy was leaning more towards agreement than to a neutral opinion.

Descriptive statistics – teacher/administrator surveys – individual statement scores

Regarding teacher/administrator mean statement scores, a similar pattern to the student scores was discovered, whereby questions quizzing subjects on the acknowledgement of skills worked on in drama class were higher than the questions suggesting improvement and development of those skills. In the Communication category "Students learn communication skills in drama lessons." (4.73) scored

notably higher than "Overall, students communicate better with each other when they take drama lessons" (4.13); In the Teamwork category the gap between scores was not as dramatic: "Students learn about teamwork when they do drama activities (4.50) was slightly higher than "Students' sense of teamwork improves with drama lessons." (4.37). The Empathy statement score "Through activities in drama lessons, students learn to care about each other more" (3.66) seems to indicate that the learning of empathy is not as widely believed or acknowledged as part of the class. Interestingly, in the the Transferring of Skills category the question" Students demonstrate the social skills learned in drama lessons in their other classes" (3.89) was slightly *lower* than the question "Social skills learned in drama lessons improves student learning in other subjects" (4.00). This could mean that teachers believe more in the benefit that drama lessons can have towards learning then in actually seeing the students demonstrate the skills. This conflict between being aware of transferring of skills versus just using them naturally is revealed in the qualitiative data discussion later in this chapter. In the one question outside the main categories "Students learn social skills in drama class." Teachers/administrators scored 4.70, demonstrating a strong agreement with student social development in drama class. Refer to the following Table 5, which outlines the survey statements and mean scores.

Table 5
Teacher and administrator survey scores – level of agreement with statements

Survey statement	Mean Score
Teamwork Category	
• Students learn about teamwork when they do drama activities	4.50
• Students' sense of teamwork improves with drama lessons	4.37

Table 5 (cont'd)

Survey statement	Mean Score
Communication Category	
• Students learn communication skills in drama lessons	4.73
• Overall, students communicate better with each other when they take drama lessons	4.13
Empathy Category	
• Through activities in drama lessons, students learn to care about each other more	3.66
Transfer Skills Category	
• Students demonstrate the social skills learned in drama lessons in their other classes	3.89
• Social skills learned in drama lessons improves student learning in other subjects	4.00
No Category (general impressions)	
• Students learn social skills in drama class	4.70

Descriptive statistics - comparisons between students and teachers/administrators

The student sample of 193 and the teacher/administrator sample of 40 were generally compared to gain insight into the level of differences and similarities in overall attitudes, perceptions and opinions about the value of social skills learning in drama class and contributions to learning elsewhere. The question from each survey that was not included in the comparable categories was excluded from this descriptive comparative analysis.

Teachers and administrators scored higher than students in each comparable question. Differences between comparable questions ranged from 0.37 to 1.52. On average teachers/administrators scored 0.87 higher than students in the survey questions. In the Teamwork category, teachers/administrators scored 0.57 higher; in Communication 0.84; in Empathy 0.74; in Transferring Skills 1.25. The fact that

teachers and administrators scored on average almost a full point higher than students highlights a noticeable gap between perceptions. This should be addressed to improve student awareness of what teachers are trying to impart and develop in class, and is discussed in more detail in Chapter 5.

The largest average score difference (between generally comparable survey questions) was 1.52 and came from statements quizzing subjects on drama's contribution to other classes. The smallest score difference of 0.37 came from the statements acknowledging the learning of teamwork in drama, suggesting that both sample groups are fairly close to agreement on teamwork's role in drama class. The gap in Empathy category scores of 0.75 suggests there are substantially different viewpoints on the development of empathy in drama class, while the difference of 0.84 in Communication category scores points to varied perspectives on the benefits of communication skills development in drama. Refer to the following Table 6 which summarizes the category scoring differences between students and teacher / administrators.

Table 6
Summary of survey results from both sample groups (mean scores)

Category	Students	Teacher/ Administrators	Difference Teacher/Admin >student
Teamwork	3.88	4.45	0.57
Communication	3.59	4.43	0.84
Empathy	2.92	3.66	0.74
Transfer of Skills	2.70	3.95	1.25

Refer to the following Table 7, which summarizes the overall average mean scores for students and teachers/administrators.

Table 7
Overall average mean score from all eight survey statements

	Students	Teacher/ Administrators	Difference Teacher/Admin >student
	3.25	4.18	0.87

Quantitative results – surveys (inferential statistics)

Inferential statistics – comparing category scores among students

A repeated measures ANOVA test was done comparing all four category scores from the student sample (n=193), applying the significance value of 0.05 ($p < 0.05$). This test was suitable as it tested for differences among mean scores from within the same group (who used the same research instrument). Descriptive statistics demonstrated there were some differences between the mean category scores. The repeated measures ANOVA test revealed significant statistical differences between each mean category score: $F(3, 497) = 136.56$, $p = .000$, $\eta p\ 2 = 0.581$. This demonstrates a hierarchy of student viewpoints as to the level importance and relevance of each category, highlighting the fact they do not view the key skills categories equally. These perceptions are also reflected in the qualitative data to a certain extent, though not as marked and significant as appears from the survey data. Refer to the following Table 8, which outlines the results and assumptions used in this test (more details of this test can be found in Appendix L).

Table 8
Summary of results from repeated measures ANOVA test for student category scores

Explanation of statistical analysis
• *Descriptive Statistics for Category Scores*: Teamwork (*M*= 3.88, *SD* = 0.86), Communication (*M* = 3.59, *SD* = 0.89), Empathy (*M* = 2.92, *SD* = 1.13), Transferring of Skills (*M* = 2.70, *SD* = 1.02)

Table 8 (cont'd)

Explanation of statistical analysis
• The Tests of Within-Subjects Contrasts demonstrated significant p value ($p<.001$) in the linear category line; partial ETA value of $\eta p\ 2 = 0.581$ reported. • The Mauchly's Test of Sphericity revealed a result of Sphericity Not Assumed ($p<.001$), therefore Greenhouse-Geisser's sig. value was considered ($p<.001$) in the Tests of Within Subject Effects. • Pairwise Comparisons revealed a range of sig. values between ($p=0.021$) and ($p<.001$), therefore significant statistical differences existed between each of the mean category scores.

Inferential statistics – comparing category scores among teachers/administrators

The same repeated measures ANOVA test was done with the category scores from the teacher/administrator sample (n=40). Descriptive statistics demonstrated there were some differences between the mean scores. Results from the ANOVA repeated measures test were more complex than student results, but also served to highlight differences in teacher/administrator beliefs towards relevant and important skills in drama class. Significant differences were found between some, but not all, of the category scores: $F(3,111) = 24.3$, $p = .000$, $\eta p\ 2 = 0.396$.

Specifically, the differences between mean category scores were: Teamwork with Empathy and Transferring of Skills; Communication with Empathy and Transferring of Skills; Empathy with Teamwork and Communication; Transferring of Skills with Teamwork and Communication. No differences were found between Teamwork and Communication (whose scores were virtually the same), and between Empathy and Transferring of Skills. Thus, the hierarchy of the four categories was similar than the student scores, with differences less dramatic. Also evident is the fact that Teamwork

and Communication are at a significantly higher level of positive perceptions than Empathy and Transferring of Skills. Qualitative data is similar but again the gap between levels is less substantial. Refer to the following Table 9, which outlines the results and assumptions used in this test (more details of this test can be found in Appendix M).

Table 9
Summary of results from repeated measures ANOVA test for teacher / administrator category scores

Explanation of statistical analysis
• *Descriptive Statistics for Category Scores*: Teamwork (*M* = 4.45, *SD* = 0.59), Communication (*M* = 4.43, *SD* = 0.56), Transferring Skills *(M* = 3.95, *SD* = 0.71), Empathy (*M* = 3.66, *SD* = 0.88)
• The Tests of Within-Subjects Contrasts demonstrated significant p value (p<.001) in the linear category line with Partial ETA value of ηp 2 = 0.53 reported
• The Mauchly's Test of Sphericity result (p = .138) indicated that the Sphericity Assumed sig. value needs to be considered (p<.001) in the Tests of Within Subject Effects.
Pairwise Comparisons:
• Teamwork pairwise comparisons with Communication (p =1.00), Empathy (p<.001) and Transferring of Skills (p<.001) uncovered two significant mean differences
• Communication pairwise comparisons with Teamwork (p =1.000), Empathy (p<.001) and Transferring of Skills (p = .001) uncovered two significant mean differences
• Empathy pairwise comparisons with Teamwork (p<.001), Communication (p<.001) and Transferring of Skills (p = .194*)* uncovered two significant mean differences.
• Transferring of Skills pairwise comparisons with Teamwork(p<.001), Communication (p = .001) and Empathy (p = .194*)* indicated two significant mean differences

In addition, refer to the following table 10, which summarizes the different significant statistical differences found in the ANOVA repeated measures results.

Table 10
ANOVA repeated measures for teachers and administrators – summary of results

Category Score	Statistical Difference	Statistical Difference	No Statistical Difference
Teamwork	Empathy	Transferring of Skills	Communication
Communication	Empathy	Transferring of Skills	Teamwork
Empathy	Teamwork	Communication	Transferring of Skills
Transferring of Skills	Teamwork	Communication	Empathy

Inferential Statistics – comparing groups within student sample

With regard to mean category scores, a comparison was made between students (Group 1) who reported having drama exposure outside of school (n = 61) and students (Group 2) who reported having no drama exposure outside of school (n = 128). 4 students were excluded from this analysis (3 gave incomplete demographic information while 1 student failed to answer some questions). These 4 students are not included in the group totals above. The division of student groups was done in hopes of learning if outside exposure to drama was a significant contributor to attitudes towards social skills in drama class and understanding of the transferability of skills.

Mean category scores of each demographic group were compared using an Independent Samples t-Test, applying the significance value ($p < 0.05$). The Independent Samples t-test indicated that Teamwork scores were significantly higher for Group 1 (M =4.10, SD =0.71) than for Group 2 (M = 3.78, SD =0.90), t(187) =2.4 , p = .015, d =0.39. No other significant differences were found between groups for any other categories, as follows: Communication [t(187) =1.5, p = 135, d = 3.33];

Empathy [t(187) =1.08 , p = .281, d =0.17]; Transfer of Skills [t(187) =1.22 , p = .221, d = 0.20].

This result suggests that students who have a keener interest in drama have more connection to the concept of teamwork and its importance, and that motivation and interest in drama could make students understand more about cooperation. On the other hand, this was the only statistical significance found out of all the main categories within the student groups, which makes a stronger point that in this sample of students, exposure or experience in drama is not necessarily a pre-determinate for appreciating or not appreciating the benefits of drama. Refer to the following Table 11 for further explanation of the results (more details of this test can be found in Appendix N):

Table 11
Summary of results from Independent samples t-test for two student groups

Explanation of statistical analysis
• Communication scores for Group 1 (*M* = 3.73, *SD* = 0.83) and Group 2 (*M* = 3.52, *SD* = 0.91) indicated no significant difference (p = .135)
• Teamwork scores for Group 1 (*M* =4.10, *SD* =0.71) and Group 2 (*M* =3.78 , *SD* = 0.90) indicated a significant difference (p = .015)
• Empathy scores for Group 1 (*M* = 3.05 , *SD* = 1.06) and Group 2 (*M* =2.86 , *SD* =1.17) indicated no significant difference (p = .281)
• Transfer of Skills scores for Group 1 (*M* = 2.84, *SD* = 0.96) and Group 2 (*M* = 2.64, *SD* = 1.05) indicated no significant difference (p = . 221)

Inferential statistics – comparing levels of teaching experience

Teacher and administrator data were split into four groups based on number of years' experience: Group 1: 1-4 years (n=9); Group 2: 5-9 years (n=9), Group 3: 10-14

years (n=9) and Group 4: 15 plus years (n=9). 2 subjects had incomplete demographic information while 2 more had incomplete data; these 4 were excluded from this analysis and are not included in the group totals above. In this comparison I strived to learn if any relationship could be found between attitudes and perceptions on drama's role in schools with the number of years' experience as an educator. An Analysis of Variance (ANOVA) test with significance value ($p < .05$) was performed comparing the mean category scores of all four groups with each other, and indicated no statistical signifcance between the four groups: Communication scores $F(3,32) = 1.62$, $p = .205$; Teamwork scores $F(3,32) = .410$, $p = .747$; Empathy scores $F(3,32) = 0.44$, $p = .725$; Transfer of Skills scores $F(3,32) = 1.711$, $p = .184$. Therefore, based on this sample, it appears that the amount of teaching experience does not affect one's perception of drama. Refer to the following Table 12 that outlines the descriptive statistics used for this ANOVA test (more details of this test can be found in Appendix O):

Table 12
Descriptive statistics for teacher groups based on years of experience

Category	Group	*N*	*M*	*SD*
CommunicationScore	1.00	9	4.7778	.26352
	2.00	9	4.2778	.75462
	3.00	9	4.2778	.56519
	4.00	9	4.4444	.52705
	Total	36	4.4444	.57044
TeamworkScore	1.00	9	4.5000	.55902
	2.00	9	4.3333	.75000
	3.00	9	4.2778	.66667
	4.00	9	4.5556	.46398
	Total	36	4.4167	.60356

Table 12 (cont'd)

Category	Group	*N*	*M*	*SD*
EmpathyScore	1.00	9	3.8889	.92796
	2.00	9	3.5556	1.01379
	3.00	9	3.4444	.88192
	4.00	9	3.7778	.83333
	Total	36	3.6667	.89443
TransferSkillsScore	1.00	9	4.3333	.75000
	2.00	9	3.6667	.90139
	3.00	9	3.7222	.61802
	4.00	9	4.0556	.52705
	Total	36	3.9444	.73463

Inferential Statistics - comparing the use of drama integration in the classroom

A comparison between mean scores of teachers and administrators who use drama integrated into their subject lessons (n=23) and ones who do not (n=15) was also made. 2 subjects were excluded from this analysis due to incomplete data, and not included in the group totals above. Group 1 represented teachers / administrators who do drama integration; group 2 represented the teachers / administrators who do not.

An Independent Samples t-test indicated that there were no statistical significances found between Group 1 and Group 2 in all the categories: Communication [t(36) =-.767, p =.448, d =0.25]; Teamwork [t(36) = -.545, p =.589, d =0.17]; Empathy [t(36) = -1.59, p =.120 , d =0.54]; Transfer of Skills [t(36) =.557 p =.581 , d = 0.18]. Refer to the following Table 13 for an outline of the results (more details of this test can be found in Appendix P):

Table 13
Summary of results from Independent samples t-test for teacher / administrator groups regarding drama integration in the classroom

Explanation of statistical analysis
• Communcation scores for Group 1 (*M* =4.39, *SD* = 0.58) and Group 2 (*M* =4.53, *SD* =0.52) indicated no significant difference (p =.448)
• Teamwork scores for Group 1 (*M* =4.40, *SD* =0.62) and Group 2 (*M* = 4.50, *SD* =0.57) indicated no significant difference (p =.589)
• Empathy scores for Group 1 (*M* =3.48, *SD* = 0.95) and Group 2 (*M* =3.93, *SD* =0.70) indicated no significant difference (p =.120)
• Transfer of Skills scores for Group 1 (*M* =4.00, *SD* = 0.74) and Group 2 (*M* =3.87, *SD* =0.69) indicated no significant difference (p =.581)

Inferential statistics – comparisons regarding drama teaching experience

An Independent Samples t-test with sig. value ($p < 0.05$) was performed in order to investigate if an educator's subject background could affect attitudes towards drama's usefulness in schools. Group 1 were teachers / administrators who have taught drama before as a stand-alone subject (n=11). Group 2 were teachers / administrators who have not taught drama before (n=26). Mean category scores from the two groups were compared. Three subjects were not included in the analysis due to incomplete demographic and/or survey data, and are not included in the group totals above.

An Independent Samples t-test indicated that there were no statistical significances found between the mean scores of Group 1 and Group 2 in all the categories: Communication [t(35) = -.256, p = .800 , d =0.08]; Teamwork [t(35)= -1.363, p = .182 , d = 0.47]; Empathy [t(35) =-.472 , p =.645 , d = 0.18]; Transfer of Skills [t(35) =.788 , p = .436 , d = 0.29]. This suggests that teaching experience in drama does not affect perceptions of drama's role in schools. Refer to the following Table

14 for further explanation of the results (more details of this test can be found in Appendix Q):

Table 14
Summary of results from Independent samples t-test teacher groups regarding drama teaching experience

Explanation of statistical analysis
• Communication scores for Group 1 (*M* = 4.41 , *SD* = 0.66) and Group 2 (*M* = 4.46, *SD* = 0.53) indicated no significant difference (p =.800)
• Teamwork scores for Group 1 (*M* =4.23, *SD* = 0.68) and Group 2 (*M* =4.52 , *SD* = 0.56) indicated no significant difference (p =.182)
• Empathy scores for Group 1 (*M* =3.55, *SD* = 1.22) and Group 2 (*M* =3.73, *SD* = 0.72) indicated no significant difference (p =.645)
• Transfer of Skills scores for Group 1 (*M* =4.10, *SD* = 0. 83) and Group 2 (*M* = 3.88, *SD* =0.68) indicated no significant difference (p =.436).

This Independent T-Test, along with the other comparisons, provides strong evidence that in the current case, teacher and administrator demographic factors are not relevant in determining attitudes or viewpoints about drama.

Student and teacher/administrator interviews – results

The qualitative data results will be discussed together by category, in order to relate and compare perceptions more effectively between the two different sample groups. While survey data were analysed first separately and then compared, because of the recurring themes and notable points of discussion in the qualitative data it was deemed more valuable and informative to analyse and present the data in such a manner.

The interview coding data reduction process uncovered a great deal of discussion of the four main categories of Teamwork, Communication, Empathy and Transferring Skills. Similarities and differences with the quantitative survey data were found with respect to the main categories. In many cases it was discovered that student views of drama were more favourable in the interview portion of the study than the survey data revealed. Understanding the reason for this difference in student impressions will be discussed in detail in Chapter 5. Teachers and administrators also signalled some increased positive support in the qualitative data. In addition, several related themes emerged in the interviews that went beyond the comparison with the survey data. Also of note is the experiences relayed by the students. The impression from the interviews with students was that their opinions and reactions to drama class were as a whole referring to their immediate experience in my class this year. While "drama class" was referred to in a general nature, the examples given by students were almost always mentioning what we were working in most recently in class in these first three units. Analysis of results will begin with a discussion of the four main categories followed by groupings of the additional themes that arose from the interviews. For the purposes of clarification, all subjects mentioned in the analysis below will be given a subject identifier code. Students will be identified by their grade level followed by a number; teachers and administrators will be identified by their classification at school followed by a number. These subject identifiers are included in the interview subject lists provided in Appendix H and I.

Teamwork skills

The Teamwork category encompasses cooperation, working together, group work and fostering the sense of community in the classroom. Generally, the interview

portion revealed more support for teamwork than the survey data; while the quantitative results demonstrated that not all students believe that drama improves teamwork skills, the interview discussions uncovered a great deal of discussion about the benefits of the teamwork activities in drama, and suggested that students support the idea of teamwork strongly. Common themes from teamwork discussions with students included the following themes: teamwork as inseparable from communication; working together for a common goal; the belief that drama cannot exist without others and can build friendships and new abilities; having solidarity with your performing partner in the case of mistakes; working in synchronization; learning how to deal with others; making connections to team sports; working in groups is a skill to be developed throughout life.

On the whole, teachers and administrators acknowledged the need for students to work together and stressed the importance for students experiment new things. English Teacher 2 said:

> I would say that teamwork is very important because it's a big challenge for kids to be able to do that, and balance things. So anything that's involving more variations of teamwork, using different roles, also doing things they are not comfortable doing, I think is really important in drama, trying something that's a challenge.

Teachers and administrators also stressed teamwork as a sense of group responsibility with empathy coming out of the act of collaboration and sharing ideas. As part of this, they talked about the importance of building relationships, taking turns, being respectful to each other with respect to to decisions made in the group and building friendships. Support Teacher 1 said: ". . .we have a goal as a team. So we have to work through that goal. And working through that goal as team requires

you to be responsible and do your part and being respectful." Students also connected to the idea of responsibility and the sense of depending and relying on another. Grade 6 Student 4 said:

> …in drama there is all kinds of these different shows, and in shows, like mimes, you learn it from someone. You have partners while you are doing it. In drama you are not alone. Every time you have someone with you.

Grade 7 Student 3 spoke to the connection between teamwork and freedom:

> You also learn about how people in teamwork, how in teams people act differently than when they are on their own. Because they feel like, if it's a good team, then they are supporting each other. So people are less afraid. Like in drama class, we do things that we wouldn't do outside.

Principal 1 also spoke to the benefit of enjoying oneself and learning at the same time: "Another skill they learn is cooperation. How to get along with each other, work together, and to have fun together. Those are important skills." Both sample groups agreed that teamwork and communication are interconnected. Teachers and administrators spoke a little more to the sense of responsibility and the overall educational benefit coming from working in these areas. The quantitative data suggested that teamwork and communication were the strongest connections made from both groups, but in the categories of Empathy and Transferring Skills there was more disparity between student and teacher/administrator beliefs as to their role in drama. This is a crucial element to the findings and is discussed in more detail in Chapter 5.

Communication skills

The Communication category covers all the different ways students communicate and interact with each other in drama class, and how this communication can be used as a problem solving tool. Discussions on this point revealed many different aspects

that students and teachers/administrators perceive as part of the drama class process. For students, the concepts of expressing emotions, using body language and other mediums to help communicate, communicating without words and the opportunity to communicate stories/ideas were prevalent themes. Equally notable to student discussion was how drama could be used to solve communication problems, such as dealing with clashes in personalities and building negotiating skills. Grade 7 Student 3 noted: "In drama a big thing I feel is compromise, when we are in a group of people and we try to do something different. We try to get both ideas, or all of the ideas, into a single play." Grade 7 Student 2 said: ". . . even you are not chosen with somebody you want to be with, you learn how to deal with others." Overall, student awareness of these benefits to communication skills development tended to be much stronger than the survey results, where the statement that drama improved communication between people scored halfway between agreement and no opinion.

Grade 7 Student 3 spoke to the ability to develop ideas together:

> I think that, since we are put in a close environment, and we work together with a goal, and the steps toward the goal aren't always clear. There's lot's up for discussion in drama class, so I feel that the fact that we can talk to each other to find a way to get to that goal is good.

English Teacher 1 (who has a background in teaching drama) echoed this point:

> I think the potential is really good because the students generally have the freedom of discussion and communication. I think they could be put into situations where they really need to hear and listen. They have both parts of the communication skills. Listening and giving back. They try to listen so they can achieve success together.

Grade 7 Student 4 admitted the communication problems are not always solved despite efforts to do so: "I don't think like that, because in my friends, and people that it apply now, when there is tension between people, they don't like to focus, they don't like to listen to other people."

Several students discussed the difficulties and challenges in working with others in certain situations. They conveyed that they generally always want to work with their best friends in class, but they do realize the benefits to opening themselves up to new experience - all the while admitting it is hard to do. Grade 8 Student 2 noted: "If you are working with one person in the group that doesn't agree with you, it's ok, but if you are working with most of the group that doesn't agree with you, it's difficult. . . "almost hopeless." While generally the interviews revealed more positive impressions to communication, these kinds of challenges and frustrations expressed could indicate agreement with the quantitative data which indicated that students have a relatively weak connection to the benefits of communication development in drama class.

Many teachers and administrators seemed to agree that solving problems between each other was a crucial element to drama class and a vital skill to be developed. Music Teacher 1 expressed this point: "To be a good drama student you must listen. And I'm not talking just listening 'to react' but I'm talking about *listening* to what the other person is *saying*. Listening to have the feeling of others." Teachers and administrators also felt that drama class was a place where students can improve their speaking and confidence skills, and where ones who are not normally vocal have a chance to express themselves better and improve vocal presentation skills. Art Teacher 1 noted that a student may be more likely to participate in her class because of learning to be more extroverted in drama class.

In this area, the student perception seemed akin to having more freedom to express and explore. Grade 7 Student 3 defined drama like this:

> In drama we learn to interact properly with other people, through exercises where we have a common goal and I think that it's important that we have this environment where we can interact with each other freely.

Discussion also emerged about connecting communication to language skills. Some students pointed out the developing of English language skills in drama and the fact that drama can help people communicate when language barriers are present. English Teacher 2 discussed at length how English communication improved in class because of the incorporation of drama. The same English teacher pointed out the benefits used in developing English as a Second Language (ESL) learners' communication skills through dramatic role playing of characters in stories, and believed in the strong connection between language expression and drama education. Art Teacher 1 pointed out that in the international school setting sometimes there is a breakdown in communication because of different accents used in speaking English, but by using drama role play skills these problems in communication can be mitigated. This kind of teacher / administrator support for communication skills development corresponds with the survey data, which showed the positive support of teachers and administrators for communication skills in drama class.

Development of empathy in drama class

The Empathy category encompasses the understanding and caring for others and the treating of one's peers with mutual respect and compassion. While quantitative data indicated a relatively lukewarm connection made by students to empathy, interviews revealed a slightly alternate picture. Through the interviews several students spoke to some aspects of how empathy is developed in drama class. At the same time a portion of students expressed some doubts and lack of support for the role of empathy in drama class. A few teachers noted that this lack of student connection

may be in part be because students are not reminded enough about what they are learning and why they are learning; these teachers believed that when students are made more aware of the context of their learning, they will make a stronger association to activities worked on in drama class. Perhaps it is also that youth at this age are dealing with a lot of upheaval and stress related to growing up, which may clash with a strong connection to building empathy.

Note that students were asked first if drama classes helped people *care* about each and then asking them if drama classes helped them *understand* each other better. As discussed in Chapter 3 regarding the development of the interview questions, it was expected that students would make probably make stronger connections to learning how to understand each other more in drama class, than learning how to care for each other more. This expectation came to fruition in the interview data. An example of this came from Grade 7 Student 2 who, when asked about empathy and caring for others, he flatly said "I don't see how empathy and drama can match," but when he was asked about the concept of *understanding of each other* he responded differently: "Definitely. Like if somebody likes tennis, maybe, they want to make a drama about tennis. And we will understand more about them. What they like to do. What they like to say. . .you do understand more about them."

When asked if empathy is present in drama, Grade 7 Student 4 suggested the people in the class make a difference: "I don't think about my class. Not my class. But maybe outside school in another drama class." Another theme that emerged is that if a team member doesn't pull his/her weight it affects the whole team; here a sense of responsibility in teamwork is connected to understanding others' needs. Students

also connected challenges in communication to challenges in developing empathy. Grade 6 Student 2 gave this analogy: "If someone does someone wrong in the play, it's going to affect the whole team, so it's important to control the team and make it stay together." Others spoke of the drama class being an opportunity for others to understand our different and unique personalities, in a different environment, and by doing this, caring for others can be developed. Grade 6 Student 3 put forth a hypothetical case to elaborate:

> For example. . . I don't have any friends maybe and I am supposed to present something, maybe like miming or acting, and the whole class is watching, and maybe they don't like me, and then maybe the movements I do can reflect on what kind of personality I am.

Grade 7 Student 1 spoke about how self-expression could help us understand each other more saying that "you can know that person better because drama is a different way of expressing yourself," and Grade 6 Student 2 talked about adaptation: "when you are doing drama, you are doing it in your own way, that leads to people learning your way, and make them communicate." Grade 6 Student 4 made the connection between liking someone and caring for them:

> . . .in drama you get to know your partner really well. And if you don't like your partner, even in the play, you wouldn't help him fix things up, and if you help him, it means you care about him.

Other students stressed that the whole point of drama is to learn to work with others despite your differences. As Grade 8 Student 1 claimed, ". . .the more you get to know somebody, you sympathize with them, you are willing to share their point of view." Grade 7 Student 3 extended this idea into the portraying of a character as a way to achieve empathy: ". . .you have to really put yourself in their mindset, and if they are a good character they have reasons to believe what they believe. . .you see

the world from a different point of view." Note that the last two students both talked about the importance of understanding the "point of view" of others. Indeed, the interview data seem to reveal that when you engage in conversations with students beyond a close-ended survey answer, you tend to get to the heart of their thinking process and find more connections to empathy. This could suggest that to develop more empathy in drama class, more discussions and reflections are needed in class to keep students aware of the deeper meaning of some activities.

Many teachers and administrators also spoke about playing other characters (such as from stories and plays) and how that can build empathy. Art Teacher 1 noted:

> . . .when you are taking over the role of someone else you are trying to play those characteristics, you are trying to look at things through their eyes, and when you do that, you don't feel like yourself anymore, and it helps you create empathy and feel what you would feel if you were born in a different time and place, and different situations.

Conversely, Science Teacher 1 believed that role play of other characters was actually an argument against empathy being created in drama class:

> . . . Drama for me is kind of. . how do I say. . .lying. . .producing something which is not necessarily you. So when you are doing a drama presentation you may be a certain character but may not be your own character. So if you are reading off other people. . .Empathy is relating to that person but that person may not be how that person would normally be acting.

English Teacher 1 also expressed some reservations regarding empathy development: "I think it has tremendous potential. . . I question whether in the middle school, in the grades that I have worked in, it's actually an awareness to the kids. They haven't quite developed that yet."

These last two comments about empathy could support the survey data, which did not show full agreement among teachers of the existence of empathy development in drama class. Indeed, to achieve empathy in class, students need to find certain connections that will make them feel and understand important concepts. Music Teacher 1 spoke to the importance of students creating relatable characters to their experiences: "Drama will be able to build empathy if what the student is exposed to incorporates that into it. But if the drama they will doing is violent . . with killing. . . all those things, it might not build empathy."

This music teacher's opinion could be indicative of some teacher frustrations or challenges on the subject of empathy development in middle school students. In drama class it is sometimes a challenge to re-direct students away from mimicking an action movie violent scene, and instead guide them to create dramatic works that are more personable and relatable. In this respect, more emphasis from all teachers on linking the IB philosophy and learner profiles of caring and reflective to regular instruction in middle school could be beneficial.

Indeed, common ideas voiced by teachers and administrators were students' need to respect each other, developing enough active listening skills to understand the feelings of others, and to build empathy by virtue of acting out of different feelings. Counselor 2 defined drama class this way:

> They can learn how they can make an empathy. And how they can express their feelings. Express their behaviours. Their expectations to their friends in the classroom environment. So I think empathy is the most important part they have learned from drama class.

Support Teacher 1 had a similar perspective:

> Because in drama, to be able to act a role, you have to be really able to feel it, that means getting into the other's shoes. Getting out of your own perspective, and thinking differently. Maybe in the long run this will help kids

Principal 2 talked about understanding others:

> I believe drama helps them to understand the other person's perception, and point of view. And that might help with the problem solving. It's not just the problem they are living themselves, but the effects of the problem on the others.

The same principal noted that in the school behaviour committee, drama and role-playing is a method utilized to try and solve conflicts between students and in some cases between students and teachers. She discussed role playing exercises where students trade roles of a distressful incident that happened in order to try and achieve empathy for the other person(s) involved: "I can see that easily when we are dealing with them. At that moment you can see that in their face. It's really helping, to understand from another person's point of view." In summary, while some teachers expressed some misgivings about empathy development in drama class, most of the interviewees spoke to the importance and relevance to this concept. As a whole, similar to the differences explained with students, teachers and administrators revealed more positive support for empathy in the interview portion of the study.

Transferring of skills learned in drama class to other classes

The category Transferring of Skills is defined as improving performance in other classes because of the development of teamwork, communication and empathy in drama. Student perceptions regarding skills transfer to other classes were more favourable in the interviews compared to survey results. Many students discussed communication and teamwork skills as transferable, in terms of expressing oneself

better, having more confidence in presentation and communicating ideas in other classes more effectively (including the use of body language), and continuing to use collaborative and cooperation skills. Grade 7 Student 2 noted:

> . . .in main classes we have to do team activities. I used to just argue about things, because I couldn't communicate well. But now it's better because I know how to communicate and express what I think's better. . .

The subject of enhancing communication through language was pointed out by Grade 7 Student 4: ". . .if you're, with drama, a better performer you can speak to your audience better. Like in Turkish class you can read better poems. You can write better, if you can communicate better. English is the same." Grade 8 Student 2 made the distinction between communication skills and acting skills worked on in drama class:

> The communication skills, that we get from the group work, certainly. I think those are the some of the most important and under-taught skills in schools. But I don't see how acting is used in many other classes.

Regarding the transferring of communication skills, Grade 7 Student 2 made the distinction between Turkish and English and suggested a different experience with the two languages. When asked if drama helps problem solving he said:

> Not so much. I think it's more of about. . . What we do in drama it helps communication. But there are two different types of communication, and normally we all talk in Turkish, so it is not really. . . even though language should not change the way you communicate, it still may have an impact on the differences.

While teachers and administrators spoke to the effects of empathy building to other classes, there was no student connection made between empathy skills and other subjects. As a whole, teachers and administrator believed that social skills from drama class do improve learning in other classes, and equated role-playing with

doing your part in a collaborative learning environment. English Teacher 1 spoke about drama's holistic learning potential, but saw limits in the amount of transfer application at this school:

> I think too many people think drama is. . . William Shakespeare doing Macbeth down at the city hall. . .but I don't think people fully realize the potential of what could be done within the confines of this school and how it can transfer to other classes.

Discussion also emerged about how drama can help build confidence in students who are struggling in other classes. Support Teacher 1 believed that students were lacking in important teamwork and empathy skills, and that more exposure to drama would be beneficial to address that. Principal 1 extended this concept beyond the school confines:

> . . . to me it's lifelong learning. If you can't learn to get along with people, if you can't learn to work with people, if you don't have empathy, I don't care how smart you are, it's not going to matter how far you get in your life. . .so these skills to me are life-long skills that people need to be successful no matter what career path they take in their life, so to me they are essential for later on.

Grade 7 Student 3 seemed to support this concept in some way: "I think that also drama is like a life class, rather than a class to help other classes. Like I use a lot more drama in lunch than I do in math, for example." As discussed in chapter 3, the notion of holistic learning and development of the whole child was an important objective of the drama department, and this quote supports this idea. It also supports the idea that schools are communities where all experiences are interrelated, whether it be in a classroom, hallway, cafeteria, playground or any other area. Note that the interview guide for teachers/administrators specifically asked interviewees if they

had observed students application of drama social skills in any school environment, not just the classroom.

ICT Teacher 1 believed that drama skills help students in her class because of the requirement to show and demonstrate certain concepts beyond reading and writing. Other teachers spoke of enhanced learning because students are learning to add feelings to concepts they work on in drama class, which could be transferred to how they approach material and themes in other classes. A common thread in discussions with teachers and administrators was the various behaviour challenges that occur with students, and that drama social skills can support students' growth in this area. Music Teacher 1 told the story of a student who was always being sent to the office in this teacher's first year at the school, but after the student's participation in a drama activity the behaviour improved. Overall, teachers and administrators believed that drama will have positive effects if students can understand the key concepts and apply them elsewhere. Math Teacher 1 was very direct: "Learning means this. If they learn how to do it in drama class, they should do it in their other classes. If they cannot that means they didn't learn it."

A point of contention regarding transferring of skills was the question whether students are acutely aware of using drama skills in other classes (and beyond), or if it comes naturally without any thought. Some students said that in other classes, using drama skills comes naturally without thinking about it. The quantitative data seems to support the idea that students are generally not aware of any transfer or benefit to other classes; as noted in the comparison between student and teacher/administrator

survey scores, a startling gap of 1.52 was revealed between students' and teachers/ administrators' beliefs that drama skills improves learning in other classes.

Nevertheless, in the interviews a good deal of students acknowledged that they are aware of the core drama skills and think about applying them in their other lessons. Grade 8 Student 1 noted: "I do think about it. Especially like certain concepts about thinking with other people, I definitely think about it. Not just with other classes, but just generally." Teachers and administrators almost unanimously believed students use drama skills in other classes but are rarely aware of it. Principal 1 said: 'I think it comes naturally, I think it's part of being there. I think they are having a good time, they are loving drama, they are learning but. . . I don't think they realize."

Other teachers and administrators posited that the realization of applying these kinds of social skills occurs later in life. Principal 2 pointed out that not realizing the use of these skills is actually a good thing. As a counter point to this principal's argument, other teachers expressed that while it may be a natural thing for students, it is beneficial for students to be more aware of transferring these skills. Counselor 2 said:

> If you express to them, they can make a connection. . . 'Ah yes, while someone is listening to me it is the important part of making the group decision. So if you make them realize that what they are learning is communication skills it's ok. . . .They are not just making group decisions, just for the drama classes, but if we teach them the importance of these skills they can use it for different classes. But if they have no idea what they learned from drama classes, they may not transfer it to the other classes. But they have to.

Since many students talked about how they use drama in other subjects, there seems to be a notable disconnect between what students think they are learning and what teachers / administrators believe students are learning. This concept is supported by

teacher claims mentioned before that students need to understand more what and why they are learning certain concepts in order to make the connections.

Development of oneself

Emerging from the interview transcripts were the related themes of Individualism and Self Development (understanding and expressing yourself, exploring individual development), Self-Promotion and How Others See You (Being concerned with how you are seen by your peers, and developing and improving your persona in order to promote yourself to others), and Patience and Self-control (developing the skills of individual control and patience of mind and body in class). Students talked about choosing topics in drama class that relate to themselves and doing drama, as Grade 6 Student 2 said, "in your own way, that leads to people learning your way." Grade 7 Student 3 believed that in drama people present a "heightened version" of oneself where people learn about each other based on what roles they take on in class. The student went on to explain that this "heightened version" is about showing your personality but an exaggerated and amplified description. Grade 7 Student 4 saw drama as a way to understand others' perceptions of one self and improve one's own image:

> What skills I learn? Maybe be more focused on what you are doing. And trying to use your body better and trying to find out how the audience sees you. Like how you are shown to the audience. How you can change your appearance to the audience. And you can be a better performer on stage. And I sometimes try to think that there's a mirror in front of me. So I can see myself. And I kind of look at myself. And try to see the point of view of the audience.

Grade 6 Student 4 identified a contribution of drama to self-control and understanding others. When asked what skills he learns in drama he said:

> For me first of all patience. And teamwork skills. You learn how to cooperate, with people even you don't know. It's not important if you know your partner or don't. Like you gain new friends. New abilities. And as I said, mainly patience.

In the area of individual development, teachers and administrators believed the experiencing of new roles in drama is helpful for students' identity development, developing confidence and self-esteem, being comfortable expressing opinions and talking about emotions. Counselor 2 defined drama this way:

> When they are expressing themselves, they are also trying to understand what is going on inside of them. So acting and understanding themselves and people's feelings - it has to be in school curriculum.

This last quote makes the important connection between self-discovery and understanding others as part of that journey. Indeed, if this could be developed in drama class it could improve student connections to empathy.

Having freedom and taking risks

Categories of Feeling Less Afraid (Having confidence and willingness to take emotional and intellectual risks in drama class), Having Freedom (Feeling free in body and mind) and Trying Things You Are Not Used To (being uncomfortable), were also born out of from the interview discussions. Students talked about the freedom of interaction in drama class and testing your limits of expression. Grade 8 Student 4 defined drama class this way: "You learn to do things that you are not usually comfortable doing. And you go out of your way to do things you don't usually do." Grade 7 Student 2 had a similar take: "You learn that there are different things. And we shouldn't stick to one thing. And we should always learn about different methods and different ways to do something." Grade 7 Student 3 spoke to a looser structure in achieving an objective in class:

> . . .in our other classes, it's very ok 'this is the first part, then you do this, then you do this' but in drama. . .we all have to come up with something at the end of the class, but how you get to there is up to you.

Teachers and administrators concurred on the necessity to feel uncomfortable and be challenged in order to learn. Discussion also arose about the opportunity for shy students to experience something in drama class to help break down their fears and improve communications with friends and teachers. To break down these barriers some flexibility in students' expressing themselves in the class needs to occur. Counselor 2 pointed out the challenges in drawing the line between this freedom and organized structure in class:

> They can act according to themselves in a way. They are kind of striving for that freedom, which drama gives to them. Of course there are expectations. This is a class and they need to learn on the other hand. They have that struggle.

The teacher comments referred to earlier regarding active listening and needing to appreciate and understand others seem to echo this quote from the counselor in drawing this important boundary in class. This continual issue is at the core of the drama curriculum, which needs to combine organized learning and freedom of expression at the same time.

Other categories

The other categories uncovered in the data reduction process covered arts appreciation, concentration, equality, language learning, other theatrical techincal skills gained in drama class and looking at how a student may learn differently in drama versus other classes. As the discussion in these categories was already evident in the other category analyses documented in this chapter, no further analysis here

was deemed necessary. Overall the results uncovered a range of similarities and differences between sample groups and within groups, and different levels of agreement concerning the four main categories. Chapter 5 will examine these findings, offer conclusions, and recommend further steps for understanding drama and its potential to add value to education.

Refer to the following Figure 2, which outlines the qualitative coding that was used for the data reduction process and other themes that emerged. The figure is divided between student and teacher/administrator perceptions, with the size of the box suggesting the level of discussion and importance given to a certain category in the interview discussions.

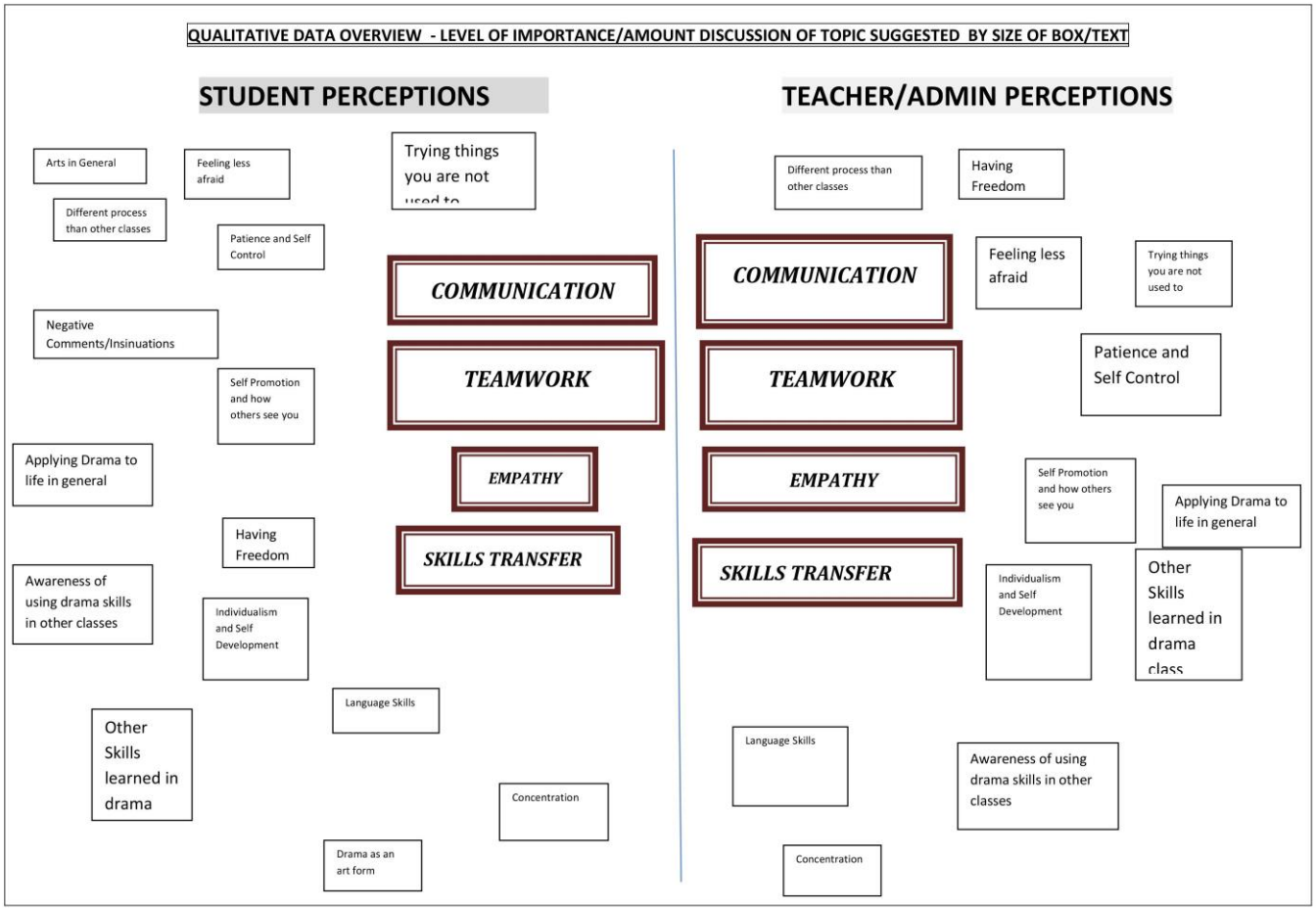

Figure 2 Outline of Qualitative Coding from Interview Transcripts

CHAPTER 5: DISCUSSION

Introduction

As discussed in the literature review, there is a body of research exploring the varied benefits of drama in the overall education of students. Findings from my case study have enhanced the body of literature that has analyzed and measured the transferring of dramatic skills to learning in other environments and subjects. Studies that found an increase in learning English communication skills due to drama intervention (Anderson & Loughlin, 2014), higher standardized test scores from arts integrated education students versus ones without this integration (McClure, 2009) and greater improvements and motivation from student learning with drama integration in science versus more traditional teaching methods (Kılınçaslan & Şimşek, 2015) have led the way to some of my findings regarding drama's contribution to other subjects when considering social skills. Qualitative data in my study demonstrated that especially communication and teamwork skills worked on in drama class had a positive effect on learning in other subjects.

The qualitative findings in my study supporting the importance of role play and dramatic exercises and activities in developing empathy supported previous research in Scotland regarding social awareness and responsibility that found students' sense of empathy for other people and the environment improved through dramatic recreation of environmental issues (McNaughton, 2004) and research in eastern USA that found that empathy was increased through drama instruction - not through the explicit discussion of empathy itself but rather through the practical application of

character work and various dramatic exercises that caused empathy development to be a natural result (Goldstein & Winner, 2012).

My study's findings concerning potential problem solving strategies in drama class, student and teacher frank admissions regarding some hard challenges in working with others and confidence and development of self-expression through drama built upon previous research surrounding drama's contribution to social development, such as the using of the dramatic technique tableau to help struggling students focus and improve their overall learning (Berry, 2015), improving behaviour through drama group therapy for at risk students with social problems and feeling marginalized (McArdle et al., 2011; Rousseau et al., 2012), and the building self-esteem of adolescents through playwriting (Look, 2008). In addition, findings in my case study surrounding the benefits and effects of teamwork in drama added to the body of research regarding the construction of community and cooperation through storytelling group projects (Wright, Diener, & Kemp 2013) and drama's potential for building of creative collaborative skills (Hollander, 2009).

My study looked specifically at the concepts of Teamwork, Communication and Empathy driving a drama curriculum. These key categories are common skills necessary in everyday life, and defining social skills this way helped fill a gap in the research area in understanding how these practical skills are developed in drama class and beyond. Building upon previous research studies focusing on student perceptions of drama class and impact on their education and general well-being (Hollander, 2009; Rothwell, 2011), my research has looked at varying perceptions of students, teachers and administrators and added to the debate over the level of

efficacy of drama in education and what some of the deficiencies and challenges there may be. My study has also given insight into possible steps forward in curriculum development, approaches to teaching, and working to integrate drama's holistic benefits to overall learning.

In addressing the results from data collection and analysis, an overview of the study will be given to summarize how the research questions were answered. Following this, major findings of the study will be summarized with conclusions offered as to their meaning and implications. This will be followed by more a more in depth-discussion of the impact of these findings and the highlighting of certain key discoveries that emerged from this research. Taking into account the outcomes of the study, implications for students, teachers, curriculum and schools will be deliberated as well as implications for future research.

Overview of research questions

As noted earlier, the main research question was: "How do current students, teachers, and administrators perceive drama and social skill development in the context under study?" The three subsections of this question drove the inquiry in my study. They all probed into perceptions of the drama class experience and aimed to understand how effective it is for the social development of children and youth. Looking to answer the research questions began with the development of the survey and interview instruments, which were designed to address question individually and also look to the inter-relatedness of the questions.

Tables 2 and 3 and Appendix Y and Z demonstrate the relationships between the instruments and research questions. Subsequently quantitative data were inputted, analysed and summarized; qualitative data went through the data reduction (coding), data display process (summarizing and discussing implications of ideas expressed by the subjects) and finally the conclusion process (connecting qualitative to quantitative data and discussing conclusions and repercussions of what the data is saying). Below is a summary of how the research questions were addressed. Data that support the statements can be found in the following section that summarizes the findings.

The first research question asked how current school students, teachers, and administrators perceived drama's efficacy in developing the key social skills of the curriculum. The close-ended questions in surveys asked students and teachers/administrators their opinions regarding social skills worked on in drama class. Soliciting separate perspectives of the students and teachers/administrators was a way to understand which skills were being learned and taught from different viewpoints. For students, teachers and administrators, the level of agreement they indicated either validated or put in doubt the skills that were asked about. The second research question probed into the current school students, teachers, and administrators' perceptions of the transferring of the three key social skills of the drama curriculum. As in research question 1, survey data confirmed the level of agreement from the sample groups as to which social skills, if any, are transferred to other classes and if they do have a positive effect on learning in other subjects. The third research question investigated into the differences in attitudes, if any, between the different stakeholder groups. This research question was answered through

inferential analysis from the quantitative data, with results compared to the qualitative data to understand more in depth the possible differences (or similarities) in attitudes.

Major findings and conclusions

Summary of data results; connections between quantitative and qualitative data

Overall analysis of four main categories

- Student survey results revealed that teamwork and communication categories were closer to agreement than a neutral opinion while Empathy and Transferring of Skills scores were below neutral opinion and leaned towards disagreement. Interview data uncovered stronger support for all categories while still showing a lack of connection to Empathy and Transferring of Skills
- Teachers and Administrator scored on average almost a full point higher than students in survey showing strong support for teamwork and communication categories, and leaned towards agreement for Empathy and Transferring Skills. Interview data from teachers was reflective of this, with more positive support given for Empathy and Transferring of Skills over survey results
- Both sample groups demonstrated a pattern in Teamwork and Communication categories, where scores acknowledging the presence of these skills were notably higher than scores acknowledging the benefit and contribution of these skills. Interview data from both groups revealed more support for the benefits of these skills and the view that teamwork and communication are inseparable.

Range of scores and comparisons to qualitative data

- The largest scoring difference between sample groups on individual questions (1.52) came from the question regarding drama's contribution to other classes. The smallest difference (0.37) came from the statements acknowledging the learning of teamwork in drama; additionally the gap between sample groups in Empathy scores of 0.75 seems to indicate substantially different viewpoints on the development of empathy in drama class. The interview data generally mirrors these divisions, with the exception of Empathy, which suggested that students, while still having deficiencies in the area, are a little more aware of Empathy than the score difference suggests
- Students' highest score came (4.13) from the acknowledgement of Teamwork in drama class, while teacher/administrators' highest score (4.73) concerned the acknowledgment of Communication in drama class. Qualitative data showed general agreement with this, although teacher support for teamwork was generally almost the same as communication in the interviews
- Students' lowest score (2.48) came from statement regarding the contribution of drama to other lessons; teacher/administrators scored lowest on Empathy (3.66). Both categories showed more support in the interview process
- Teachers/administrators scored very highly (4.70) regarding acknowledging student social skill development in drama class; this positive reaction was mirrored in the interview data

Inferential statistics and comparison to qualitative data

- Independent T-Tests between student groups (ones with drama exposure outside of school and one's without) revealed no statistical significance among the category scores other than the Teamwork category;
- A test, using ANOVA, between four teacher/administrator groups (defined by years of experience) revealed no statistical significance among the category scores
- Independent T-Tests comparing scores between teacher/administrator groups in the areas of drama teaching experience, drama use in the classroom and participating in outside drama activities also revealed no statistical significance among the category scores
- While some students and teachers leaned more towards positive or negative impressions on various topics discussed, generally the interviews tended to reveal homogeneity in perceptions among the key categories, which seems to support the inferential statistics' conclusions that demographic background does not necessarily determine attitudes towards drama
- Repeated measures ANOVA tests demonstrated that there were significant differences among all mean category scores in the student sample, and significant differences between some (but not all) groups in the teacher/administrator sample. This hierarchy of perceptions is reflected with the qualitative data but with slightly less division between categories.

Discussion of key discoveries and findings

This section will discuss in more detail some key findings from the study: exposed deficiencies in empathy building in drama; factors explaining why student interviews

showed overall a much stronger positive support for drama than was exhibited in the survey results and the fact that little statistical significance was found between demographic groups for students and teachers/administrators in their perceptions of drama.

Exposed deficiencies in empathy

As discussed in Chapter 4, students demonstrated a much stronger connection to teamwork and communication than with Empathy and Transferring of Skills, as evident in the ranking of survey scores and interview discussions. It appeared that teamwork and communication for students was a more tangible and practical concept when they think of drama class - which makes sense as everything done in drama class is either a full class activity or group work, and in the group they know they have to communicate. Empathy, while having some student voices of support, is probably a more abstract and intangible concept to grasp. As one teacher suggested, perhaps the maturity level of the students is a significant factor. Nevertheless, many teachers and administrators spoke about how crucial the development of empathy is in drama class and general school life, and gave strong support to its inclusion and development in drama class.

This deficiency in empathy development is something that should be looked at further and understood. Coming from personal experience leading drama classes for this age group, the need for active listening skills and understanding and appreciating others' point of view, as expressed by several teachers and administrators in this study, is very apparent. In my experience, students generally have less of a struggle with the eagerness to express themselves, be creative and work together in a group to

create something for their peers. The real battle lies in the other aspect to drama: the listening, observing and appreciating another group's work. To achieve this students need to understand the value and importance of empathy as an equal in the class – that understanding the other is just as important as expressing yourself.

Student interviews: Allowing subjects to express themselves more freely

By giving students the chance to discuss issues in more detail it appeared to allow them to express themselves better and articulate more of the complexities of the issues explored in the study; in doing so more positive impressions about drama emerged. This development actually mirrors one of the main functionalities of drama class: which is to give voice to students in a different and more open way than they may be used to. This could suggest that to develop more empathy in drama class, more discussions and reflections (like the interviews done in the study) are needed to keep students aware of the deeper meaning of some activities.

Student interviews: slight variations on survey questions and different environment

Another factor for more positive student impressions from interviews could be due to the separation of questions in the interview guide regarding empathy. By asking students about both caring and understanding others, it broke down the topic and allowed for more explanation. As well, the surveys were filled out in a quick and efficient manner in a crowded classroom; perhaps peer pressure could have played an influential role. There may also have been a level of impatience from the students knowing that after they finish the short survey class activities would begin. Students are generally not used to writing assignments in drama class, and knowing that the survey was anonymous may have subconsciously (or consciously) caused them to be less careful. Although it could be argued that the anonymous nature actually created

more credible data; my intention by making the survey anonymous was that students would be encouraged to answer more honestly without any fear of retribution if they gave a negative answer regarding drama class. Indeed, in the sample of 193 there was a number of scores expressing disagreement, which could support the fact that anonymous surveys were successful in giving students the freedom to criticize without repercussions. In the interviews, students had time and freedom to express what they felt and my observation was that they took pride in the opportunity to give their opinions towards research. It may be argued that the non-anonymous nature of the interviews influenced students to speak more carefully. However, the evidence in the interviews of some negative experiences and expressions of reservations and doubt as to drama's efficacy may suggest that students were not afraid to be open.

Implications for practice

Implications for students

In order to make stronger connections to empathy, students could consider a wider range of roles to pursue when they are working on drama play projects in class. The qualitative data revealed some perceptions that students may not be playing roles in drama class that are very conducive to building empathy. Along with encouragement and guidance from teachers, students can employ Stanislavski's techniques of developing truth and reality in a character (Stanislavski 1937), where they focus on the real events and feelings that a character is experiencing in order to achieve a greater sense of empathy. This can be accomplished by taking on roles of their peers, similar to what was described by Principal 2 in the interview data regarding the behaviour improvement committee; in this committee students built on understanding each other's problems and feelings by re-enacting each other's role in

a distressful incident. This kind of effort and commitment to exploring relatable and real-life issues could help students develop empathy, similar to work done in the Montreal study discussed in the literature review, where students explored through role play real life problems of being immigrants and refugees in their new countries and others in the workshops (including teachers) built empathetic relationships with the individuals in these real life enactments (Rousseau et al., 2012).

Implications for teachers

The qualitative data revealed that on the subject of transferring of skills, there is to some extent a breakdown between what teachers believe students are learning and what students believe they are learning. This could be remedied by more self-assessment that is very prevalent in the PYP program but relatively absent in the middle school curriculum at the school under study. One form of this assessment could be student journals where students reflect on their learning in each drama class, and how they may be using those drama skills in other classes. These journals can be monitored frequently between teacher and student and also shared in class group discussions. Teachers could also consider implementing surveys and interviews similar to the ones used in this study to compare how much students are learning with what teachers' expectations of learning are. This regular solicitation of student opinion could also take the form of Participatory Activist Research as discussed in detail in Chapter 3. As part of their own self-assessment of making connections to other classes, student ideas and suggestions could guide some curriculum decisions and create activities for further units. An underlining philosophy of the PYP program was that teachers should be more of a facilitator and guide than someone who directs everything students do and learn. By giving students more ownership and control of

over their development in drama and cross-curricular activities, it may engage them more to make more connections with their learning.

Teachers could consider various methods to engage students more in the importance of empathy and making connections to other classes. Such approaches include: the use of various in-class reflections (as individuals, small groups, and discussions as a whole class), where students share feelings about the characters they play in class, other students' characters, and how they as students feel they are treated in class by others and how this can be improved; the creation of cross-curricular empathy themed units with social science subjects where students apply topics they learn in social sciences to drama class by role play; creating more opportunities for students to perform for other classes and grade levels to encourage more contact with other students and sharing of students' ideas; creating school wide drama empathy projects as part of regular school assemblies and community meetings (by using discussion about current social issues in the news, for example).

Implications for drama curriculum

This section reflects some actual examples that were implemented in the second half of my drama class in the 2016/2017 school-year, in response to the data analysis revealing some deficiencies in the awareness of empathy. For all grades I developed a used a unit to focus primarily on Empathy, where students were charged with the goal of creating stories where we all had to relate and empathize with each of the characters. This was done through dance, movement, dialogue and through video and audio production. In some classes I also developed a different form of questionnaire as a form of reflection about caring and listening to each other in class,

understanding another's point of view, feeling appreciated by others, how one expects to be treated, respecting each other's differences and working together to build more community and respect for each other. In addition, I began to work in collaborative nature with a Turkish social studies teacher to get students more involved in transferring of skills between drama and other subjects, and aware of the potential integration of interrelatedness of concepts. We shared curriculum plans, discussed outcomes in lessons, and began to experiment with ways of collaborating.

Implications for schools

This study revealed strong support from teachers and administrators into drama's efficacy in children and youth social development, and firm belief among educators as to the universal nature of drama and its effect on many parts of a child's life, including learning and performance in other subjects. To a lesser degree, but still significant, came positive support from the student population under study, for the valuable life skills that drama teaches. This begs the question: if drama is important and worthy, as supported by students', teachers' and administrators' evidence in the study, why does it generally appear low in priority in educational design?

Employers continue to talk about the importance of "soft skills" like teamwork and communication as key factors in the hiring process, but why does this not transfer to more support of the effects on a holistic education, with drama a key player? Why is drama not even an official subject in the current ministry of education where this study takes place? Arguably, if schools adopted a more inclusive and collaborative approach to combining drama with other subjects, the holistic nature of drama would have more prominence. In looking at the specific phenomenon of this case study at

drama should be fully integrated into the middle school program at the school, with collaboration and cross-curricular projects (similar to the PYP). In addition to drama being integrated into other subjects, there needs to be an increased spirit of more integration throughout the school. With more emphasis on the interrelatedness of subjects and the transferring of skills, a greater sense of developing the whole child will occur.

Implications for further research

More studies on the relationship of teamwork, communication and empathy could increase understanding of their prevalence in the minds of various stakeholders in education. In addition more research looking at drama and the specific development of empathy would be valuable, to help guide educators on how to address this issue in schools. In the middle school years, students undergo many significant physical, mental and emotional transformations, and working to improve understanding of them, would serve positive benefits to their lives and education as a whole.

Additionally, research into alternate classroom environments and different forms of teaching and learning could be valuable – in understanding more the benefits and challenges to a flexible learning environment like drama class, where students work to explore their freedoms while also needing to follow structure and organization. As well, research that looked specifically about how students are themselves aware of the use of different drama skills in different classes could illuminate the discussion over the interrelatedness of learning. Finally, more qualitative-based studies surrounding student and teacher experiences in more cross-curricular education environments could build upon some of the findings in this study, in understanding

the personal feelings and ideas of students and educators in the relation of drama with other subjects.

Limitations

The study took place over one academic school year only. If a longitudinal study were possible, over several years for example, it would have added benefit to the findings and provided even more depth and insight as students progressed through their maturity and their ideas and perceptions regarding drama developed. As discussed in Chapter 3, 12 students and 12 teacher/administrators were interviewed for the qualitative section of the study. While student interviewees underwent a random selection process, teachers and administrator interviewees were selected by purposive sampling; while done for practical reasons, this sampling method (though finding a cross section of grade levels and subjects) may have given some limitation to the findings. If it were possible to have larger interview samples it may have offered further complexity and depth into the perceptions of various stakeholders at the school. Since this is a case-study focused at my school, there are some limitations of the generalizability of the findings to the greater population.

Chapter 3 discussed the various issues surrounding the fact the researcher is also the drama teacher in this study; as mentioned in that chapter, various steps and actions were taken in an effort to make the study as objective as possible. Moreover, as mentioned earlier, a large purpose of the study served practical functions and needs in building my own teaching practice, and the understanding of the viewpoints of various stakeholders at the school on the subject of drama education. Evidence of ny approach can be traced back to the literature review, where other teacher/researcher's

research studies involved soliciting opinions of participants in order to gain deeper understanding in relation to the teacher/researchers' teaching practice. These cases came from a study in New York, USA (Hollander, 2009) and Australia (Rothwell, 2011). Like those studies, by placing myself in a situation where I could understand first-hand the feelings and opinions of stakeholders, I hoped to gain new insights in order to improve upon the positive benefits drama can have in the lives of children.

Conclusion

This study has realized my aims of contributing to my teaching practice. It has also provided valuable insights that hopefully will lead to improvements in drama curriculum design and cross-curricular collaboration with other teachers. Perhaps the most valuable aspect of this study was the sitting down and interviewing students and teachers and administrators. The ability to have a candid talk to understand their opinions and ideas was eye opening and quite revealing. Students uncovered many interesting things about their experiences in drama class they don't express in the drama classroom among their peers. This gave me invaluable insight into their feelings and thinking process and allowed me to monitor the effectiveness of my teaching goals first hand. Likewise, talking to teachers and administrators individually was very informative in understanding their perspective from someone working in a different subject or area, and how they may connect to drama. Hearing their comments made me refocus my energies and think about different methods in order to reach students. It is my hope now that the findings and ideas that have emerged out of this study will have an positive effect on encouraging teachers and administrators in this school (and elsewhere) to embrace drama more as a crucial integral part of learning, and by doing so, the students will follow suit and get more

benefit from the lessons and activities. Additionally I hope the specific issues raised by the findings, in particular with respect to empathy, can give new ideas for others to develop these very important skills for students.

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APPENDIX A: Parent Permission Letter - Surveys

October 14, 2016

Dear Parent,

I am the drama teacher for grades 6,7, and 8 at [redacted] I am currently pursuing my Masters Degree in Curriculum and Instruction at Bilkent University. My four-semester coursework has been completed and currently I am writing my final thesis about the learning of social skills in drama class.

I am quite passionate about drama and what benefits it can bring to children's development and education. I am carrying out my research concerning social skills in drama class. This will provide valuable insights into further curriculum development and improvement of teaching methods, including my own teaching practice at the school.

I am carrying out my research at [redacted] and would very much value your child's input in the study. Participation in the study will involve filling out a short survey during the 2016-2017 school year. Questions will be concerning the social skills we work on in drama class – communication, teamwork and empathy. All student confidentiality will be protected in this study, and no names of participants will be published. Surveys will be filled out anonymously during drama class time as the study topics directly relate to drama instruction. Students may withdraw from the study at any time.

If you DO NOT want your child to participate in this study please notify me by return email no later than October 21, 2016. If you have any questions or concerns, please do not hesitate to contact me.

Sincerely,

David Goodman

Drama Teacher Grades 6,7,8

[redacted]

Email: davidgoodman7@gmail.com

APPENDIX B: Parent Permission Letter - Interviews

October 27 2016

Dear Parent,

This letter is a follow-up to my previous letter of October 14, 2016 informing you of the details of my research study at [redacted]

I am writing to request permission for your child to also participate in an interview portion for this study. In addition to the survey portion, I would like to hold interviews (at two junctures in the year) with a smaller group of students to gain more in depth insight into their experiences and thoughts about social skills in drama class. Questions will be concerning the social skills we work on in drama class – communication, teamwork and empathy. To achieve accuracy interviews will be voice recorded and then transcribed by myself for analysis in the study.

I would be grateful to have your child's input in the study. All student confidentiality will be protected in this study, and no names of participants will be published. Students may withdraw from the study at any time.

Please notify me by return email <u>AS SOON AS POSSIBLE</u> if you grant permission for your child to participate in the interview portion of the study.

If you have any questions or concerns, please do not hesitate to contact me.

Sincerely,

David Goodman

Drama Teacher Grades 6,7,8

[redacted]

Email: davidgoodman7@gmail.com

APPENDIX C: Research Timeline

Research timeline

Date	Action
Feb 2016	Received approval from my school administration for research
Jun 2016	Testing of survey instruments: pilot study with four students and four teachers
Jun 2016	Adjustment of Survey Instruments based on feedback
Jul-Aug 2016	Translation of proposal to Turkish
Sep 2016	Re-approval of school Administration for revised research proposal from Middle School Principals and Director General
Sep 2016	Submission of request for research to Turkish Ministry of Education
Oct 5 2016	Receipt of Approval for research from Turkish Ministry of Education
Oct 14-21 2016	Letters sent to parents in order to acquire permission for survey portion of study; permission received for all students
Oct 17-28 2016	Surveys given to teachers/admin - 40 in total completed
Oct 24-Nov 28 2016	Interviews with Teachers and Admin (12 in total)
Oct 24-28 2016	Completion of Student surveys during drama class time (193 surveys completed)
Oct 27 2016	All parents of all students contacted asking for permission for interview portion of study
Nov 7 2016	Documentation of all approvals for interviews from parents - closing of list to move to next stage of interview sample selection; division of approved students into grade levels and random selection performed to achieve sample subjects
Nov 7-Dec 4 2016	Interviews with Students (12 in total - 4 from each grade level)
Dec 16 2016	All survey data entered and interview transcription completed
Jan 17-Apr 28 2017	Data analysis; checks on trustworthiness with external auditors and interview subjects; formulating and writing of thesis

APPENDIX D: List of Subjects Studied by Each Grade Level

Subjects studied by six, seventh and eighth graders in school year 2016-2017

Grade	Subjects studied
6th grade	Science, English, Choir, Turkish, Drama, Art, Modern Languages (French or Spanish), Ethics, Mathematics, Social Studies, Band, Information and Communication Technology (ICT), Physical Education (PE)
7th grade	Science, English, Choir, Turkish, Drama, Art/Tech/Design, Modern Languages (French, German or Spanish), Ethics, Mathematics, Social Studies, Band, Research, Physical Education (PE)
8th grade	Science, Choir, Turkish, Turkish history, Art/Tech/Design, Research, Mathematics, English, Physical Education (PE), Civics, Band, Ethics, Drama, (French, German or Spanish)

APPENDIX E: Sixth Grade Drama Curriculum School Year 2016-2017

Sixth grade drama curriculum school year 2016-2017

UNIT NAME	DATES	OBJECTIVES AS THEY RELATE TO TEAMWORK, COMMUNICATION AND EMPATHY
Be Safe Be Kind' - Introduction to Drama	August. 31 - September 30 PERIOD BEFORE DATA COLLECTION	Develop skills in teamwork and cooperation and acting responsibly in class; work on communicating with each other through drama games; Focus on cooperation in drama games as they relates to caring for each other and respecting our individualities
Mime and Music	October 3 – October 28 PERIOD OF DATA COLLECTION	Use cooperation skills to build silent dramatic works; communicate through silent mime; explore different characters and learn how it feels to play someone else
Script Writing	October 31 – December 16 PERIOD OF DATA COLLECTION	Work in groups to develop scripts based on certain themes, focusing on teamwork and sharing of ideas; work on communication skills through writing and acting out plays; explore characters and how they feel
Voice and Movement	January 2 – January 27	Work in groups to develop movement and voice pieces in framework of music and movement; explore communication about emotions through dance, movement, and song; focus on different emotions as the theme for creation of dramatic work
Multi-media with Video and Music	January 30 – February 24	Work in groups to develop dramatic works through video and audio technology; explore possibilities of both live and recorded communication; focus on feelings as the theme for creation of dramatic work

Acting scenework	February 27 – March 3, March 13 - 31	Work in groups to perform dramatic scene; learn about rehearsal process and communication between actors; focus on finding relatable attributes of characters
Diverse forms of theatre and theatre reviewing	April 3 - 28	Work in groups to research different forms of theatre; focus on different ways and methods of communication across cultures; focus on the unique aspects and respect for different cultures and traditions
Monologues	May 1 – May 26	Work in groups to support each others' work as a solo performer; explore one on one communication; focus on actor/audience relationship and mutual understanding
Year Review and introduction to Grade 7 Program	May 29 – June 2, June 12-16	Review teamwork, communication and empathy skills and activities.

APPENDIX F: Seventh Grade Drama Curriculum School Year 2016-2017

Seventh grade drama curriculum school year 2016-2017

UNIT NAME	DATES	OBJECTIVES AS THEY RELATE TO TEAMWORK, COMMUNICATION AND EMPATHY
Be Safe Be Kind' - Introduction to Drama	August. 31 - September 30 PERIOD BEFORE DATA COLLECTION	Develop skills in teamwork and cooperation and acting responsibly in class; work on getting to know each other; Focus on cooperation in drama games and mutual respect.
Mime and the Givens of a Scene	October 3 – October 28 PERIOD OF DATA COLLECTION	Work in teams to develop mime storyboards and the givens of a scene; explore different characters and communication in silence; work on character feelings and basic story
Characterization	October 31 – December 16 October 28 PERIOD OF DATA COLLECTION	Work in groups to develop characters, focusing different character attributes and how they communicate; focus on expressing character feelings and making audience understand reasons why they feel what they feel
Scriptwriting	January 2 – January 27	Work in groups to develop dramatic stories through music and movement; explore communication about emotions through dance, movement, and song; focus on empathy as the theme for creation of dramatic work
Multi-media with Video and Music	January 30 – February 24	Work in groups to develop dramatic works through video and audio technology; explore possibilities of both live and recorded communication; focus on empathy as the theme for creation of dramatic work

Acting scenework	February 27 – March 3, March 13 – 31	Work in groups to perform dramatic scene; learn about the acting process and communication on stage; focus on creating complex characters
Diverse forms of theatre and theatre reviewing	April 3 – 28	Work in groups to research and present different forms of theatre; focus on different ways and methods of communication across cultures with presentation; focus on the unique aspects and respect for different cultures and traditions
Monologues	May 1 – May 26	Work in groups to support each others' work as a solo performer; explore the subtleties of different communication; focus on actor/audience relationship and mutual understanding
Year Review and introduction to Grade 8 Program	May 29 – June 2, June 12-16	Review teamwork, communication and empathy skills and activities.

APPENDIX G: Eighth Grade Drama Curriculum School Year 2016-2017

Eighth grade drama curriculum school year 2016-2017

UNIT NAME	DATES	OBJECTIVES AS THEY RELATE TO TEAMWORK, COMMUNICATION AND EMPATHY
Building Ensemble and Skills Review - Introduction to Drama	August. 31 - September 30 PERIOD BEFORE DATA COLLECTION	Further develop skills in teamwork and cooperation and creating synergy; work through advanced drama exercises to improve communication; Focus on cooperation in drama games and mutual respect.
Mime and Improvisation	October 3 – October 28 PERIOD OF DATA COLLECTION	Work in teams to develop mime storyboards and story progression; explore different characters and communication through gestures and movement; work on character feelings and story development
Story Theatre	October 31 – December 16 PERIOD OF DATA COLLECTION	Work in groups to research, develop and rehearse and perform a children's story; develop communication skills in creating theatre for young audiences; focus on creating characters and storylines that young audiences will relate to.
Scriptwriting	January 2 – January 27	Work in groups to develop dramatic stories through music, dancing and synchronization; explore communication about feelings and story through dance, movement, and song; focus on empathy as the theme for creation of dramatic work
Multi-media with Video and Music	January 30 – February 24	Work in groups to develop dramatic works through video and audio technology; explore possibilities of both live and recorded communication; focus on empathy as the theme for creation of dramatic work; interdisciplinary collaboration with English classes and themes explored

Acting scenework	February 27 – March 3, March 13 - 31	Work in groups to perform dramatic scene; learn about the acting process and communication on stage; focus on creating complex characters, challenging audiences and taking risks on stage
Diverse forms of theatre and theatre reviewing	April 3 - 28	Work in groups to research and present different forms of theatre; focus on different ways and methods of communication through presentation and teaching of cultural traditions to peers; focus on the unique aspects and respect for different cultures and traditions
Monologues	May 1 – May 26	Work in groups to support each others' work as a solo performer; explore the subtleties of different communication; focus on actor/audience relationship and mutual understanding and challenging the audience
Year Review and introduction to Grade 9 Program	May 29 – June 2, June 12-16	Review teamwork, communication and empathy skills and activities.

APPENDIX H: Student Interview Random Sampling

Student interview random sampling

GRADE 6 eligible students		RANDOM NUMBER ASSIGNMENT	GRADE 7 eligible students	RANDOM NUMBER ASSIGNMENT	GRADE 8 eligible students	RANDOM NUMBER ASSIGNMENT
1	CANDIDATE STUDENT - REJECTED INTERVIEW REQUEST	0,98919435	GRADE 7 STUDENT 4	0,9802178	GRADE 8 STUDENT 4	0,967697221
2	GRADE 6 STUDENT 4	0,946408786	GRADE 7 STUDENT 2	0,898028159	CANDIDATE STUDENT - REJECTED INTERVIEW REQUEST	0,880801387
3	CANDIDATE STUDENT - REJECTED INTERVIEW REQUEST	0,941370142	GRADE 7 STUDENT 3	0,549160375	GRADE 8 STUDENT 1	0,874279363
4	GRADE 6 STUDENT 2	0,933090716	GRADE 7 STUDENT 1	0,473338629	CANDIDATE STUDENT - REJECTED INTERVIEW REQUEST	0,790361711
5	GRADE 6 STUDENT 1	0,775324105	CANDIDATE STUDENT	0,464784608	GRADE 8 STUDENT 2	0,784477276
6	GRADE 6 STUDENT 3	0,717888297	CANDIDATE STUDENT	0,325373525	GRADE 8 STUDENT 3	0,671496105
7	CANDIDATE STUDENT	0,651026427	CANDIDATE STUDENT	0,310578899	CANDIDATE STUDENT	0,58181777
8	CANDIDATE STUDENT	0,634540638	CANDIDATE STUDENT	0,17343113	CANDIDATE STUDENT	0,489919234
9	CANDIDATE STUDENT	0,626614967	CANDIDATE STUDENT	0,137776311	CANDIDATE STUDENT	0,364051046
10	CANDIDATE STUDENT	0,54660851	CANDIDATE STUDENT	0,058142045	CANDIDATE STUDENT	0,326401142
11	CANDIDATE STUDENT	0,475850103	CANDIDATE STUDENT	0,039725924	CANDIDATE STUDENT	0,273572462
12	CANDIDATE STUDENT	0,467447903	CANDIDATE STUDENT	0,007676223	CANDIDATE STUDENT	0,186165714
13	CANDIDATE STUDENT	0,459971365	CANDIDATE STUDENT	0,00552047	CANDIDATE STUDENT	0,080662458
14	CANDIDATE STUDENT	0,214337478			CANDIDATE STUDENT	0,074787147
15	CANDIDATE STUDENT	0,052422014			CANDIDATE STUDENT	0,034202895
16	CANDIDATE STUDENT	0,03830841				
17	CANDIDATE STUDENT	0,027926556				
18	CANDIDATE STUDENT	0,022792114				

APPENDIX I: Teacher and Administrator Interview Purposive Sampling

Teacher and administrator interview purposive sampling

	CLASSIFICATION AT THE SCHOOL	GRADES TAUGHT
1	Counselor	Gr 5/6
2	Counselor	Gr 7/8
3	English teacher	Gr 7
4	English teacher	Gr 7
5	Math Teacher	Gr. 6
6	Principal-International	ALL GRADES
7	Principal-Turkish	ALL GRADES
8	Science Teacher	Gr 6
9	ICT Teacher	Gr 6
10	Art	Gr 6, 8
11	Music	Gr 6,7,8
12	Support	Grade 5,6,7,8

APPENDIX J: Student Survey Instrument - English

STUDENT SURVEY - Prepared by Researcher

FIRST, PLEASE ANSWER THE FOLLOWING QUESTIONS:

I have taken drama classes outside of school YES NO **(Circle one)**

If yes, for how long? _____

I have been in plays or musicals outside of school YES **NO (Circle one)**

If yes, for how long?

I am participating in the middle school drama activity this year YES NO **(Circle one)**

MORE QUESTIONS:

1nstructions:

1. READ THE SENTENCES BELOW

2. PUT A CHECK MARK IN THE BOX NEXT TO YOUR ANSWER – your answer should explain how much you agree or disagree with the sentences

NOTE: For the below sentences, **"Drama lessons"** means the weekly drama lessons you take here at school. **It also means** any extra drama activities that you participate in here at school.

1. Drama lessons help me communicate better with others.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

2. In drama lessons I learn about different ways to communicate.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

3. I learn about teamwork in drama lessons.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

4. Taking drama lessons makes me a better team member.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

5. People who are not good team members will not do well in drama lessons.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

6. Taking drama lessons helps me care more for other people.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

7. I use the skills that I learn in drama lessons in my other classes.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

8. I learn more in my other classes because I take drama lessons.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

APPENDIX K: Teacher/Administrator Survey Instruments; English and Turkish

TEACHER / ADMIN SURVEY – Prepared by Researcher

Please answer the following background questions about yourself:

1. Number of years as a professional educator in schools_____
2. I have taught drama before YES NO (Circle one)
3. I use drama activities as part of my teaching YES NO (Circle one)
4. In the past 5 years I have been involved a play, musical or other drama activity (This refers to activities in your personal life outside of school). YES NO (Circle one)

SURVEY QUESTIONS:

Instructions

PLEASE READ THE STATEMENTS BELOW AND CIRCLE THE MOST APPROPRIATE ANSWER, ACCORDING TO YOUR OWN PERCEPTIONS.

NOTE: IN THE BELOW STATEMENTS, **DRAMA LESSONS** REFER TO WEEKLY DRAMA LESSONS AT OUR SCHOOL **AND** ANY ADDITIONAL DRAMA ACTIVITIES SUCH AS PLAYS AND MUSICALS AT OUR SCHOOL

1. Students learn social skills in drama class.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

2. Students learn communication skills in drama lessons.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

3. Overall, students communicate better with each other when they take drama lessons.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

4. Students learn about teamwork when they do drama activities

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

5. Students' sense of teamwork improves with drama lessons.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

6. Through activities in drama lessons, students learn to care about each other more.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

7. Students demonstrate the social skills learned in drama lessons in their other classes.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

8. Social skills learned in drama lessons improves student learning in other subjects.

I STRONGLY AGREE	I AGREE	I AM NOT SURE	I DISAGREE	I STRONGLY DISAGREE

TURKISH VERSION OF TEACHER / ADMINISTRATOR SURVEY

Araştırmacı tarafından geliştirilmiştir

Lütfen kendinizle ilgili olarak aşağıdaki soruları yanıtlayınız:

1. Meslekteki toplam çalışma süreniz nedir?
2. Daha önce drama öğrettim EVET HAYIR (lütfen birini işaretleyin)
3. Öğretirken drama faaliyetlerinden yardım alıyorum EVET HAYIR (lütfen bilini işaretleyin)
4. Son 5 yılda bir tiyatro oyunu, müzikal ya da drama aktivitesine katıldım (burada kastedilen okul dışı aktivite olarak özel hayatınızda katıldığınız bir faaliyettir)

ANKET SORULARI:

Talimatlar

LÜTFEN AŞAĞIDAKİ ÖNERMELERİ OKUYUP BAKIŞ AÇINIZA EN UYGUN OLAN CEVABI İŞARETLEYİN

NOT: AŞAĞIDAKİ ÖNERMELERDE DRAMA DERSİ İFADESİ İLE OKULDAKİ HAFTALIK DRAMA DERSİNİN YANI SIRA, TİYATRO OYUNU VE MÜZİKALİ KASTEDİLMEKTEDİR

1. Öğrenciler drama dersinde sosyal beceriler edinirler

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

2. Öğrenciler drama dersinde iletişim becerileri öğrenirler

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

3. Genel olarak drama dersi alan öğrenciler daha iyi iletişim kuruyorlar

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

4. Drama faaliyetlerine katılan öğrenciler takım çalışmasını öğreniyorlar

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

5. Drama dersi öğrencilerin takım çalışması anlayışını geliştirir

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

6. Drama dersindeki aktiviteler aracılığıyla öğrenciler birbirlerine daha fazla özen gösteriyorlar

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

7. Öğrenciler drama dersinde öğrendikleri sosyal becerilerini diğer derslerde de kullanıyorlar

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

8. Drama dersinde öğrenilen sosyal beceriler öğrencilerin diğer konuları öğrenmesine de katkı sağlar

KESİNLİKLE KATILIYORUM	KATILIYORUM	EMİN DEĞİLİM	KATILMIYORUM	KESİNLİKLE KATILMIYORUM

APPENDIX L: SPSS Test Results – Repeated Measures ANOVA Test Comparing Student Category Mean Scores

Tests of Within-Subjects Contrasts

Measure: MEASURE_1

Source	Category	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power[a]
Category	Linear	123.771	1	123.771	261.219	.000	.581	261.219	1.000
	Quadratic	12.190	1	12.190	30.033	.000	.138	30.033	1.000
	Cubic	37.600	1	37.600	96.110	.000	.338	96.110	1.000
Error(Category)	Linear	89.079	188	.474					
	Quadratic	76.310	188	.406					
	Cubic	73.550	188	.391					

a. Computed using alpha = .05

FINDING: LINEAR LINE SIG. VALUE P<0.01

Descriptive Statistics for student mean category scores

	Mean	Std. Deviation	N
CommunicationScore	3.5899	.88567	189
TeamworkScore	3.8810	.85543	189
EmpathyScore	2.9206	1.12942	189
TransferSkillsScore	2.7037	1.02342	189

FINDING: THERE ARE SOME MEAN DIFFERENCES

Mauchly's Test of Sphericity[a]

Measure: MEASURE_1

Within Subjects Effect	Mauchly's W	Approx. Chi-Square	df	Sig.	Epsilon[b]		
					Greenhouse-Geisser	Huynh-Feldt	Lower-bound
Category	.765	49.907	5	.000	.881	.895	.333

FINDING: SPHERICITY NOT ASSUMED

Tests of Within-Subjects Effects

Measure: MEASURE_1

Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power[a]
Category	Sphericity Assumed	173.562	3	57.854	136.561	.000	.421	409.684	1.000
	Greenhouse-Geisser	173.562	2.644	65.649	136.561	.000	.421	361.042	1.000
	Huynh-Feldt	173.562	2.685	64.642	136.561	.000	.421	366.666	1.000
	Lower-bound	173.562	1.000	173.562	136.561	.000	.421	136.561	1.000
Error(Category)	Sphericity Assumed	238.938	564	.424					
	Greenhouse-Geisser	238.938	497.036	.481					
	Huynh-Feldt	238.938	504.778	.473					
	Lower-bound	238.938	188.000	1.271					

a. Computed using alpha = .05

FINDING: GREENHOUSE-GEISSER SIG. VALUE p<0.01

Pairwise Comparisons

(I) Category		Mean Difference (I-J)	Std. Error	Sig.[b]	95% Confidence Interval for Difference[b] Lower Bound	Upper Bound
1	2	-.291*	.048	.000	-.418	-.164
	3	.669*	.070	.000	.481	.857
	4	.886*	.065	.000	.713	1.059
2	1	.291*	.048	.000	.164	.418
	3	.960*	.070	.000	.773	1.148
	4	1.177*	.072	.000	.986	1.368
3	1	-.669*	.070	.000	-.857	-.481
	2	-.960*	.070	.000	-1.148	-.773
	4	.217*	.073	.021	.022	.412
4	1	-.886*	.065	.000	-1.059	-.713
	2	-1.177*	.072	.000	-1.368	-.986
	3	-.217*	.073	.021	-.412	-.022

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

FINDING: SIGNIFICANT DIFFERENCES BETWEEN ALL MEAN SCORES

APPENDIX M: SPSS Test Results – ANOVA Repeated Measures Test Comparing Mean Teacher/Administrator Category Scores

Descriptive Statistics for teacher / administrator mean category scores

	Mean	Std. Deviation	N
CommunicationScore	4.4474	.55495	38
TeamworkScore	4.4342	.59470	38
EmpathyScore	3.6579	.87846	38
TransferSkillsScore	3.9474	.71461	38

FINDING: THERE ARE SOME MEAN DIFFERENCES

Tests of Within-Subjects Contrasts

Measure: MEASURE_1

Source	Category	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power[a]
Category	Linear	9.845	1	9.845	42.149	.000	.533	42.149	1.000
	Quadratic	.870	1	.870	3.651	.064	.090	3.651	.461
	Cubic	6.356	1	6.356	27.562	.000	.427	27.562	.999
Error(Category)	Linear	8.642	37	.234					
	Quadratic	8.817	37	.238					
	Cubic	8.532	37	.231					

FINDING: LINEAR LINE SIG. VALUE P<0.01

Mauchly's Test of Sphericity[a]

Within Subjects Effect	Mauchly's W	Approx. Chi-Square	df	Sig.	Epsilon[b]		
					Greenhouse-Geisser	Huynh-Feldt	Lower-bound
Category	.792	8.343	5	.138	.887	.962	.333

FINDING: SPHERICITY ASSUMED

Tests of Within-Subjects Effects

Measure: MEASURE_1 a. Computed using alpha = .05

Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power[a]
Category	Sphericity Assumed	17.071	3	5.690	24.301	.000	.396	72.902	1.000
	Greenhouse-Geisser	17.071	2.660	6.418	24.301	.000	.396	64.635	1.000
	Huynh-Feldt	17.071	2.885	5.917	24.301	.000	.396	70.109	1.000
	Lower-bound	17.071	1.000	17.071	24.301	.000	.396	24.301	.998
Error(Category)	Sphericity Assumed	25.992	111	.234					
	Greenhouse-Geisser	25.992	98.413	.264					
	Huynh-Feldt	25.992	106.747	.243					
	Lower-bound	25.992	37.000	.702					

FINDING: SPHERICITY ASSUMED SIG. VALUE FINDING: SPHERICITY ASSUMED $p<0.01$

Pairwise Comparisons

Measure: MEASURE_1		Mean Difference (I-J)	Std. Error	Sig.[b]	95% Confidence Interval for Difference[b] Lower Bound	Upper Bound
1	2	.013	.081	1.000	-.213	.239
	3	.789*	.114	.000	.471	1.108
	4	.500*	.107	.000	.203	.797
2	1	-.013	.081	1.000	-.239	.213
	3	.776*	.114	.000	.458	1.095
	4	.487*	.114	.001	.169	.804
3	1	-.789*	.114	.000	-1.108	-.471
	2	-.776*	.114	.000	-1.095	-.458
	4	-.289	.130	.194	-.652	.073
4	1	-.500*	.107	.000	-.797	-.203
	2	-.487*	.114	.001	-.804	-.169
	3	.289	.130	.194	-.073	.652

Based on estimated marginal means

**. The mean difference is significant at the .05 level.*

FINDING: SOME SIGNIFICANT DIFFERENCES –SEE SIG. VALUES WHICH ARE LESS THAN 0.05

APPENDIX N: SPSS Test Results – Compare Mean Scores; Students With Or Without Drama Exposure Outside Of School

Descriptive statistics for two student groups; group 1 participated in drama activity outside of school; group 2 has not

Group Statistics

	StudentsDRAMAEXPOSUREORNOT_Group	N	Mean	Std. Deviation	Std. Error Mean
CommunicationScore	1.00	61	3.7295	.82449	.10556
	2.00	128	3.5234	.90897	.08034
TeamworkScore	1.00	61	4.0984	.71192	.09115
	2.00	128	3.7773	.90015	.07956
EmpathyScore	1.00	61	3.0492	1.05556	.13515
	2.00	128	2.8594	1.16196	.10270
TransferSkillsScore	1.00	61	2.8361	.96056	.12299
	2.00	128	2.6406	1.04982	.09279

Independant samples t-test for two student groups

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
CommunicationScore	Equal variances assumed	.191	.663	1.500	187	.135	.20607	.13734	-.06486	.47700
	Equal variances not assumed			1.553	129.164	.123	.20607	.13266	-.05640	.46854
TeamworkScore	Equal variances assumed	2.973	.086	2.444	187	.015	.32102	.13136	.06187	.58016
	Equal variances not assumed			2.653	146.169	.009	.32102	.12099	.08190	.56014
EmpathyScore	Equal variances assumed	1.727	.190	1.081	187	.281	.18981	.17564	-.15668	.53629
	Equal variances not assumed			1.118	128.985	.266	.18981	.16975	-.14604	.52565
TransferSkillsScore	Equal variances assumed	.903	.343	1.229	187	.221	.19544	.15901	-.11824	.50912
	Equal variances not assumed			ee.269	128.135	.207	.19544	.15407	-.10940	.50028

FINDINGS: Independant T test to compare mean scores between students with or without drama exposure outside of school

Significance value of 0.05 ($p < 0.05$). The sig value for the Teamwork score is 0.015 ($p=0.015$) therefore there is a statistical significance between mean scores for each student group. All other relevant sig. values are above 0.05 therefore there are no significant statistical differences among the other mean scores

Group 1 (M =4.10, SD =0.71) Group 2 (M = 3.78, SD =0.90), t(187) =2.4 , p = .015, d =0.39.

APPENDIX O: SPSS Test Results - One Way ANOVA for Teacher Groups

ANOVA test to compare mean scores from four teacher experience groups

		Sum of Squares	df	Mean Square	F	Sig.
CommunicationScore	Between Groups	1.500	3	.500	1.618	.205
	Within Groups	9.889	32	.309		
	Total	11.389	35			
TeamworkScore	Between Groups	.472	3	.157	.410	.747
	Within Groups	12.278	32	.384		
	Total	12.750	35			
EmpathyScore	Between Groups	1.111	3	.370	.441	.725
	Within Groups	26.889	32	.840		
	Total	28.000	35			
TransferSkillsScore	Between Groups	2.611	3	.870	1.711	.184
	Within Groups	16.278	32	.509		
	Total	18.889	35			

Significance value of 0.05 applied to test ($p < 0.05$)
All sig. values are above 0.05 therefore there are no significant statistical differences among the mean scores of four teacher groups

Descriptive statistics for four teacher experience groups

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
CommunicationScore	1.00	9	4.7778	.26352	.08784	4.5752	4.9803	4.50	5.00
	2.00	9	4.2778	.75462	.25154	3.6977	4.8578	3.50	5.00
	3.00	9	4.2778	.56519	.18840	3.8433	4.7122	3.50	5.00
	4.00	9	4.4444	.52705	.17568	4.0393	4.8496	3.50	5.00
	Total	36	4.4444	.57044	.09507	4.2514	4.6375	3.50	5.00
TeamworkScore	1.00	9	4.5000	.55902	.18634	4.0703	4.9297	3.50	5.00
	2.00	9	4.3333	.75000	.25000	3.7568	4.9098	3.00	5.00
	3.00	9	4.2778	.66667	.22222	3.7653	4.7902	3.00	5.00
	4.00	9	4.5556	.46398	.15466	4.1989	4.9122	4.00	5.00
	Total	36	4.4167	.60356	.10059	4.2125	4.6209	3.00	5.00
EmpathyScore	1.00	9	3.8889	.92796	.30932	3.1756	4.6022	3.00	5.00
	2.00	9	3.5556	1.01379	.33793	2.7763	4.3348	2.00	5.00
	3.00	9	3.4444	.88192	.29397	2.7665	4.1223	2.00	5.00
	4.00	9	3.7778	.83333	.27778	3.1372	4.4183	2.00	5.00
	Total	36	3.6667	.89443	.14907	3.3640	3.9693	2.00	5.00
TransferSkillsScore	1.00	9	4.3333	.75000	.25000	3.7568	4.9098	3.00	5.00
	2.00	9	3.6667	.90139	.30046	2.9738	4.3595	2.00	5.00
	3.00	9	3.7222	.61802	.20601	3.2472	4.1973	3.00	4.50
	4.00	9	4.0556	.52705	.17568	3.6504	4.4607	3.50	5.00
	Total	36	3.9444	.73463	.12244	3.6959	4.1930	2.00	5.00

APPENDIX P: SPSS Test Results – Compare Mean Scores From Teachers Who Use Drama İntegration And Ones Who Do Not

Descriptive statistics for two teacher and administration drama integration groups;Group 1 uses drama in instruction; Group 2 does not

Group Statistics

	TeacherAdminDRAMAINTEGRATION_Group	N	Mean	Std. Deviation	Std. Error Mean
CommunicationScore	1.00	23	4.3913	.58303	.12157
	2.00	15	4.5333	.51640	.13333
TeamworkScore	1.00	23	4.3913	.62079	.12944
	2.00	15	4.5000	.56695	.14639
EmpathyScore	1.00	23	3.4783	.94722	.19751
	2.00	15	3.9333	.70373	.18170
TransferSkillsScore	1.00	23	4.0000	.73855	.15400
	2.00	15	3.8667	.69351	.17906

Independant T test to compare mean scores from teachers who use drama integration and ones who do not

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
CommunicationScore	Equal variances assumed	1.225	.276	-.767	36	.448	-.14203	.18521	-.51765	.23359
	Equal variances not assumed			-.787	32.611	.437	-.14203	.18044	-.50929	.22524
TeamworkScore	Equal variances assumed	1.958	.170	-.545	36	.589	-.10870	.19927	-.51283	.29544
	Equal variances not assumed			-.556	32.002	.582	-.10870	.19541	-.50673	.28933
EmpathyScore	Equal variances assumed	3.686	.063	-1.593	36	.120	-.45507	.28567	-1.03444	.12429
	Equal variances not assumed			-1.696	35.283	.099	-.45507	.26838	-.99975	.08960
TransferSkillsScore	Equal variances assumed	.062	.805	.557	36	.581	.13333	.23941	-.35221	.61888
	Equal variances not assumed			.565	31.428	.576	.13333	.23618	-.34808	.61475

Significance value of 0.05 applied to test ($p < 0.05$)

All relevant sig. values are above 0.05 therefore there are no significant statistical differences among the mean scores of two teacher groups

APPENDIX Q: SPSS Test Results – Compare Mean Scores; Teachers/Administrator Drama Teaching Experience

Descriptive statistics for two teacher and administration groups;Group 1 has taught drama before; Group 2 has not

Group Statistics	TeacherAdminDRAMATEACHING_Group	N	Mean	Std. Deviation	Std. Error Mean
CommunicationScore	1.00	11	4.4091	.66401	.20021
	2.00	26	4.4615	.52769	.10349
TeamworkScore	1.00	11	4.2273	.68424	.20631
	2.00	26	4.5192	.55643	.10913
EmpathyScore	1.00	11	3.5455	1.21356	.36590
	2.00	26	3.7308	.72430	.14205
TransferSkillsScore	1.00	11	4.0909	.83121	.25062
	2.00	26	3.8846	.68275	.13390

Independant T test to compare mean scores from teachers who have taught drama before and one's who have not

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
CommunicationScore	Equal variances assumed	2.127	.154	-.256	35	.800	-.05245	.20501	-.46864	.36375
	Equal variances not assumed			-.233	15.612	.819	-.05245	.22537	-.53118	.42629
TeamworkScore	Equal variances assumed	.987	.327	-1.363	35	.182	-.29196	.21428	-.72697	.14305
	Equal variances not assumed			-1.251	15.881	.229	-.29196	.23339	-.78702	.20310
EmpathyScore	Equal variances assumed	8.103	.007	-.578	35	.567	-.18531	.32080	-.83658	.46595
	Equal variances not assumed			-.472	13.122	.645	-.18531	.39251	-1.03247	.66184
TransferSkillsScore	Equal variances assumed	.000	.988	.788	35	.436	.20629	.26194	-.32548	.73807
	Equal variances not assumed			.726	16.002	.478	.20629	.28415	-.39606	.80865

Significance value of 0.05 applied to test ($p < 0.05$)

All relevant sig. values are above 0.05 therefore there are no significant statistical differences among the mean scores of two teacher groups

APPENDIX R: Internal Validity Letter To Teachers / Admin

Text of internal validity letter to students – confirming text in interview transcript

February 28, 2017

Hi

You will remember that you participated in an interview with me a few months ago about drama class. **I am asking for a few minutes of your time now to complete the process.**

As you know this interview was for my research about drama education for my Masters Thesis program at Bilkent University. You will remember that we made a audio recording of it. Thank you very much for your time and opinions.

As part of writing a Masters Thesis, it is standard research practice to verify what a participant said in an interview. This makes the research study more honest and credible.

Below this letter is the transcript that I have prepared of your interview. In a separate email I will share the voice recording through Google Drive if you wish to check it.

Please REPLY TO THIS EMAIL and let me know if you agree to what is written about what you said.

If you have any problems with what I wrote please tell me in your email. As well, if you want to add any comments about our discussion please write that to me.

Thank you very much for your time and participation in this study. As I mentioned your name will never be published in any way.

I look forward to your reply.

Thanks
Mr. David
--

David Goodman

Drama Teacher, Middle School (Grades 6,7,8)

Email: davidgoodman7@gmail.com

APPENDIX S: Internal Validity Letter To Teachers / Admin

Text of internal validity letter to teachers / admin – confirming text in interview transcript

February 28, 2017

Hi

Thank you again for doing the interview for my Masters Thesis research study about drama class. **I am asking for a few minutes of your time now to complete the process.**

I am now doing a check on the credibility and internal validity of the data. For this, I need to verify what a participant said in an interview. Below this letter is the transcript that I have prepared of your interview. In a separate email I will share the voice recording through Google Drive if you wish to check that.

Can you please REPLY TO THIS EMAIL and let me know if you agree to what is written about what you said.

If you have any problems with what I wrote please tell me in your email. As well, if you want to add any comments about our discussion please write that to me. Thank you very much for your time and participation in this study. As I mentioned your name will never be published in any way.

I look forward to your reply.

Thanks again,
David

--

David Goodman

Drama Teacher, Middle School (Grades 6,7,8)

Email: davidgoodman7@gmail.com

APPENDIX T: Two Detailed Lesson Plans from Drama Curriculum Fall 2016

SAMPLE LESSON 1 - FROM TEAMWORK/COLLABORATION LESSON

DATE	WEEK OF SEPTEMBER 26 2016
GRADE LEVEL	7
UNIT	BE SAFE BE KIND – TEAMWORK AND COLLABORATION
NUMBER OF PERIODS	2
LESSON GOAL	Improve teamwork skills through group movement projects
NOTE FROM PREVIOUS LESSONS	STUDENTS SPENT FOUR PERIODS WORKING WITH GROUP DRAMA GAMES TO BUILD COOPERATION SKILLS

PERIOD 1 - WEEK OF SEPTEMBER 26 2016

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Lesson introduction and discussion: students read the goals from the whiteboard	• Students start lesson thinking and discussing the goal • Part of Anticipatory Set	3
• Warm up: Drama Games: • Remembering Everyone's • Movements around the Circle • Guess the Leader	• Part of Anticipatory Set • Focus students • Get them working as a whole group cooperatively and engage them; prepare them for working in their groups	7
• Show video examples of physical theatre ensembles creating synchronized movements together	• Engage students with visual and moving images; give them examples of what can be accomplished in a team in artistic fashion through expression	7

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Discussion of videos: guiding questions to ask students: 1. How did the actors in the videos accomplish teamwork 2. What did you feel when they moved together 3. How can you apply these kinds of skills in your own group work	• Test students understanding of the goal of the lesson and how it needs to be applied to the project • Give them the opportunity to evaluate and reflect on the work of the actors in the video and relate to what they can do • Provide motivation and inspiration for their work	7
Group work 1) re-create a portion of what they saw in the video as a basis for synchronization • 2) expand upon that to create a physical theatre piece of 4 minutes total, working in synchronization	• The core of the lesson – working on teamwork, cooperation and sharing of ideas; students work to exchange opinions and ideas on how to create theatre piece – final goal is given, they have to create the steps involved.	15
• Short reflection –discuss lesson goal; reminder for next lesson	• Reinforce learning goal; provide for transition to next class	2
	TOTAL MINUTES	40

PERIOD 2 - WEEK OF SEPTEMBER 26 2016

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Lesson introduction and discussion: students read the goals from the whiteboard	• Students start lesson thinking and discussing the goal • Form of Anticipatory Set	3
• Warm up: Drama Games • Remembering Everyone's Movements around the Circle • Guess the Leader	• Form of Anticipatory Set • Focus students • Get them working as a whole group cooperatively and engage them; prepare them for working in their groups	7
• Short in process presentations- students share a few moves from their larger piece – discussion on how they are accomplishing teamwork	• -Keeping students on task • -form of formative assessment • -sharing of ideas giving inspiration to each other • -providing motivation to continue	10

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
CONTINUE GROUP WORK: • 1) re-create a portion of what they saw in the video as a basis for synchronization • 2) expand upon that to create a physical theatre piece of 4 minutes total, working in synchronization	• The core of the lesson – working on teamwork, cooperation and sharing of ideas • students work to exchange opinions and ideas on how to create theatre piece – final goal is given, they have to create the steps involved.	20
• Short reflection –ask students what the goal of class was; give reminder for continuing next lesson	• Reinforce learning goal; provide for transition to next class	3
	TOTAL MINUTES	40

FOLLOWING LESSON GOAL FOR FOLLOWING WEEK: Build collaboration skills through more complete group presentations, discussions, and reflections

SAMPLE LESSON 2 - FROM TEAMWORK/ COMMJNICATION/EMPATHY LESSON

DATE	WEEK OF OCT 3 2017
GRADE LEVEL	7
UNIT	MIME
NUMBER OF PERIODS (40 min each)	2
LESSON GOAL	Build teamwork, communication and empathy skills through mime creation
NOTE FROM PREVIOUS LESSONS	STUDENTS SPENT FOUR PERIODS WORKING WITH GROUP DRAMA GAMES TO BUILD COOPERATION SKILLS

PERIOD 1 - WEEK OF OCTOBER 3 2016

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Lesson introduction and discussion: students read the goals from the whiteboard	• Students start lesson thinking and discussing the goal • Form of Anticipatory Set	3
• Warm up: Drama Games • Sending energy around the circle game; (following each other's movements around the circle • Alphabet story game(build story through	• Form of Anticipatory Set • Focus students • -Get them working as a whole group cooperatively and engage them; prepare them for working in their groups	7
• Show video examples of mime artists working in groups and creating stories and ideas without words	• Engage students with visual and moving images; give them examples of what can be accomplished in a team in artistic fashion through working without words – by working hard to communicate without words it can help overall communication skills	7

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• DISCUSSION OF VIDEOS: GUIDING QUESTIONS TO ASK STUDENTS: 1. How did the mime artists in the videos communicate with each other and the audience? 2. How did they work together? 3. What did you feel when they moved together 4. How can you apply these kinds of skills in your own group work?	• Test students understanding of the goal of the lesson and how it needs to be applied to the project • Provide motivation and inspiration for their work	7

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Group work-students work in groups: • Students need to find a topic about their everyday experience from the first month of school, something they had to deal with that was unexpected something that stirred some emotions. • From this they create a mime play about this – four minutes – with selection of a music piece to go with it; focus on building empathy for the characters in the play and portraying things that are relatable to the audience – through the medium of mime	• The core of the lesson – working on teamwork, cooperation and sharing of ideas • students work to exchange opinions and ideas on how to create theatre piece – final goal is given, they have to create the steps involved. In this case the stress is on pantomime	15
• Short reflection –ask students what the goal of class was; give reminder for continuing next lesson	• Reinforce learning goal; provide for transition to next class	2
	TOTAL MINUTES	40

PERIOD 2 - WEEK OF OCTOBER 3 2016

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Lesson introduction and discussion: students read the goals from the whiteboard	• Students start lesson thinking and discussing the goal • Form of Anticipatory Set	3
• Warm up: Drama Games • Remembering Everyone's Movements around the Circle • Guess the Leader	• Form of Anticipatory Set • Focus students • -Get them working as a whole group cooperatively and engage them; prepare them for working in their groups	7

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Short in process presentations-students share a few moves from their larger piece – discussion on how they are accomplishing teamwork	• Keeping students on task • form of formative assessment • sharing of ideas giving inspiration to each other • providing motivation to continue	7
	• The core of the lesson – working on teamwork, cooperation and sharing of ideas; • students work to exchange opinions and ideas on how to create theatre piece • final goal is to finish preparations for following week's presentation	20

ACTIVITY	FUNCTION IN LESSON	TIME SPENT (MIN)
• Short reflection –ask students what the goal of class was; give reminder for continuing next lesson	• Reinforce learning goal; provide for transition to next class	3
	TOTAL MINUTES	40

FOLLOWING LESSON GOAL FOR FOLLOWING WEEK: Build collaboration skills through more complete group presentations, discussions and reflections

APPENDIX U: Student Survey Demographics

Demographics for student surveys

Demographic Details	Data from sample of 193
Students who have taken drama classes outside of school	29
Students who have participated in musical or plays outside of school	46
Students who have taken drama classes and/or participated in musical or plays outside of school	61
Students who have not participated in any drama activities outside of school	132
Of these students range of reported experience in these outside activities (in years)	9.99

APPENDIX V: Teacher / Administrator Survey Demographics

Demographics for teacher / administrator surveys

Demographic Details	Data from sample of 40
Amount in sample by category	
Number of teachers	36
Number of administrators	4
Teaching Experience *	
Teachers/administrators with 1-4 years teaching experience	9
Teachers/administrators with 5-9 years teaching experience	9
Teachers/administrators with 10-14 years teaching experience	9
Teachers/administrators with 15 years or more teaching experience	9
Average amount of teaching experience	11.84 years
Median years of teaching experience	9
Range of teaching experience (between least amount of experience and most)	39
Background with drama * *	
Teachers/administrators who have taught drama as a stand-alone subject before	11
Teachers/administrators who have not taught drama as a stand-alone subject before	26
Teachers/administrators who use drama as part of their instruction classes	23
Teachers/administrators who do not use drama as part of their instruction in classes	15

* 4 teachers/administrators not included in this data due to incomplete data in their surveys

* 2 teachers/administrators not included in this data due to incomplete data in their surveys

APPENDIX W: Cronbach Alpha Tests for Reliability for Student Survey Instruments

Note: the excluded items were reported in the Incomplete Data section in Chapter 3

Case Processing Summary

		N	%
Cases	Valid	188	97.4
	Excluded[a]	5	2.6
	Total	193	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.850	.857	8

Item Statistics

	Mean	Std. Deviation	N
StudentQ1	3.4947	1.01590	188
StudentQ2	3.6915	.96491	188
StudentQ3	4.1277	.90435	188
StudentQ4	3.6064	1.01558	188
StudentQ5	3.6543	1.21604	188
StudentQ6	2.9202	1.12293	188
StudentQ7	2.9362	1.21319	188
StudentQ8	2.4947	1.13993	188

APPENDIX X: Cronbach Alpha Tests for Reliability for Teacher and Administrator Survey Instruments

Note: the excluded items were reported in the Incomplete Data section in Chapter 3

Case Processing Summary

		N	%
Cases	Valid	38	95.0
	Excluded[a]	2	5.0
	Total	40	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.877	.888	8

Item Statistics

	Mean	Std. Deviation	N
TeacherAdminQ1	4.7105	.51506	38
TeacherAdminQ2	4.7368	.44626	38
TeacherAdminQ3	4.1579	.75431	38
TeacherAdminQ4	4.5000	.64724	38
TeacherAdminQ5	4.3684	.67468	38
TeacherAdminQ6	3.6579	.87846	38
TeacherAdminQ7	3.8947	.79829	38
TeacherAdminQ8	4.0000	.77110	38

APPENDIX Y: Interview Form for Students

Interview form for students

STEP	ACTION/QUESTION	PURPOSE AND INTERVIEW STRATEGIES	CATEGORY	RESEARCH QUESTION
1	Give introduction to interview: -thank them for participation; explain intention of interview to them, which is to obtain more detailed information on their opinions and perceptions of drama class; help improve drama education and student experience; remind them their names will not be used; ask them for permission to record for transcript	• Prepare students for interview; establish credibility with students • Make sure students understand reason for interview • Make subjects feel comfortable; establish trust	-	-
2	Q1: Please tell me about what skills you learn in drama class	• Get initial impressions and feelings about drama class without influencing answer by talking about certain skills	No category (general impressions)	1
3	Q2: Does drama help you communicate with others?	• Students have the opportunity to elaborate about communication. • Here the question repeats the second survey question regarding communication with more chance to elaborate	Communication	1

4	Q3: Does drama help you solve communication problems?	• Look at students' impressions of drama as a problem solving tool • Goes beyond the inquiry in the survey asked and extends to the issues of conflict resolution – this helps understand students' belief of empathy development	Communication	1
5	Q4: Do you think teamwork is important in drama? If so, why?	• Probes into students perception about use of teamwork in drama; attempting to find out level of importance students give to teamwork, and asks for examples why they feel a certain way	Communication	1
6	Q5: What are the different ways you learn about teamwork in drama?	• Give students opportunity to elaborate about teamwork activities • Encourages students to give examples of drama class activities – find out what their experience is like for teamwork	Communication	1
7	Q6: Does doing drama help us care about each other more?	• Allows for students to talk about caring in class • Expect it may be hard for students to grasp this; this introduces the line of questioning about empathy; following question asks about empathy in a different way	Empathy	1

8	Q7:Do drama activities help us understand each other more?	• Allows for students to talk about understanding each other. • Students can differentiate between caring for someone and understanding them, the latter being one maybe easier to latch on to	Empathy	1
9	Q8: Are there certain skills you learn in drama that help you learn in your other classes?	• Gives students opportunity to discuss transfer of skills • This question leaves many options for followup and discussion depending on answer. Situated at end of survey. • Before posing the question, I ask students to think about the things they discussed in the interview so far and then with those in mind, ask if those skills are transferred. This question is the crystallizing question in seeing drama's overall effect in life and education.	Transferring of Skills	2
10	Q9: Is there anything else you wish to add. . . something you didn't get a chance to express . . ?	• This gives students a chance to add whatever opinion they want to finish the interview. Not always to be utilized depending on how receptive and talkative the student is. • This is optional step depending on how interview is going; if it feels it is too much this step is not used •	No category (general impressions)	1 and 2 (it could cover both depending on answer)

OVERALL STRATEGIES

-Interviews are semi-structured with the expectation for ample follow-up questions and discussion – in order to understand more in depth perceptions.
-If student is hesitant to answer, allow time for them to formalize thought.
-Stay engaged with student and focus on listening
-Ask for clarification if their answers are not clear
-Be free to follow-up on certain answers and allow students to develop their ideas further
-Follow ups can include asking for examples after they express a certain idea or concept about drama class

APPENDIX Z: Interview Form for Teachers and Administrators

Interview form for teachers / administrators

STEP	ACTION/QUESTION	PURPOSE AND INTERVIEW STRATEGIES	CATEGORY	RESEARCH QUESTION
1	Give introduction to interview Thank them for participation; Explain intention of interview and goals of the research; ask for permission to record for transcript; in some cases ask some pre-questions not related to survey to get engaged	• Prepare teachers / admin for interview; establish credibility • Make sure subjects understand reason for interview • Make subjects feel comfortable; establish trust	-	-
2	Q1: What do you think students learn in drama class?	• Get initial impressions and feelings about drama class without influencing answer by talking about certain skills • Very direct question	No category (general impressions)	1
3	Q2: What social skills, if any, do you think students learn in drama?	• Now looking specifically at social skills, understand subject perceptions	No category (general impressions)	1

4	Q3: How do you perceive drama in terms of building communication skills?	• Understand perceptions of communication skills in drama class • Here the question builds upon the survey question regarding communication with more chance to elaborate	Communication	1
5	Q4: Can drama help students solve problems with each other? If so, why?	• Probes into Impressions of drama as a problem-solving tool	Communication	1
6	Q5: Is teamwork related to drama??	• Give teachers / admin opportunity to give opinions about teamwork • Prompts teachers to elaborate on how they feel teamwork is developed in drama class	Teamwork	1
7	Q6: Does drama help build empathy?	• Direct question to subjects to understand impressions of empathy building.	Empathy	1
8	Q7: Are there any social skills that students learn in drama that you see demonstrated in your lessons? Do these skills, if any, help their learning in your classes? Do you observe these skills displayed in any other classes or other school environments as a result of their participation in this activity?	• Gives teachers/admin opportunity to discuss transfer of skills • This question leaves many options for follow-up and discussion depending on answer. Situated at end of survey.	Transferring of Skills	2

9	Q9: Is there anything else you wish to add. . . something you didn't get a chance to express . . ?	• This gives subjects a chance to add whatever opinion they want to finish the interview. Not always to be utilized depending on how receptive and talkative the subject is. • This is optional step depending on how interview is going; if it feels it is too much to press for more info then this step is not used	No category (general impressions)	1 and 2 (it could cover both dependin g on answer)

OVERALL STRATEGIES

-Interviews are semi-structured with the expectation for ample follow-up questions and discussion – in order to understand more in depth perceptions.

-If teacher / admin is hesitant to answer, allow time for them to formalize thought; -Stay engaged with subject and focus on listening;

-Ask for clarification if their answers are not clear; -Be free to follow-up on certain answers and allow students to develop their ideas further

-Follow ups can include asking for examples after they express a certain idea or concept about drama class

APPENDIX AA: Two Sample Students Interview Transcripts

STUDENT: Grade 7 Student 2 (S)

DATE OF INTERVIEW: November 8 2016

LOCATION OF INTERVIEW - Drama classroom 201

S = STUDENT

R = RESEARCHER

R: Please tell me about what skills you learn in drama class.

S: We learn about teamwork, and how to cooperate. And even you are not chosen with somebody you want to be with, you learn how to deal with others. You learn how to create teamwork.

R: Do you believe drama helps you communicate with others?

S: I believe that drama helps me communicate with others, but maybe for presentation and showing our work to others, it might be better if everyone in the team had courage to do whatever was asked.

R: But as far as communication, does drama help you communicate?

S: Yes.

R: Can you give an example?

S: When we have an issue, whether we should do this or that. We communicate. We say this one is good because of this. This one is good because of this. And we find a final result.

R: What are the drama activities that help you build those communication skills?

S: Team activities. Activities that involve body language more, because it is better if we communicate through body language in order to communicate in new ways.

R: Does drama help you solve communication problems with each other?

S: Yes it does help you solve communication problems, as I said, if you had a misunderstanding, and if you wanted to do something or something and you can't decide, you would chose between one.

R: Do you ever see that this solving of problems occur outside of class. Do you use the skills that you learn in drama outside of the class?

S: Not so much. I think it's more of about. . . What we do in drama it helps communication. But there are two different types of communication, and normally we all talk in Turkish, so it is not really. . . even though language should not change the way you communicate, it still may have an impact on the differences.

R: Do you think that teamwork is important in drama?

S: Teamwork is important in drama because . . maybe if outside of school you had to. . maybe. . this is really over-exaggerated but. . . maybe your plane crashes and you have to help each other to escape. . or find a way to find food together. . .so it may occur in real things. . like for a job you have to work in teams. . or else you are not getting anywhere. . .

R: What are the different ways you learn about teamwork in drama?

S: The different ways you learn about teamwork is by doing team activities, by discussing things as a whole class. .

R: Can you give an example of the team activities, that you talked about, that are more effective than others, in developing teamwork.

S: Maybe one of the things that we did which were really about teamwork. . was the dances and the movements. . we had to think as a group about what we were going to do. . rather than what we were going to say. . . which was like. . . different. .

R: How is it different to do things without words?

S: It is harder to do something without speaking because it's not just something that we are used to. And the way we are learning that is doing these activities.

R: What do you learn when you do things you are not used to.

S: You learn that there are different things. And we shouldn't stick to one thing. And we should always learn about different methods and different ways to do something.

R: Do you believe that drama builds empathy, that people care for each other more because they do drama.

S: Not really, I don't see how empathy and drama can match.

R: What do you think would be needed in drama class for empathy, and for people to build more skills in caring for each other?

S: I have no idea.

R: Do you think that helps understand each other more?

S: Definitely. Like if somebody likes tennis, maybe, they want to make a drama about tennis. And we will understand more about them. What they like to do. What they like to say. And it would be easier. And you do understand more about them.

R: Can you tell me if any of the skills you learn in drama help you learn in other classes, or in your overall school experience.

S: Teamwork is one of the main ones. I've been using it much more. Maybe if somebody wants to get water, and they don't have money, you can help them and it's

teamwork. Or in main classes we have to do team activities. I used to just argue about things, because I couldn't communicate well. But now it's better because I know how to communicate and express what I think's better and also add what they think is better. Like mixing everyone's ideas.

STUDENT: Grade 8 Student 1 (S)

DATE OF INTERVIEW: November 15 2016

LOCATION OF INTERVIEW - Drama Classroom room 201

S = STUDENT

R = RESEARCHER

R: Tell me about the skills you learn in drama class.

S: Well. . .

R: What do you understand as the skills you learn in drama class.

S: Well. . teamwork for certain. We work in teams - all the time I think. Like all.

PAUSE BY STUDENT

R: I can go to the next question, or do you want to add to that.

S: I want to add to that.

R: Just whatever you understand. When you come to drama class, and you leave, and when you think about what you learn, what are the skills you learn? And skills can be whatever you understand. . .

S: Probably I'd say different points of view actually.

R: Let's move on to the next one. Do you think that drama helps you communicate with others.

S: Definitely..

R: In what way?

S: Just in general. I don't think it's easy to specify communication.

R: Do you think that drama helps solve communication problems.

S: Yeah.

R: Can you give an example, without mentioning names. A hypothetical example.. . Or explain to me how you believe drama helps solve communication problems.

S: Well part of this is just working with other people. That can help solve communication problems, because you get to know each other better.

R: Do you think teamwork is important in drama.

S: Yes, that's a lot of what we do in drama.

R: So if you didn't have teamwork that would be different.

S: Probably a lof the major things would be missing. You probably can't learn communication well, or teamwork, if you are not actually working or communicating with someone else

R: Can you give some examples of the different ways you learn about teamwork in drama?

S: Well we've talked about it directly, but we also have personal experience from working with other people.

R: Does drama help people care for each other more?

S: Well yeah. The more you get to know somebody, you sympathize with them, you are willing to share their point of view.

R: Do you think drama helps people understand each other more?

S: Yeah.

R: Can you elaborate.

S: Again we can see each other's points of view. So kind of get a small understanding how each other' think

R: Do you think there are skills that you learn in drama that help you learn in your other classes?

S: Well to a fairly good extent, yes.

R: Which skills?

S: Teamwork is a big one.

R: So how can you use those skills in other classes.

S: Well a lot of other classes require us to work in teams.

R: Do you realize in your other classes that "hey this is something I worked on in drama"? Do you. . think about it or is just kind of a natural thing?

S: I do think about it. Especially like certain concepts about thinking with other people, I defintiely think about it. Not just with other classes, but just generally. . .

APPENDIX AB: Two Sample Teacher / Admin Interview Transcripts

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SUBJECT: ENGLISH TEACHER 1 (S)

DATE OF INTERVIEW: Oct. 25 2016

LOCATION OF INTERVIEW - Room 201

RESEARCHER (R)

SUBJECT (S)

R: Can you tell me about your background in drama.

S: I have very little personal background in drama. I took some drama classes when I was a kid. And I have friends involved in drama. And I love watching drama.

R: What do you think students learn in drama class?

S: Well it seems to me that students can learn how to express themselves more confidently. It seems that you are learning different ways of doing that, and how to interact with other people. Also a sense of some kind of group responsibility, because

the people I've seen involved in drama always seem to have this very tight knit group so there's something about working with other people.

R: What social skills, if any, do students learn in drama?

S: So similarly I would say cooperation and communication, potentially.

R: How do you perceive drama in terms of building communication skills?

S: It seems important to me, because I know in my own experience having when I took drama class as a child, I was someone who had a lot of trouble communicating, but when I was in the drama class, I was given this role and given something to do, and being helped on how to express these certain things it was very helpful, so I think for me in my small experience I found it to be helpful in my communication.

R: Do you think it can benefit students in their school life?

S: I think it can. I can't say if it's a definite correlation, of course, but it seems to me that it can.

R: Is teamwork related to drama?

S: I would definitely think so, I mean of course there could be someone who does not feel that way, but it seems to me it's very much about teamwork. I mean depending on what you are doing I suppose. If you are doing a one-man show it could be something else. But typically it seems to me yes. There are lots of players working together.

R: Do you think drama classes help build empathy?

S: This is a hard question. Because I want say yes, definitely, and i think it can, but whether it definitely does, I mean. . . OK I want to say yes because it seems that people are learning to how to show different emotions and to really be producing that emotion you should be feeling something, you should be thinking about "If I am doing this, that character's doing this, so there will be empathy there, but I don't know maybe there can be a split in the mind of this is when I doing my drama this is my acting, and this is my real life and I don't feel that same connection. But I want to say yes.

R: Think about the lessons that you have taught so far this year. Are there any social skills that students learn in drama that you have seen displayed in your lessons? Think about the skills you talked about. Do you see any effect? Do you see any potential?

S: I could see it if they are doing a team project, in the way they are work with other people, make sure people are involved, the way they split up the tasks because I think in drama everyone has their role to be playing, so they might have a better understanding of that. And otherwise just maybe how they express their opinions in class.

R: Do you see it helping the learning at all?

S: I see the potential for it, definitely.

R: If you could think of things you observe in the school. Not in your class, but other school environments. Do you see any of these skills displayed by students, or you see the potential. Can you see the effect of these skills in the hallway, cafeteria.

S: I can see it in activity time, definitely, as far as teamwork.

R: What do you think would need to be in a drama class in order for there to be a lasting effect on students, and their general school life. What kind of things do students really need to work on?

S: I would say that teamwork is very important because it's a big challenge for kids to be able to do that, and balance things. So anything that's involving more variations

of teamwork, using different roles, also doing things they are not comfortable doing, I think is really important in drama, trying something that's a challenge.

R: Anything else you want to add or comment on?

S: When I think specifically about using drama techniques in the classroom, in the past I have done it a lot with ESL classes, and I think it's really helpful for a learner of a second language to have some drama skills, especially if you are very low level it doesn't feel real yet, maybe the actor has that ability to take it on, something that they may not understand themselves but figure out what's the meaning here and how do I produce this language. . . I think there can be a lot of correlation between specifically language learning and drama.

R: Can you give an example of what you did in your class?

S: We would read dialogues for example, and act things out, and it really helped the students to make the language feel more real if they were using drama techniques.

SUBJECT: MUSIC TEACHER 1

DATE OF INTERVIEW: Nov 18 2016

LOCATION OF INTERVIEW – Music room

RESEARCHER (R)

SUBJECT (S)

R: What do you think students learn in drama class?

S: I see drama as I see music teaching. So that students should learn in drama should be life skills. Skills that will help them improve in their other subjects. Skills that will improve their self-confidence. Skills will make them relate very well. And skills they can transfer into core subjects like math, English and science. That's my belief.

R: Are there certain social skills that students learn in drama? Can you name them/

S: Relationship skills. Cooperative skills. Endurance skills. Boldness. Confidence. And respect. And I think listening skills, which is very important. To be a good

drama student you must listen. And I'm not talking just listening "to react" But I'm talking about LISTENING to what the other person is SAYING. Listening to have the feeling of others. I believe these are the skills that students should learn in drama.

R: How can you measure those skills?

S: I use music for an example. A student starts at the beginning of the year. By the end of the year, I want to see how they have improved, if they are now cooperating very well, if they are doing a play together, like a football team we do, and are able to make a good presentation, just like how a football team have done, then I would have believed that the student is able to learn those skills. The presentation of the end of the year play is sort of a yardstick to measure if they have been able to achieve those skills.

R: Do you believe drama can build communication skills.

S: Definitely. I have seen that in my own daughter. At 10 she took part in the drama in the school, and she also part in the drama at the church. And we discovered that her communication skills improved. Before she was not able to tell her feelings. She wants to make some request - should would not. But now she comes boldly and she would tell me "Dad I need this,", "Mom I need this".

R: Do you think drama can help students solve problems with each other?

S: Definitely. I think one of the things they do in drama, is that they assume some roles. So if a student is taking part in a play, that's like conflict resolution. The student can take that also into his life. One thing I discovered in acting, and this is one of things I try to do, when you act, before you know it, what you are doing becomes part of you. If students have in class what has to do with conflict resolution, and peace with other, it will help them in their life.

R: Do you believe drama helps build empathy.

S: I think so, depending on what type of play. I want to be frank with this. Drama will be able to build empathy if what the student is exposed to incorporates that into it. But if the drama they will doing it violent, killing, all those things, it might not build empathy.

R: Aside from role play and doing a play, are you aware of other things that are going on in drama class that can help build empathy?

S: Yeah, even reciting of poems, students can build empathy.

R: Do you believe that students transfer the skills they learn in drama class to their other classes?

S: I believe so. Because I have seen from my experience in this school. . I have seen students that are active in drama and I have seen, even in how they relate in the school, a positive change of how they behave in the school.

R: Can you give an example without mentioning names?

S: Yes there is student who is in grade 11 now. When I came to this school he was in grade 5. I remember he was always sent out of class. But in grade 8 I saw him play a leading role in the drama department's play, I see him not as the "bad boy" as the school again.

R: Thinking of the skills that you mentioned about drama class. Do you think that students are aware that they are transferring those skills to other classes?

S: I don't think they are aware. From my own experience. And that's what I am trying to do in my own class now. I want to let them know that they are not just in music, in drama, for the fun of it. They are things they are getting. I think there is a need for teacher to let them know what they are gaining. And maybe that will make them be more interested or inspired in the class.

R: What do you think is needed for them to make that realization? If they don't realize it know, when will they realize it?

S: Maybe later in life, just like some of us are realizing things as adults later in life.