

1-1-1998

## Video-Theatre and self-esteem

Taylor Raymond Hanes  
*University of Nevada, Las Vegas*

Follow this and additional works at: <https://digitalscholarship.unlv.edu/rtds>

---

### Repository Citation

Hanes, Taylor Raymond, "Video-Theatre and self-esteem" (1998). *UNLV Retrospective Theses & Dissertations*. 929.  
<http://dx.doi.org/10.25669/4bf9-jrx0>

This Thesis is protected by copyright and/or related rights. It has been brought to you by Digital Scholarship@UNLV with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in UNLV Retrospective Theses & Dissertations by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact [digitalscholarship@unlv.edu](mailto:digitalscholarship@unlv.edu).

## **INFORMATION TO USERS**

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

# **UMI**

**A Bell & Howell Information Company**  
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA  
313/761-4700 800/521-0600



# **VIDEO-THEATRE AND SELF-ESTEEM**

by

**Taylor Hanes**

**Bachelor of Arts  
Seattle Pacific University  
1989**

**Master of Arts in Teaching Elementary Education  
Carson Newman College  
1992**

**Educational Specialist Degree in Administration and Supervision  
Lincoln Memorial University  
1996**

**A thesis submitted in partial fulfillment  
of the requirements for the degree of**

**Master of Arts**

**in**

**Theatre**

**Department of Theatre  
University of Nevada, Las Vegas  
December 1998**

.

**UMI Number: 1393754**

---

**UMI Microform 1393754**  
**Copyright 1999, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized  
copying under Title 17, United States Code.**

---

**UMI**  
**300 North Zeeb Road**  
**Ann Arbor, MI 48103**



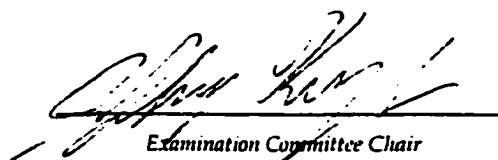
**Thesis Approval**  
The Graduate College  
University of Nevada, Las Vegas

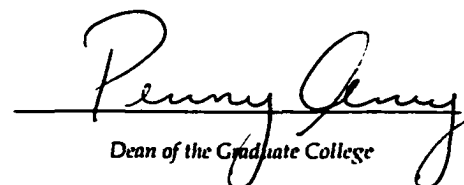
November 10, 1998

The Thesis prepared by  
Taylor Hanes

**Entitled**  
Video-Theatre and Self-Esteem

is approved in partial fulfillment of the requirements for the degree of  
Master of Arts in Theatre

  
Examination Committee Chair

  
Dean of the Graduate College

  
Examination Committee Member

  
Examination Committee Member

  
Graduate College Faculty Representative

## **ABSTRACT**

### **Video-Theatre and Self Esteem**

by

**Taylor Hanes**

**Dr. Jeffrey Koep, Ph.D., Examination Committee Chair  
Professor of Theatre Arts  
University of Nevada, Las Vegas**

**"The Way I Feel About Myself" is an alternative name for the Piers-Harris Self-Concept Scale: the way "I" feel about myself also dictates today's students' perspectives. The purpose of the present study was to determine if a positive relationship could be shown to exist between the teaching methodology Video-Theatre and the self-esteem of students. The students in this study were fourth graders at a rural Southeastern elementary school. Forty-five students were studied. A class of 24 students served as the control group. The experimental group, a class of 21 students, participated in Video-Theatre. The students were a well-blended mix of academic abilities and backgrounds.**

**The Piers-Harris Scale was administered prior to, and immediately following, the class projects, which took place over a six week period. There were no significant differences between the self-esteem scores of the two groups. There was, however, a slightly greater increase in the self-esteem score of the experimental group than that of the control group. Because of the limited depth**

**and scope of this study, no correlations can be made for a significant change in self-esteem when exposed to Video-Theatre. A longer project time may produce a significant positive relationship between self-esteem and Video-Theatre.**

## **TABLE OF CONTENTS**

<b>ABSTRACT .....</b>	<b>iii</b>
<b>LIST OF TABLES .....</b>	<b>vii</b>
<b>SHAW QUOTE .....</b>	<b>viii</b>
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
Background.....	1
Internship .....	4
Purpose .....	4
Definitions.....	4
Statement of Problem.....	5
Research Questions .....	5
Null Hypothesis .....	5
<b>CHAPTER II REVIEW OF RELATED LITERATURE.....</b>	<b>6</b>
The Thinking Curriculum.....	6
Theatre in the Elementary School .....	8
Video in the Elementary Classroom .....	10
Self-Esteem in the Classroom.....	11
<b>CHAPTER III METHOD.....</b>	<b>13</b>
Subjects .....	13
Instrumentation .....	13
Procedure.....	14
<b>CHAPTER IV PRESENTATION OF FINDINGS .....</b>	<b>16</b>
<b>CHAPTER V SUMMARY, CONCLUSIONS, AND</b>	
<b>RECOMENDATIONS .....</b>	<b>23</b>
General Summary .....	23
Limitations .....	23
Implication of Findings .....	24
Applications .....	24
Recommendations .....	24
<b>APPENDIX 1 APPROVALS.....</b>	<b>25</b>

<b>APPENDIX 2 REPORTS EXAMPLE AND SCRIPT EXAMPLE.....</b>	<b>26</b>
<b>REFERENCES .....</b>	<b>31</b>
<b>VITA .....</b>	<b>34</b>

## LIST OF TABLES

TABLE 1	Means and standard deviation for changes in the Piers-Harris total scores for each class.....	16
TABLE 2	Means and standard deviations for changes in the Piers-Harris subtest of "Behavior" by class.....	17
TABLE 3	Means and standard deviations for changes in the Piers-Harris subtest of "Intellectual and School Status" by class .....	18
TABLE 4	Means and standard deviations for changes in the Piers-Harris subtest of "Physical Appearance and Attributes" by class.....	19
TABLE 5	Means and standard deviations for changes in the Piers-Harris subtest of "Anxiety" by class .....	20
TABLE 6	Means and standard deviations for changes in the Piers-Harris subtest of "Popularity" by class .....	21
TABLE 7	Means and standard deviations for changes in the Piers-Harris subtest of "Happiness and Satisfaction" by class.....	22

### **SHAW QUOTE**

**"This writing of plays is a great matter, forming as it does the minds and affections of men in such sort that whatsoever they see done in show on the stage, they will presently be doing in earnest in the world, which is but a larger stage."**

**George Bernard Shaw**

## **CHAPTER I**

### **INTRODUCTION**

#### **Background**

During the fall of 1997, I taught at a Southeastern elementary school. I was completing a semester working with fourth graders. Concurrently, I was also studying the "Thinking Curriculum" for a graduate level Theatre Class. As a class project, and with the instructor's approval, I decided to incorporate a thinking curriculum for language arts. Cooperative problem solving, goal oriented work, and writing for an audience were at the hub of the project. The following is my journal of that first day's events.

#### **Journal - Tuesday, December 3**

#### **"Southeastern" fourth grade.**

*I am pleased. The kids took the ball and ran. Here's what happened.*

*8:00 a.m.—We talked about the play the students had seen a couple of weeks prior. We also discussed the poetry reading for the P.T.A. that occurred two weeks ago.*

*8:05 a.m.—Let's do a play! I presented the idea and it was received enthusiastically. We brain-stormed and came up with movies as a theme. The students suggested their favorites and divided into four groups.*

*8:15 a.m.—I had the students write down the characters in their scene and start thinking about costumes. This was accomplished with relative ease. Very little arguing about who would play who.*

***8:30 a.m.—With organization and cooperation being stressed, scripts were started. One group is even attempting two scenes. Two groups speedy — two groups needing a little more guidance and attention. The Chapter One kids are doing an original script! The energy in the room is wonderful. The kids seem really focused.***

***9:00 a.m.—We wrap it up for the day but one group rehearses outside during recess and another group continues to write. I pass out copies of what each group has accomplished to each member of that group and I can see the pride in each child's face.***

***My co-teacher prefers quiet, reflective work and individual seat activity, but is supportive of free-form activity. The kids will be given 30 minutes a day to work in their respective groups.***

***We will perform on-stage in front of the principal in two weeks. The whole school seems excited about this. Two teachers mentioned "the play" to me. It spread like wildfire through the school. The principal is super supportive.***

***Next Tuesday I will rehearse the kids on stage. We will tighten up scripts and costumes. Projection will be emphasized. Repetition will also be emphasized. I will drop by school Monday to touch bases.***

***These fourth graders are a good group. This project is bringing them together. They are really up to the challenge.***

***The following week, I decided to document "my results" on video. This was initially for my own purposes, but I quickly realized that the eye of the camera excited and motivated the students just as much as any audience, and the students felt less intimidated. The students also wanted documentation of their "work" for Dad and Mom. I could see that recording this theatrical journey of***

*writing, rehearsing, performance, and reflection might be of tremendous value for the students as well as the instructor.*

*Journal Tuesday, December 10*

*"Southern" fourth grade.*

*8:00 a.m.—I arrived with video equipment— kids are excited. Much work has been done on each script. The Wizard of Oz group changed to The Popcorn People. Everyone is working hard thirty minutes each day.*

*8:15 a.m.—I set up in the auditorium. I rehearse the first group - "My Girl." Because of sound problems, movement has to be limited.*

*8:30 a.m.—The second group—"Robin Hood," does a wonderful job. The cooperation of the group is amazing. I'm having more problems filming than the kids are performing.*

*8:45 a.m.—A quick rehearsal for "The Popcorn People." These ladies have come a long way in a week.*

*8:55 a.m.—"The Fourth Grade Nerds" have their lines on torn-up paper. They are Chapter One students. They have the original script. They have evolved into "The Smart Fourth Grade Nerds." That says it all!*

*I discover this afternoon that the film did not come out. Well, that's why I was rehearsing! The official "shoot" is scheduled for Tuesday, December 17.*

The development of these scripts in such a short time is extremely exciting. I am looking forward to teaching more of the same. I feel confident that a curriculum revolving around play writing, performing, and production integrated with the thinking curriculum would be both enlightening and memorable for student and instructor.

### **Spring Semester**

I continued researching Video-Theatre during the second semester (Spring 1998). I found it to be as well received in the spring semester as it had been in the fall semester. There is something about the eye of the camera that really cultivates learning. In reflections on Video-Theatre, one student said:

"I really learned a lot from all these projects, not only my own."

Another student mentioned:

"This has really been neat. I feel as if I made some really good friends."

These feelings of learning and sharing have been predominate with the one hundred or so Video-Theatre students that I have worked with.

A happy student enjoys learning. Video-Theatre seems to engage happiness.

### **Purpose**

The purpose of this research was to establish documentation for Video-Theatre, a thinking curriculum for the elementary school and its relationship to positive self-esteem.

The Piers-Harris Self-Concept Inventory is considered the most psychometrically sound instrument for assessing children's self-esteem (Crandall, 1973; Hughes, 1984; Wylie, 1974; Chiu, 1988).

In my efforts to discover a justification for Video-Theatre, I thought it best to begin with a reliable and well-proven research evaluator. The Piers-Harris was easily administered during my internship experience and proved valuable in getting to know my students as well.

### **Definitions**

Video-Theatre is defined by this author as a developmental method of inquiry which combines the processes of theatre (that is; play writing, acting,

and production), in combination with the documentation capability of video.

Video-Theatre attempts to cultivate thinking through cooperative problem solving, role-playing, and reflection. "Problems" will be attacked, texts will be analyzed and role-playing will be observed in small group settings. Choice of plot, theme, and subject is open to each respective group. Video-Theatre is "purposeful learning," which hopes to assist in developing positive self-esteem for each student by goal-oriented tasking in conjunction with feedback.

Self-esteem is the high or low opinion of oneself (Clark-Stewart & Friedman, 1987, p. G10).

#### Statement of Problem

Video-Theatre is in its early developmental stages. It has yet to be tested on a daily basis for an extended amount of time. Research is needed to establish Video-Theatre as a valid teaching methodology.

#### Research Questions

1. Does Video-Theatre promote positive self-esteem?
2. What general principles or interpretations of behavior that can be used to explain, predict, and control events in educational situations does Video-Theatre bring about, if any?

#### Null Hypothesis

There will be no significant difference between the self-esteem of those students who participate in a study of Video-Theatre and those who do not participate in Video-Theatre.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **The Thinking Curriculum**

All learning is based on thinking skills which should be cultivated from the beginning of school. The "Thinking Curriculum" combines reasoning and problem solving learning strategies. A group process is recommended to help shape the environment to engage in thinking as it is easier to attack a problem as a group rather than as an individual. Learning can be lonely: teamwork expedites attacking a problem. Resnick and Klopfer (1989) state,

The social setting provides occasions for modeling effective thinking strategies. Skills thinkers (often the instructor, but sometimes more advanced fellow students) can demonstrate desirable ways of attacking problems, analyzing texts, or constructing arguments. (p. 27).

Fifty three percent of classroom time is spent on "teacher talk." In his book A Place Called School, John Goodlad (1984) reports that less than one percent of this "teacher talk" invited students to engage in anything more than mere recall of information. Teachers' main concerns should be with helping students to become more effective thinkers. The National Science Board Commission on Pre-College Education in Mathematics, Science, and Technology stated in its report, Educating Americans for the 21st Century (1983):

We must return to basics, but the basics of the 21st century are not only reading, writing, and arithmetic. They include

communication and higher problem-solving skills, and scientific and technological literacy - the thinking tools that allow us to understand the technological world around us.... Development of students capacities for problem solving and critical thinking in all areas of learning is presented as a fundamental goal. (p. 5)

Jean Piaget is quoted by Ehrenberg of the Institute of Curriculum Instruction (1978):

The principal goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done - men who are creative, inventive, and discovers. The second goal of education is to form minds which can be critical, can verify, and not accept everything they are offered. (p. 44)

Costa (1984) declares,

Many authors and psychologists feel that children learn to think long before they come to school and that educators need to create the conditions for their natural, human inclination to think, to emerge, and develop. (p. 63)

This is done by teachers who pose problems and questions and wait longer than two seconds for a solution or a reply.

What is the foundation of a successful thinking environment? A tremendous amount of responsibility falls on the shoulders of the teacher. The teacher must understand thinking processes and have a model to apply the processes to a curriculum. More importantly, a methodology that develops the complex thinking processes of problem solving, decision making, critical thinking, and creative thinking needs its instructors' faith and understanding. Diagnosis, reflection, prediction, decision making, and learning from observation are all practiced by the instructor as well as the student. A spirit of inquiry fosters a healthy thinking environment. Costa (1985) states in the forward of John H. Clarke's *Patterns of Thinking*,

... a person... may be considered educated because he or she continues to learn how to learn. Life times are spent in the pursuit of knowledge and skills. Our ability to learn from experience, to reflect upon and abstract from our history, and to modify our future actions may well be the definition of an educated human. (p. 2)

A cooperative learning methodology may best combine a "teacher talk" environment and a thinking environment. Hyde and Bizar (1989) advocate "student collaboration" as a means for the sharing of responsibility, for leadership development, the building of trust, conflict resolution, and structuring procedures to discuss how well they are collaborating. They go on to say:

As worthwhile as social and cooperative skills may be in their own right, our purpose in discussing collaborative work groups is to show their value for provoking intellectual discussion. Wrestling with ideas is perhaps best done with others. Since cognition itself is largely a process of constructing meaning and understanding in personal ways, it is very important for teachers to encourage students' discussing, writing, and sharing their own conceptions. ...Students confronting one another's beliefs and conceptions are dramatically powerful.... (p. 69)

### Theatre in the Elementary School

Theatre may be defined as the writing, acting, and producing of plays. The instruction of theatre has taken many different forms in elementary education. Improvisational activities make up the majority of these programs.

"Creative dramatics," "role playing," "dramatic play," and "story dramatization" are terms that may often be used interchangeably when addressing elementary school drama (McCaslin, 1990).

"Creative Drama" is the most familiar of these terms. It is defined by the Children's Theatre Association of America as (Siks, 1983):

an improvisational, non-exhibitional, process centered form of drama in which participants are guided by a leader to imagine,

enact, and reflect upon human experience. Although creative drama, traditionally has been thought of in relation to children and young people, the process is appropriate to all ages. The primary purpose of creative drama is to foster personality growth, and to facilitate learning of the participants rather to train actors for the stage. Creative drama has the potential to develop language and communication abilities, problem solving skills, and creativity; to promote a positive self concept, social awareness, empathy, a clarification of values and attitudes, and an understanding of the art of theatre. Creative drama requires both logical and intuitive thinking... (p. 42)

Siks also links creative processes in drama to learning processes in education. Perceiving, responding, imagining, creating or forming, communicating, and evaluating are fundamental processes of both drama and learning. Siks feels that language development and communication, through drama, help children to interact with many different people in a variety of ways.

Language arts in the elementary school includes children's learning in listening, speaking, reading, and writing. These language processes are governed by the human ability to think. As observed in drama workshops, children's involvement with many different concepts stimulates and integrates children's language learning. (p. 61)

McCaslin (1990) insists that time spent on drama

is not time diverted from the task of learning about language, literature, and composition or of teaching basic skills. Drama will definitely further such goals and frequently, by increasing motivation, will accelerate learning in other areas. (p. 6)

Aristotle indicated that drama is comprised of six elements: 1) plot (the dramatic action), 2) characters, 3) theme (the main idea or thought), 4) diction (the action in words, 5) the mood (the rhythmical quality of the action, 6) spectacle (the visual image) (Korty, 1986). Through play writing, students can explore these concepts and more. Children learn by doing. Often times, teachers hand out a script that many students have no interest in studying. The

opportunity to develop a play or plays is never given. An opportunity to "write for a purpose" is taken away. Featherstone (1987) asks,

Why do you learn how to speak? Why do you learn how to write?  
It baffles me that we can live in a society in which children are starved to give. (p. 31)

The process of theatre begins with the creation of a play. That creation empowers the playwright. The play serves not only as a vehicle of expression for the writer, it gives that writer something in "black and white" to appreciate, develop, and reflect upon. Students may not like writing because what they write serves no purpose. Self-worth may also be torn down rather than enhanced.

The theatrical process, play writing, acting, and production emphasizes inquiry. Theatre is a group endeavor. The group purpose goes beyond its play's success. Theatre is a journey to greater self-awareness through the power of a group. This "power" comes from "engagement" in learning. Tiedt (1989) states,

We want students to think about what they are doing, to question, and to grow. Discussions, small group work, and opportunities to share what they are reading and writing will stimulate student interest and lend purpose to classroom learning experiences. As students engage in learning, they use all of the language skills. Thus, we stress activities that integrate thinking, listening, and speaking with reading and writing... (p. 40).

Studies around a theme or issue involve students in purposeful work that leads to increased proficiency with both oral and written language.

### Video in the Elementary Classroom

In 1972, Sony created the video cassette (VCR) system (Gordon & Falk, 1972). The VCR has been more than just an additional item for one's entertainment center: it is used extensively at all educational levels.

John Lebaron writes about video integration in his book Making Television: A Video Production Guide for Teachers (1981):

Child created video is often resisted by teachers. They feel that there is no time for it after all the other demands on the curriculum are met, but a closer look shows that video production need not compete with other activities... a video tape recorder is a tool for learning and expression. It reinforces basic skills and is a basic skill. It offers unique possibilities for retrieving, organizing, and reporting information for self-criticism; for integrating school subjects; for artistic expression; for the display of children's work and for purposeful peer collaboration. (p. 23).

Video also documents the work of students for the teacher, other teachers, the family, and the community. Here is something with texture for both student and teacher use and reflection.

Gordon and Falk (1972) ponder "...the video cassette is coming.... What are we going to do with it?" Indeed, today it is as accepted in the classroom as the T.V. is at home. Unfortunately, the VCR is most used as an entertainment device, rather than a tool for thinking, and an instrument for developing positive self-esteem.

### Self-Esteem in the Classroom

Student's high or low opinions of themselves are vitally important in the social world of school. Kugle and Clement (1981) found that students with less stable self-esteem are less task-oriented. Cennane (1977) found, using the Piers-Harris Children's Self-Concept Scale, that children with good self-concepts had more positive interactions with other students, and children that suffered from poor self-esteem had difficulty in interacting with fellow students.

Williams James, considered the father of American psychology, classified the self into three parts: the social self, the material self, and the spiritual self.

He felt individuals pursue favorable responses to measure achievement (Wells, 1976).

Coopersmith (1967) felt self-esteem is related to a student's academic ability, and peer reinforcement is instrumental in developing high self-esteem.

The teacher can also be instrumental in developing high self-esteem.

Beane states:

The influence of the teacher is very important.... The teacher can be a strong influence because the process of self-development continues as long as a person lives, and the teacher is in a strategic position to influence this development (p. 4).

The teacher can influence positive self-esteem by providing an environment promoting feelings of self-importance (Saracho, 1980).

Weinghold and Hilfer (1983) discussed several areas that can be used by the educator to develop a high level of self-esteem. These areas include:

1. Become an important part of the class
2. Relate to others by sharing feelings
3. Express your own view
4. Use your imagination and be creative
5. Take risks and try new things (p. 244)

The goals of Video-Theatre attempt to encompass all of these areas.

## **CHAPTER III**

### **METHOD**

#### **Subjects**

This study was conducted with 45 fourth grade students from a rural elementary school in the Southeast. One class of 21 students was randomly selected as an experimental group while another class of 24 students were randomly chosen as a control group. All students were between nine and eleven years old. The students were Caucasian with the exception of one African-American child and one Asian child. Permission to conduct the study was obtained from the Curriculum Coordinator of the county school system (see Appendix I).

#### **Instrumentation**

The Piers-Harris Children's Self-Concept Scale was chosen to measure self-esteem in those students utilizing Video-Theatre, as well as those not utilizing Video-Theatre, during a six week session.

This yes-no questionnaire was administered in pre and post test fashion to the experimental group and to the control group. As instructed, the entire test was read to each group question by question with ample time given for a simple yes or no circled response.

The Piers-Harris Children's Self-Concept Scale was chosen because of its recognized validity in ascertaining self-concept levels. It is an 80 question scale

which can be administered in less than 30 minutes. Six different factors were analyzed; they were behavior, intellectual and school status, physical appearance and attributes, anxiety, popularity, and happiness and satisfaction. Cluster scores for these six groups were obtained for each subject participating in this study. A total score for each individual was also obtained.

### Procedure

The pre-test was administered March 17, 1998. The two classes were instructed to complete a science project. Each class went through a six stage process (See Figure 1).

The control class experienced a standard report giving assignment (see Appendix II - "Volcanoes"). There were five groups organized. The reports were researched from the science text, written, practiced (each student practiced what he or she had written), and presented in front of the class. Questions were then asked each group by fellow classmates concerning the material. A review was then written by each student reviewing each presentation. No video was utilized.

The experimental class formed four groups for their respective projects. Each group developed a script concerning their views on the environment (see Appendix II - "Littering & Recycling"). These were then rehearsed and performed, inside or outside the classroom, utilizing video. Each group also observed the other taped projects. Questions were then posed and reflections written on the experience. Reflections were also taped for those choosing to do so.

The post test was administered April 28, 1998.

These taped projects were shown to parents at a special science day held by the school. The viewing was very well received.

**FIGURE 1**  
**CLASS PROJECT ORGANIZATION**

**CONTROL GROUP**

<b>(1)</b> <b>Group and Subject Choice</b>	<b>(2)</b> <b>Report</b>	<b>(3)</b> <b>Practice</b>	<b>(4)</b> <b>Presentation</b>	<b>(5)</b> <b>Questions</b>	<b>(6)</b> <b>Review</b>
---	-----------------------------	-------------------------------	-----------------------------------	--------------------------------	-----------------------------

**EXPERIMENTAL GROUP**

<b>(1)</b> <b>Group and Topic Selection</b>	<b>(2)</b> <b>Script</b>	<b>(3)</b> <b>Rehearsal</b>	<b>(4)</b> <b>Video</b>	<b>(5)</b> <b>Questions</b>	<b>(6)</b> <b>Reflections</b>
--	-----------------------------	--------------------------------	----------------------------	--------------------------------	----------------------------------

## **CHAPTER IV**

### **PRESENTATION OF FINDINGS**

Data was analyzed using a t-test. A p-value of .05 was selected as a level of significance required for the rejection of the null hypothesis. The mean test averages are shown in Table 1.

**TABLE 1**

Pre and post test mean scores of the control and experimental groups taking the Piers-Harris Self-Concept Inventory.

<b>CATEGORY</b>	<b>N</b>	<b>PRE</b>	<b>SD</b>	<b>POST</b>	<b>SD</b>	<b>T</b>
Control	24	61.92	10.51	63.83	12.83	-0.57
Experimental	21	55.76	17.21	60.43	14.60	-0.95

SD = Standard Deviation

PRE = Total Mean Pre-Test

POST = Total Mean Post-Test

T = t-test

There were no significant differences between groups, however, both groups showed increased scores. The experimental group mean score improved 4.67. The control group mean score improved 1.91. It may be noted that the control group's mean scores were higher in both the pre- and post-test however the experimental group increase averaged 2.76 higher per test. The t-test also revealed no significant difference in the pre-test of the control and experimental groups.

TABLE 2

The Factor 1 subset of the Piers-Harris Self-Concept Inventory comparing the experimental and control groups' "Behavior" category responses.

CATEGORY	N	PRE	SD	POST	SD	T
Control	24	16.083	2.948	16.542	2.553	-0.58
Experimental	21	15.190	3.737	15.429	3.108	-0.22

SD = Standard Deviation

PRE = Factor 1 Mean Pre-Test

POST - Factor 1 Mean Post-Test

T = t-test

Both groups showed no significant difference in the scores between groups although both groups did reflect higher post-test scores. The control group's mean increase was .459. The experimental group's mean increase was .239.

TABLE 3

The Factor 2 subset of the Piers-Harris Self Concept Inventory comparing the experimental and control groups' "Intellectual and School Status" category responses.

CATEGORY	N	PRE	SD	POST	SD	T
Control	24	13.208	3.451	14.292	3.782	-1.04
Experimental	21	11.95	5.14	13.29	4.69	-0.88

SD = Standard Deviation

PRE = Factor 2 Mean Pre-Test

POST - Factor 2 Mean Post-Test

T = t-test

Both groups showed no significant differences, however, the experimental group's mean increase was 2.34 compared to the control group's 1.08 increase.

TABLE 4

The Factor 3 subset of the Piers-Harris Self-Concept Inventory comparing the experimental and control groups[ 'Physical Appearance and Attributes' category responses.

CATEGORY	N	PRE	SD	POST	SD	T
Control	24	7.542	2.718	8.167	2.869	-0.77
Experimental	21	6.810	3.737	7.714	3.621	-0.80

SD = Standard Deviation

PRE = Factor 3 Mean Pre-Test

POST - Factor 3 Mean Post-Test

T = t-test

Both groups showed no significant increases. The experimental mean increase was .904. The control mean increase was .625.

**TABLE 5**

The Factor 4 subset of the Piers-Harris Self-Concept Inventory comparing the experimental and control groups' "Physical Appearance and Attributes" category responses.

<b>CATEGORY</b>	<b>N</b>	<b>PRE</b>	<b>SD</b>	<b>POST</b>	<b>SD</b>	<b>T</b>
Control	24	8.875	2.894	9.000	3.079	-0.14
Experimental	21	8.667	2.834	9.048	2.459	-0.47

SD = Standard Deviation

PRE = Factor 4 Mean Pre-Test

POST - Factor 4 Mean Post-Test

T = t-test

There was no significant difference between groups. The experimental mean increase was .381. The control mean increase was .125. It is interesting to note that the experimental group's post mean test score is slightly higher than the control group score in this category.

TABLE 6

The Factor 5 subset of the Piers-Harris Self-Concept Inventory comparing the experimental and control groups' "Popularity" category responses.

CATEGORY	N	PRE	SD	POST	SD	T
Control	24	8.333	2.745	8.792	2.734	-0.58
Experimental	21	7.238	4.265	7.952	4.225	-0.55

SD = Standard Deviation

PRE = Factor 5 Mean Pre-Test

POST - Factor 5 Mean Post-Test

T = t-test

There was no significant difference between groups. The experimental mean increase was .714. The control mean increase was .459.

TABLE 7

The Factor 6 subset of the Piers-Harris Self-Concept Inventory comparing the experimental and control groups' "Happiness and Satisfaction" category responses.

CATEGORY	N	PRE	SD	POST	SD	T
Control	24	7.833	1.341	7.792	1.641	-0.10
Experimental	21	6.667	2.633	7.429	2.561	-0.95

SD = Standard Deviation

PRE = Factor 6 Mean Pre-Test

POST - Factor 6 Mean Post-Test

T = t-test

There was no significant difference between groups. The experimental mean increase was .762. The control mean loss was .041.

This was the only category where there was a drop in score from pre-test to post-test. The control group nevertheless registered a higher overall post-test score while the experimental mean increase was .803 per test.

## **CHAPTER V**

### **SUMMARY AND CONCLUSIONS**

#### **General Summary**

The purpose of this study was to determine the relationship of Video-Theatre and self-esteem. All students in this study were administered a pre and post Piers-Harris Self-Concept Inventory. The control group of 24 fifth grade students were not exposed to Video-Theatre. Each group was assigned a standard group science report and given six weeks to complete the project.

The experimental group of 21 fourth grade students was also assigned six week group projects. This class participated in Video-Theatre.

While there was no significant difference in the mean scores of the two groups, a general trend of increased self-esteem is especially observed in the experimental group's Factor 2 cluster score "Intellectual and School Status." (See Table 3, page 18).

#### **Limitations**

This study was limited to two fourth grade classes in a rural school. This study was also limited to a fifty-minute class time over a six-week period. As interaction with the students was so limited, there can be speculation as to what other factors may have influenced the results of this study. Certainly, teacher bias must be considered.

### **Implication of Findings**

Both the control group and the experimental group results indicated a positive increase in self-esteem over the study period. The experimental group registered slightly greater increases in post-test comparison. One wonders what would be accomplished over a one-year study.

### **Applications**

Video-Theatre is in its embryonic stage. Despite this, feedback from students indicate a strong desire to continue this process. Video-Theatre can be applied to any subject or several subjects at once. The scope of its use and significance of application remain unknown but excitingly unlimited.

### **Recommendations**

Further Video-Theatre research needs to be directed to a longer time-frame, possibly one year. In addition to Video-Theatre's affect on self-esteem, cognitive improvement studies might be administered, as well as listening, reading, and communication tests.

## **APPENDIX 1**

**April 21, 1998**

**Mr. Taylor R. Hanes  
240 S. Main St. #A  
Bishopville, SC 29010**

**Dear Taylor:**

**This correspondence provides formal approval for the conduct of your proposed research study of fourth grade students at \_\_\_\_\_, Elementary School, subject to the final approval of \_\_\_\_\_, the principal. Each principal has the authority to accept or reject a research proposal for his/her school site.**

**In all such research studies, the names of individuals, school groups, or schools absolutely may not appear in the text. Further, it is required that all tests and survey results be reported indirectly using averages, percentages and group scores rather than the individual scores.**

**The principal researcher is required to furnish this office with one copy of the completed research document. Good luck with your study. If in any way I can provide further assistance or clarification, please do not hesitate to contact me.**

**Sincerely,**

## **APPENDIX 2**

## VOLCANOS

How volcanos are formed? Powerful forces within the earth cause volcanos. Scientists do not understand these forces. But they have developed theories on how the forces create volcanos. A volcano begins as magma, melted rock found deep inside the earth. Magma results from the extreme heat of the earth's interior. At certain depths, the heat is so great it partly melts the rock inside the earth. When the rock melts, it produces much gas, which becomes mixed with the magma. Most magma forms 50 to 100 miles (80 to 160 kilometers) beneath the surface. Some develops at depths of 15 to 30 miles (24 to 48 kilometers). The gas-filled magma gradually rises toward the earth's surface because it is lighter than the solid rock around it. As the magma rises, it melts gaps in the surrounding. As more magma rises, it forms a large chamber as close as 2 miles (3 kilometers) to the surface. This magma chamber is the reservoir from which volcanic materials erupt. The gas-filled magma in the reservoir is under great pressure from the weight of the solid rock around it. The pressure causes magma to blast or melt a conduit (channel) in a fractured or weakened part of the rock. The magma moves up through the conduit to the surface. when the magma nears the surface, the gas and magma is released. the gas and magma blast out an opening called the central vent. Most magma and other volcanic materials then erupt through the vent, form a volcanic mountain, or volcano. After the eruption stops, a bowl-like crater generally forms at the top of the volcano. The vent lies at the bottom of the crater. Once a volcano has formed, not all the magma from later eruptions reaches the surface through the central vent. As the magma rises, some of it may break through the conduit well and branch out into smaller channels. The magma in these channels may escape through a vent formed in the side of the volcano, or it may remain below the surface.

## **LIST OF SUPPLIES**

**PAPER**

**PENCIL**

**TAPE**

**NEWSPAPERS**

**COKE BOTTLE**

**FLOUR**

**WATER**

**POSTER**

**SPRAY PAINT**

**MARKERS**

**PAPER MACHE**

**WOODEN BOARD**

**BOWL**

**BLENDER**

**VINEGAR**

**RED DYE**

**BAKING SODA**

**REFERENCES:**

**The World Book Encyclopedia**

**AUTHOR:**

**Couldn't find it.**

## **LITTERING AND RECYCLING**

**(H and A are sitting under a tree working on their homework. They keep messing up on it and throw paper all over.)**

**A: (misses the trash can) Opps! (laughs)**

**H: (misses the trash can) Too Bad (laughs)**

**A: (misses the trash can) Oh Well (laughs)**

**H: (misses the trash can) Gosh! (laughs)**

**(B walks in.)**

**B: You all shouldn't be littering like that!**

**H: What are you going to do about it?**

**A: Yes, it's a free country.**

**B: Well, there's not even going to be an earth if you all don't stop littering.**

**H: Whatever! (Rolls her eyes at B.)**

**A: (Whispers to H) Yea right!**

**B: You all could pick up all the paper that is over there on the ground and take it to the recycling center.**

**A: What?**

**H: Oh, I've heard of that place, it's where they take used stuff like paper and plastic and make it into new things.**

**A: Well, I've never heard of that place before, anyways nobody can make used things into new stuff.**

**B: Yes, they can. They have a big job, but all we have to do is take the used things like paper, plastic, or glass to the recycling center.**

**A: Well, that's pretty stupid! You take all that stuff to them and you don't get anything back.**

**H: Yea, that is pretty dumb!**

**B: Yes, you do get something back. You get-**

**H: (Interrupts) What do you get?**

- B:** Well, you get money and
- H:** (Interrupts again.) Money!
- B:** Yes, money!
- A:** Well, how much do we get?
- B:** It depends. Like if you took a full trash bag, you would get about \$.75 to \$1.00.
- H:** Neat!
- A:** That is pretty cool, but if me and H took 1 bag full, each of us would only get \$.50 each and that's not much money.
- B:** You get something else, too!
- H:** What is it?
- B:** You get to help the environment.
- A:** Oh wow! Like we couldn't help the environment without recycling!
- B:** Well, you could help without recycling but that is the best and easiest way to help.

**THE END**

## REFERENCES

- Babcock, B. (1991). Self-esteem and locus of control in relation to student behavior: A study of sixth grade students. Unpublished master's thesis, Carson-Newman College, Jefferson City, TN.
- Beane, J.A. (1981). Self-concept, self-esteem, and the curriculum. New York: Teachers College Press.
- Cenname, A.R. (1977). The school behavior of children with good and poor self-concepts: A case study. Dissertation Abstracts International, 38, 25428.
- Chiu, L.H. (1988). Testing the test: Measures of self-esteem for school-age children. Journal of Counseling and Development, 66(6), 298-301.
- Clarke, J.H. (1990). Patterns of thinking. Boston: Allyn and Bacon.
- Clarke-Steward, A., & Friedman, S. (1987). Child development: Infancy through adolescence. New York: John Wiley & Sons, Inc.
- Coopersmith, S. (1967). Antecedents of self-esteem. San Francisco: W.H. Freeman.
- Costa, A.L. (1985). Developing minds. Alexandria, VA: Association for Supervision and Curriculum Development.
- Crandall, R. (1973). The measurement of self-esteem and related constructs. In J. Robinson & P. Shaver (Eds.), Measures of social and psychological attitudes (pp. 45-168). Ann Arbor, MI: Institute for Social Research.
- Educating Americans for the 21st century. (1983). The National Science Board Commission on Pre-College Education in Mathematics, Science, and Technology. (p. 4-19).
- Ehrenberg, S.D. (1978). A strategy for curriculum design. Coshoton, OH: The ICI Model Institute for Curriculum and Instruction.
- Featherstone, J. (1987, August). Good teaching. Instructor (pp. 42-47).
- Goodlad, J.L. (1984). A place called school. New York: McGraw-Hill.
- Gordon, G.N., & Falk, I.A. (1972). Videocassette technology in American education. Englewood Cliffs, NJ: Educational Technology Publications.
- Gordon, I.J. (1966). Studying the child in school. New York: Wiley and Sons.

- Hawley, R.C., & Hawley, I. (1975). Human values in the classroom. New York: Hart, Inc.
- Heinig, R.B., & Stillwell, L. (1974). Creative dramatics for the classroom teacher. Englewood Cliffs, NJ: Prentice-Hall.
- Hixson, M.K. (1991). Student self-esteem: A comparative study of fourth and fifth grade chapter I and grade level students. Unpublished master's thesis, Carson-Newman College, Jefferson City, TN.
- Hughes, H.M. (1984). Measures of self-concept and self-esteem for children ages 3-12 years. A review and recommendations, Clinical Psychology Review, 4, 657-692.
- Hyde, A.A. (1989). Thinking in context. New York: Longman, Inc.
- Jackson, P.W. (1968). Life in classrooms. New York: Holt, Rinehart & Winston, Inc.
- Korty, C. (1986). Writing your own plays. New York: Charles Scribner's Sons.
- Kugle, C., & Clement, R. (1981). Self-esteem and academic behavior among elementary school children. Austin: Texas University Research Center for Teacher Education. (ERIC Document Reproduction Services No. ED 20699s).
- Langer, L. (1967). The play's the things. Boston, MA: The Writer, Inc.
- LeBaron, J. (1981). Making television. New York: Columbia University.
- McCaslin, N. (1990). Creative drama in the classroom, 5th Ed. New York: Longman.
- Mitchell, Jr. (Ed.). Ninth mental measurements yearbook. (Vol. 1., pp. 1169-1170). Lincoln: University of Nebraska, Buros Institute of Mental Measurement.
- Olson, L. (1989). Revolution of rising expectations. Teacher, 9, 45-47.
- Papert, S. (1980). Mind-storms. New York: Basic Books, Inc.
- Redington, C. (1983). Can theatre teach? Oxford, England: Paramon Press.
- Resnick, L.B. (1989). Toward the thinking curriculum. Alexandria, VA: Association for Supervision and Curriculum Development.
- Siks, G.B. (1983). Drama with children, 2nd Ed. New York: Harper & Row.
- Teague, N.H. (1991). Can a study of ecological issues concerning the environment raise self-esteem? Unpublished master's thesis, Carson-Newman College, Jefferson City, TN.

- Tiedt, I.M. (1989). Reading/thinking/writing. Boston, MA: Allyn & Bacon.
- Tyas, B. (1971). Child drama in action. Toronto, Canada: Gage Educational Publications.
- Weinhold, B.K., & Hilferty, J. (1983). The self-esteem matrix: A tool for elementary counselors. Elementary School Guidance & Counseling, 243-251.
- Wells, L.E. (1976). Self-esteem: Its conceptualization and measurement. Beverly Hills: Sage Publications.
- Wylie, R.C. (1968). The present status of self-theory. In E.F. Borgatta & W.W. Lambert (Eds.). Handbook of personality theory and research (pp.728-787). Chicago: Rand McNally.

**VITA**  
**Graduate College**  
**University of Nevada, Las Vegas**

**Taylor Hanes**

**Local Address:**

**2756 Green Valley Parkway #456**  
**Henderson, NV 89014**

**Home Address:**

**240 S. Main Street #A**  
**Bishopville, SC 29010**

**Degrees:**

**Bachelor of Art, General Studies, 1989**  
**Seattle Pacific University, Seattle, Washington**

**Master of Art, Teaching Elementary Education, 1992**  
**Carson Newman College, Jefferson City, TN**

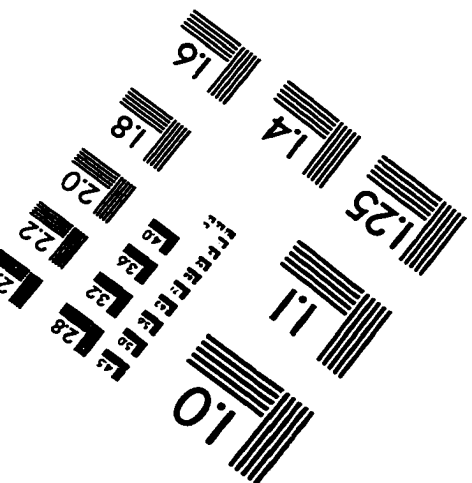
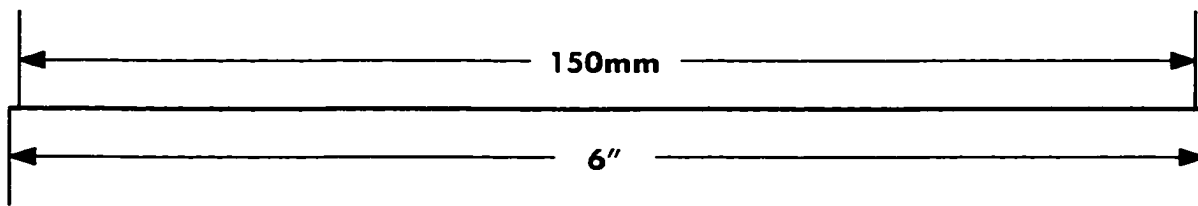
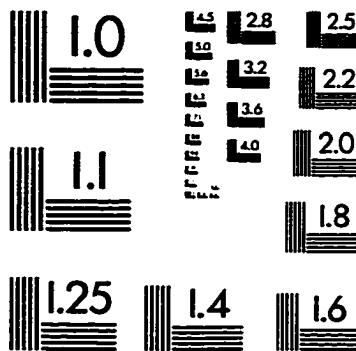
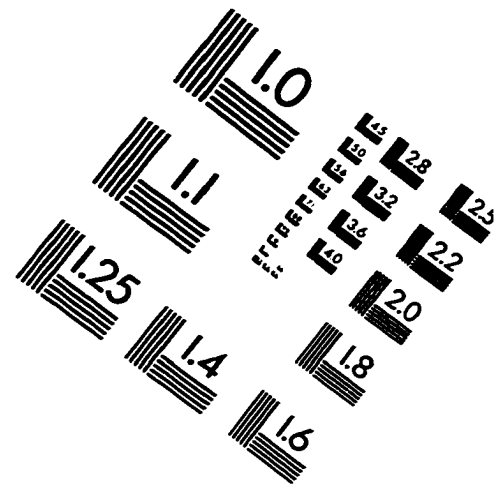
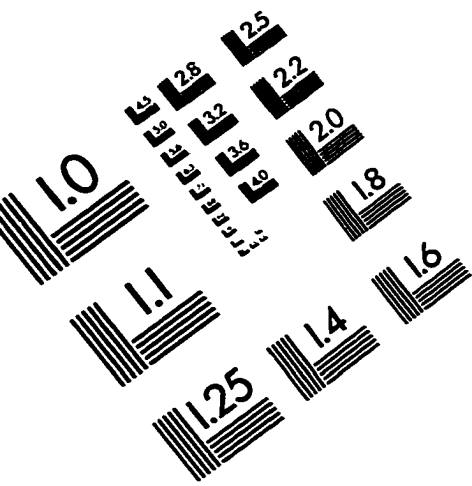
**Education Specialist, Administration and Supervision, 1996**  
**Lincoln Memorial University, Harrogate, TN**

**Thesis Title: Video-Theatre and Self-Esteem**

**Thesis Examination Committee:**

**Chairperson, Dr. Jeff Koep, Ph.D.**  
**Committee Member, Mr. Davey Marlin-Jones, BA**  
**Committee Member, Mr. Robert Brewer, MFA**  
**Graduate Faculty Representative, Dr. Dean Gronemeier, DMA**

# IMAGE EVALUATION TEST TARGET (QA-3)



**APPLIED IMAGE, Inc**  
1653 East Main Street  
Rochester, NY 14609 USA  
Phone: 716/482-0300  
Fax: 716/288-5989

© 1993, Applied Image, Inc., All Rights Reserved

