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An Experimental Study to Determine the Effect of Creative Dramatics upon a Public School Speech Therapy Program

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AN EXPERIMENTAL STUDY TO DETERMINE THE EFFECT
OF CREATIVE DRAMATICS UPON
A PUBLIC SCHOOL SPEECH THERAPY PROGRAM.

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Science

by
Sharon Lee Balyeat
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CHAPTER I

INTRODUCTION

Most public school speech clinicians have overlooked the field of creative dramatics as a potential tool to promote and enhance the public school speech correction program. Few studies have been made to discover the possible use of this exciting method. McIntyre (1958) made the first tentative exploration of creative dramatics as a method of conducting speech therapy sessions. Other closely related studies include McIntyre and McWilliams (1959) and Autman (1964). More studies need to be made before the full implication of creative dramatics, as a technique suitable for use in speech therapy, is realized.

Statement of the Problem

The intent of the study was to determine the effect of creative dramatics upon the attitudes and language skills of a group of children participating in a public school speech correction program.

Importance of the Study

Creative dramatics is a potential method or technique for all phases of speech therapy, including such varied speech problems as disorders of articulation, stuttering, cleft palate, etc. Creative dramatics techniques could be

applied in the group situation often used in the public schools, and creative dramatics could be of great importance to the speech clinician in the public schools because it offers a potential technique which could increase or enhance the motivation of the student in a more positive, productive manner. Creative dramatics could prove to be motivation for the child in the upper elementary grades. Through creative dramatics, the inhibitions of the older child could be overcome, resulting in more positive attitudes and increased enthusiasm during regular therapy sessions. Creative dramatics could be considered a way of conducting group speech therapy in an atmosphere of congeniality. Ward (1957) and McIntyre (Siks and Dunnington, 1961) cite some examples of the use of creative dramatics in speech therapy, and indicate need for further study and use of the technique. Backus and Beasley (1951) suggest the use of new techniques such as play therapy and role-playing as additional methods to aid in effectiveness of speech therapy.

Definition of Terms

Creative Dramatics. As defined by Geraldine Siks (1958, p. 19), creative dramatics is "... a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama." McIntyre and McWilliams (1959, p. 275) describe creative dramatics as "... an informal art which

encourages freedom of expression in children." Corinne Brown (1929, p. 3) defines creative dramatics as "... make-believe that centers around a social experience." For the purposes of the study the definition was the process by which the leader guides the child in expressing himself. In speech therapy programs the speech clinician serves as a guide for helping a child express himself.

Language Skills. The dictionary defines language as "human speech, spoken or written" (Thorndike-Barnhart, 1951). For the purposes of the study the definition for language will be as follows: The ability to utilize verbal symbols which we call speech, and be able to articulate this speech at a functional level which is considered adequate according to standard norms. Van Riper (1954, p. 502) describes articulation as, "The utterance of the individual speech sounds." Articulation is considered defective when it is "conspicuous, unintelligible, or unpleasant." (Van Riper, 1954, p. 16).

Attitude. Attitudes are the feelings a child has toward his environment; in this study the specific feelings a child has toward himself, his speech, speech therapy, and creative dramatics.

CHAPTER II

REVIEW OF THE LITERATURE

Since few studies have been made on the actual use of creative dramatics in speech correction, the main portion of this chapter will be devoted to the information available in creative dramatics.

Literature on Creative Dramatics

Due to the vast amount of literature available on the subject of creative dramatics, the topic was divided into a number of sub-groups, (1) values, (2) leadership, (3) personal qualities, (4) technique, and (5) materials.

Values. The values of creative dramatics, as viewed by the authors noted here, are many and diversified. Brown (1929) felt that creative dramatics was of value to the classroom teacher in that it helps the teacher determine the degree to which her lessons have been assimilated and put into use. It would appear that this value could also apply to the speech clinician.

Ward (1930) states that creative dramatics should be helpful in building and shaping attitudes and appreciations. She believes that its greatest value is to the child in upper elementary and junior high school. "Adolescence is a highly emotional period -- a period when the child can

scarcely repress his feelings, yet is ashamed to give vent to them..... Creative dramatics gives him a wholesome outlet for his emotions" (Ward, 1930, p. 9).

Haggerty (1966, p. 3) makes the suggestion "...if they [children] were allowed to engage in an activity as natural to them as acting, then, because they would be happily involved in something they liked doing, they would be more than just open to new suggestions, they would be avid for them to help fill in gaps when their improvisation slowed down." She feels, as do Lease and Siks (1952) that in doing things, the children are learning. Speech therapy involves a learning process, that of speech, and would therefore be compatible with creative dramatics as a tool to stimulate learning.

Eleanor York, in a chapter describing the value of creative dramatics, points out that "creative dramatics is informal drama which exists primarily for the enjoyment and benefit of the players themselves." (Siks and Dunnington, 1961, p. 124).

The above mentioned attributes, or values, of creative dramatics are applicable to the field of speech correction, i.e., creative dramatics motivates children to develop their language skills. For instance, Henry (1967, p. 57) states that "voice, and most important, diction can begin to improve. Articulation errors are more easily corrected in the

informal and free use of speech than in formal speech correction drills."

Creative dramatics, on the whole, is felt to be a stimulus to the body, the mind, the senses of the children (Way, 1967; Henry, 1967; Siks and Dunnington, 1961).

Personal qualities. The qualities which can be developed through the use of creative dramatics are described by Way (1967, p. 14) as:

The use of the five major senses: hearing, seeing, touching, smelling and tasting

Imagination

The use, mastery and control of the physical self

Speech, or practice at talking

The discovery and control of emotion

Intellect

The development of these qualities is necessary for creative dramatics to be a useful and enjoyable process.

Eleanor York (Siks and Dunnington, 1961) cites a number of characteristics acquired by children participating in activities involving creative dramatics. Among them are creativity, emotional stability, social cooperation, moral attitudes, physical poise, appreciation of drama, and skill in communicating. The last of these characteristics is, of course, directly related to the terms of the study.

Leadership. Winifred Ward sums up the leadership techniques necessary in the guidance of creative dramatics; "The children's guide in creative dramatics is like a gardener with his flowers, giving them every opportunity to grow at their own pace, keeping out the weeds of caustic criticism and show-off tendencies and encouraging all of them to feel free to be themselves" (Henry, 1967, p. 48).

It is sometimes difficult for a leader to maintain the above picture of perfection during actual involvement with the children, however. "Surprisingly enough, it is not when he [the leader] is doing the talking and organizing that he is working hardest; rather, it is when he turns the class over to the children that he is called upon to be at his peak of awareness. To arbitrate between two equally demanding groups of enthusiastic children and end up with both groups happy is practically an impossible task" (Haggerty, 1966, p. 69). Thus, the leader of creative dramatics must not only be knowledgeable but must be diplomatic too.

Geraldine Siks (1958) feels the most outstanding qualities of a leader in creative experience include imagination, spirit, and greatness. "A good creative leader is forever becoming" (Siks, 1958).

Techniques. Kerman (1961) feels that the methods used in applying the techniques of creative dramatics begin with training in observation and imagination. This is achieved

through question and answer periods, actual observations, and stimulating ideas. From there, Kerman moves on to elementary dramatizations and then to a real play.

Henry (1967, p. 57) suggests the following pattern to serve as a basic guide to a creative dramatics session:

1. Introduce (or motivate) story, poem, situation by linking where possible to some experience the children have had.
2. Present the story, the poem, the situation, keeping the wonder, the enthusiasm.
3. Brief discussion of the characters and the situation.
4. 'Let's all be'
5. 'How did it feel to be _____?'
6. Do the scene.
7. Evaluate, always with a positive approach.
8. Replay if needed.

The pattern of presentation suggested by various authors may vary to some degree, but are, for the most part, very similar. Some other patterns for techniques in presenting creative dramatics at many different age levels appear in Ward (1957) and Siks (1958).

Materials. The sources for materials which could be of use in a creative dramatics program centered around speech are many, but only the suggestions for material which pertains most directly to the needs of persons interested in incorporating creative dramatics with speech therapy are noted.

In choosing a play based on literature, Ward (1947, p. 52) suggests the following:

The story should have certain qualities characteristic of good writing: a worthy central idea or motive, for one thing; economy in the number of incidents, each of which should build a little higher than the one before and lead directly toward the climax; a quick and satisfying ending after the turning-point; characters who are interesting and true to human nature; dialogue which is brief, natural and consistent.

The following list of resources were found to be most helpful in preparing the experimental program for the study.

Anderson, Hans C., Anderson's Fairy Tales. Many of the well known stories told by Anderson appear in this book. The stories are appropriate for use in a creative dramatics session because they contain good action and characters with which children of all ages can identify.

Haaga, Agnes, Supplementary Materials for Use in Creative Dramatics with Younger Children. This book includes resumes of twenty-seven sessions with 5-6 year old children, including five of the sessions in detail. It also includes lists of stories, poems, recordings, and references for use in creative dramatics.

Holroyd, G. H., First-Fourth Steps to Drama. This book is actually a combination of four books. The materials presented in each book are on a successively higher (more difficult) level, and are recommended for primary grades.

Kerman, Gertrude L., Plays and Creative Ways With Children. This book presents a series of plays appropriate to various age levels ranging from 5-14 years.

Scott, Louise B., Talking Time. The author presents many stories, poems, and activities suitable for the needs of speech therapy and which happen to be highly adaptable to a creative dramatics session.

Siks, Geraldine B., Children's Literature for Dramatization. This book has an excellent collection of stories and poems for children of all ages.

Walker, Pamela P., Seven Steps to Creative Children's Dramatics. The author demonstrates in seven sessions the development of creative expression. In addition to the material contained within each demonstration session, the author includes three full-length plays written by her.

Ward, Winifred L., Stories to Dramatize. The author includes many stories especially suited for the technique of improvisation. The stories have been chosen from classic and modern literature, and are appropriate for ages 5-14.

Literature on the Use of Creative Dramatics in Speech

Correction

Relating more closely to this experiment, the study by McIntyre (1958) was found to be the most enlightening. McIntyre stated that "since creative dramatics is a group activity involving speech, it appears that it might meet the needs of the adolescent and pre-adolescent children for therapeutic group experience." Creative dramatics activities had been used in conjunction with speech therapy at the University of Pittsburgh in the past; however, the need for "... evaluating the effect of creative experiences upon the articulation skills of adolescent and pre-adolescent children"

(McIntyre, 1958, p. 43) by experimental research was recognized and a study was begun.

"A six week program of creative activities (creative dramatics, creative music and dance, arts and crafts) for children between the ages of 10 and 14 had been set up, and it was decided to include in this program a number of adolescent and pre-adolescent children who had been receiving therapy for articulation disorders" (McIntyre, 1958, p. 43). The children in the experimental group took part in a "program of creative activities with 185 other children from the Pittsburgh area for three hours each day, five days a week, for a period of six weeks" (McIntyre, 1958, p. 43). The children in the control group did not participate in the program. Both groups were tested before and after the program in the same manner with the same instrument for testing and evaluation.

The results of the experiment included the following:

1. The experimental group, which participated in the program of creative activities, made a significant reduction in the number of consonant articulation errors.
2. A greater percentage of the children in the experimental group than in the control group showed improvement in their consonant articulation skills.
3. The experimental group evidenced significantly greater progress along the error continuum toward correctly articulated sounds than did the control group.

(McIntyre, 1958, p. 48)

McIntyre and McWilliams (1959) describe the use of creative dramatics in a clinic setting at the University of Pittsburgh in which no attempt at speech therapy was made. They combined "normal" speaking children with children having speech handicaps of various types. Some good results were found with a number of the speech handicapped children, but the authors felt that there was a lack of evidence proving the needs and use of creative dramatics in speech therapy. However, the authors stated "... the child with emotional difficulties may create a character which will enable him to vent his feelings" (McIntyre and McWilliams, 1959, p. 277), indicating creative dramatics is a valuable diagnostic tool. All in all, the authors feel that creative dramatics can be a valuable asset to speech correction.

Autman (1964) studied the peripheral benefits of non-directive therapy as received through creative dramatics. She demonstrates its use with children with delayed language, and feels that it was a valuable experience for them in that it gave them a chance to freely express themselves and motivated them to voluntarily improve their own speech.

In the book, Creative Experiences in Oral Language by M. W. Henry, McIntyre describes how creative dramatics and speech therapy were also combined in a speech improvement program entitled "Speech Time" for schools in Ebensburg, Pennsylvania. A radio broadcast brought the program to the

children. "The teachers who attempted to use the series reported that participation in the program helped the children in acquiring speech, reading, and other language skills" (Henry, 1967, Chap. 4).

CHAPTER III

PROCEDURES

Subjects

The sample for the study consisted of ten children in grades three through five, ranging in age from nine to thirteen, including five boys and five girls. They were selected from a local public school, Mt. Stuart Elementary School, Ellensburg, Washington. The children were currently involved in the speech therapy program or were involved within the past year. The children's speech problems included four multiple articulatory problems; one multiple articulatory problem combined with primary stuttering as defined by Van Riper (1954, p. 328), one articulatory problem with the [z] sound, one articulatory problem with the [r] sound, one articulatory problem with the [s and r] sounds; one had problems with the [s] sound and had a tendency toward cluttering his speech, and one had cleft palate speech with multiple articulatory problems.

Variables

In the study the independent variable was the creative dramatics program. The dependent variables (three in the study) were the children's attitudes, articulatory ability and overall language skills.

Collection of Data

The data was collected in three ways in order to measure the three dependent variables.

Evaluation of attitudes. The children's attitudes were evaluated by a trained psychologist before and after the study was conducted. The psychologist made the judgements based on the responses of the ten children to a sentence completion test. An example of the sentence completion test appears in Appendix A, along with the raw data from the test in Appendix B. The questions include four non-threatening (#1-#4), four about themselves (#5, 9, 13, 17), four about themselves as speakers (#6, 10, 14, 18), four about creative dramatics in general (#7, 11, 15, 19), and four about speech therapy in particular (#8, 12, 16, 20).

Evaluation of articulatory ability. The children's articulatory abilities were evaluated before and after the administration of the study. A graduate student administered the Photo Articulation Test (Pendergast, et al., 1969) as directed by the authors in the instructions for giving the test. The results of this test appear in Appendix C. The letter 'B' symbolizes before and the letter 'A' symbolizes after the experimental program was administered.

Evaluation of general language skills. The general language abilities of the children were evaluated by a group of five students (one graduate, four undergraduates in their

senior year) participating in a class on diagnostic methods. The evaluations were made of two recordings; one recorded before the experimental program was begun, and one recorded after its completion. The evaluators were given the following instructions: "You will be hearing two tapes of recorded language samples from a group of children. One sample was taken before and one after the completion of an experimental program in speech therapy involving the use of creative dramatics. You will be hearing each of the tapes two times in random order. Each tape will then be played one additional time. At this point you must listen and decide which tape was recorded before the experiment began and which tape was recorded following completion of the experiment."

Experimental Program

Testing for the study included the Photo Articulation Test (Pendergast, et al., 1969) and the Sentence Completion Test (Appendix B). A sample of each child's language was recorded.

At the beginning of the experiment the children were randomly assigned to two groups of five each. As a result of the random placement each group had one third grade, two fourth grade and two fifth grade children. Both groups were placed on the experimental schedule. They remained in these two groups for the duration of the experiment. Each group

met twice a week in a half hour session for seven weeks. The sessions consisted of speech therapy, interspersed with creative dramatics once every other week.

Following is a brief description of the administration of each sequence of the experimental program:

March 31, 1969. The testing and evaluation procedures were conducted with each individual child.

April 9. The introductory speech therapy session consisted of a discussion of the emphasis on [r] sound in a story "Robert the Ruler" by Donna Pape and was led by the speech clinician. The session was identical for each group.

April 11. The introduction of creative dramatics included the folk story "The Peddler and His Caps" told by the speech clinician. The story was acted out by the children and the clinician, with emphasis on monkey sounds rather than words made by the children. The same procedure was used for both groups.

April 16. Speech therapy was conducted for each group. Several pictures were shown to the children, and each child was asked: "How many [r] or [s] sounds can you find in the pictures?"

April 18. Group one had creative dramatics. The poems "Merry-Go-Round" by Dorothy Baruch, and "Clowns" in the book Talking Time (Scott, 1951, pp. 91 and 107) were the basis for this session in which the children worked on rhythmic movement to the words "round and round," and acted as clowns in a circus.

Group two had speech therapy. The group worked on the production of error sounds in isolation and nonsense syllables, then matched sounds to objects found in the room.

April 23. Speech therapy was conducted for each group. A list of words was read aloud by the clinician, and the children signalled whenever they heard an incorrect sound in a word.

April 25. Group one had speech therapy. The procedures were the same as those used on April 18 with Group 2.

Group two had creative dramatics. The poems and procedures were the same as those used on April 18 with Group 1.

April 30. Speech therapy was conducted for each group. Each child was asked to repeat a given sound twice before telling the clinician if the sound was made correctly.

May 2. Group one had creative dramatics. The clinician read the story "The Stone in the Road" by Winifred Ward from Stories to Dramatize (1952). The groups discussed the story and then acted out various scenes. This was followed by playing the entire story.

Group two had speech therapy. The clinician read a word list and the same procedures were followed as on April 23.

May 7. Speech therapy was conducted for each group. The children were given a series of sounds in isolation, nonsense syllables, and simple words. The children signalled when their error sound occurred as correct. Then they faced away from the clinician and the procedure was repeated.

May 9. Group one had creative dramatics. The story and procedures were the same as those used on May 2 with Group 2.

Group two had speech therapy. The procedures were the same as those used on May 2 with Group 1.

May 14. Speech therapy was conducted for each group. The clinician read the story of "Scientist Sam" by Donna Pape. The groups discussed the emphasis on [s] sound, and practiced making the [s] sound.

May 16. Group one had creative dramatics. The theme for this session was "improvisations." Short scenes or activities were performed by one

or more of the children for the rest of the group. Some scenes were done in pantomime, and some with dialogue, depending upon the will of the performer(s).

May 16. Group two had speech therapy. The group was given a free choice to do any activity previously used in the experimental program. The children chose creative dramatics as the activity, and the material chosen was a fairy tale, "The Steadfast Tin-Soldier" (Anderson, 1963). The clinician read the story aloud and then the children acted it out.

May 21. Speech therapy was conducted for each group. The fifth grade children (two in each group) were on a field trip, so there were only three children in each group. The smaller group facilitated individualized work with each child. The children worked on sounds in isolation, non-sense syllables, words and simple sentences.

May 23. Group one had speech therapy. The group was given a free choice, as was Group 2 on May 16. This group also chose creative dramatics and acted out "The Steadfast Tin-Soldier" (Anderson, 1963).

Group two had creative dramatics. The theme for this session was "improvisations." The procedures were the same as those used with Group 1 on May 16.

May 26. Testing and evaluation was done, using the same procedures as on March 31 at the beginning of the experimental program.

CHAPTER IV

RESULTS

The study was an attempt to determine the effect of creative dramatics upon the attitudes and language skills of a group of children participating in a public school speech correction program. The null hypotheses were that (1) speech therapy integrated with creative dramatics would have no effect upon the attitudes of children toward speech therapy; (2) speech therapy integrated with creative dramatics would have no effect upon the articulatory abilities of children; (3) speech therapy integrated with creative dramatics would have no effect upon the general language abilities of children.

The procedures for the study included the presentation of the experimental program to two groups of children in a public school. The two groups were tested before and after the experimental program to determine if any changes occurred in the attitudes, the articulation, and the overall language ability of the children. The attitudes of the children were evaluated with a sentence completion test; the articulation skills were evaluated with the Photo Articulation Test (Pendergast, et al., 1969); the overall language abilities were judged by five observers.

The McNemar Test for the Significance of Changes

(Siegel, 1956, pp. 63-67) was used to analyze the data obtained from the sentence completion test. In this analysis the responses are placed in a fourfold table such as the one illustrated below.

		AFTER	
		-	+
BEFORE	+	A	B
	-	C	D

The formula for finding the significance of changes is based on the location of the responses within Table I. If the significance of changes equals χ^2 , then

$$\chi^2 = \frac{[(A-D)]^2}{A+D} \text{ (with Yate's Correction).}$$

Using the above formula, the significance was tabulated for the four basic categories of questions which the subjects completed; namely, questions focused on attitudes about themselves, attitudes about themselves as speakers, attitudes toward creative dramatics, and attitudes toward speech therapy. The results of the application of that formula appear in Table I. The probability of occurrence was placed at .05 with one degree of freedom. The significant change would have to be 3.84 or more in order to reject the null hypothesis.

As indicated in Table I, Part 1, there was a significant change in the children's attitudes toward speech therapy

TABLE I

APPLICATION OF THE McNEMAR TEST FOR THE SIGNIFICANCE
OF CHANGES USING THE DATA DERIVED
FROM SENTENCE COMPLETION TEST

1. Attitudes toward speech therapy.

$$\begin{aligned} X^2 &= \frac{[(A-D)-1]^2}{A+D} \\ &= \frac{[(0-11)+1]^2}{0+11} \\ &= \frac{[-11-1]^2}{11} \\ &= \frac{144}{11} \\ &= 13.1 \\ &\text{Significant} \end{aligned}$$

2. Attitudes toward themselves.

$$\begin{aligned} X^2 &= \frac{[(A-D)-1]^2}{A+D} \\ &= \frac{[(5-10)-1]^2}{5+10} \\ &= \frac{[-5-1]^2}{15} \\ &= \frac{36}{15} \\ &= 2.4 \\ &\text{Not significant} \end{aligned}$$

3. Attitudes toward creative dramatics.

$$\begin{aligned} X^2 &= \frac{[(A-D)-1]^2}{A+D} \\ &= \frac{[(5-8)-1]^2}{8+5} \\ &= \frac{[-3-1]^2}{13} \\ &= \frac{16}{13} \\ &= 1.23 \\ &\text{Not significant} \end{aligned}$$

4. Attitudes toward themselves as speakers.

$$\begin{aligned} X^2 &= \frac{[(A-D)-1]^2}{A+D} \\ &= \frac{[(8-9)-1]^2}{8+9} \\ &= \frac{[-1-1]^2}{17} \\ &= \frac{4}{17} \\ &= .24 \\ &\text{Not significant} \end{aligned}$$

beyond the .05 level of significance at .01, allowing a rejection of the first null hypothesis. Table I, Part 2, the responses to the questions concerning the children's attitudes toward themselves, showed a change of 2.4, indicating the change was not significant. The responses to questions concerning the children's attitudes toward creative dramatics, Table I, Part 3, showed a change of 1.23, which was not significant. The responses to the questions concerning the children's attitudes toward themselves as speakers, Table I, Part 4, produced a value of .24 which was not significant. For a summary of the evaluation of responses on the sentence completion questionnaire, see Appendix B.

The results of scores on the Photo Articulation Test (Pendergast, et al., 1969) demonstrated significant positive changes in the articulatory abilities of all ten children involved in the experimental program allowing rejection of the second null hypothesis. Appendix C illustrates the decrease in error sounds between the means of the before and after test results. Application of a one-tailed t test (computations not shown) resulted in a t score of 7.8 thus indicating a significance level above .0005 with nine degrees (N-1) of freedom (Ferguson, 1966, p. 170).

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The study was made to determine the effect of creative dramatics upon the attitudes and language skills of a number of children participating in a public school speech correction program. The null hypotheses were that (1) speech therapy integrated with creative dramatics would have no effect upon the attitudes of children toward speech therapy; (2) speech therapy integrated with creative dramatics would have no effect upon the articulatory abilities of children; (3) speech therapy integrated with creative dramatics would have no effect upon the general language abilities of children.

The procedures for the study included the presentation of a speech therapy program integrated with creative dramatics to two groups of children in a public school. Evaluations were made before and after the experimental program to determine if any changes occurred in the attitudes, articulatory abilities, and general language abilities. The attitudes of the children were evaluated by means of a sentence completion questionnaire; the articulation skills were evaluated by means of the Photo Articulation Test (Pendergast, et al., 1969); the general language ability was evaluated by five judges by

means of recordings.

The results of the data collected from the sentence completion test showed a significant difference, according to the McNemar Test for the Significance of Changes (Siegel, 1956), in the group of questions regarding attitude toward speech therapy, allowing the rejection of the third null hypothesis.

Conclusions

The study indicated that a group of ten children improved not only their articulation and general language abilities, but their attitudes toward speech therapy as a result of a speech therapy program integrated with creative dramatics. The sentence completion test did not show the results hoped for with respect to changes in self-concept and attitude toward creative dramatics. The results of the articulation test indicated that speech therapy conducted in a lighter atmosphere retained its effectiveness as a speech correction session. The ability of the judges to correctly select recordings of the children's language made before and after, indicated that general improvement was made by the children. Some comments by the judges included the following statements: "They made longer responses during the 'after' recording." "They needed less prompting during the 'after' recording."

Recommendations

Based on the above conclusions, the recommendations include further study of creative dramatics as a technique for use in speech therapy. The study should be replicated, utilizing a control group, on a much broader scale with a larger sample over a longer period of time. In future studies of this kind some modifications might be useful, especially in the method of evaluating improvement of language. The study also indicated a need for a standardized instrument to test attitudes.

If the curriculum of colleges or universities includes a course in methods and materials for speech therapy, creative dramatics should certainly be included in the course. It might also be advisable for students with a speech pathology major in college to take one or more courses on the methods of techniques of utilizing creative dramatics with children.

Speech therapists should be constantly searching for new ways to motivate children with speech problems to try to improve their speech production. Creative dramatics offers one more resource in the battery of material and techniques useful to the field of speech pathology.

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APPENDIX A

Sentence Completion Questionnaire

Name _____ Sex _____ Age _____
 School _____ Grade _____ Date _____

Complete these sentences to show your real feelings. SCORE

Please give an answer for every one. Be sure to
 make a whole sentence.

- | | |
|--------------------------------------------|-----------|
| 1. My friends... | 1. _____ |
| 2. A person who helps... | 2. _____ |
| 3. Sometimes... | 3. _____ |
| 4. Most people... | 4. _____ |
| 5. I feel funny when... | 5. _____ |
| 6. The way I talk... | 6. _____ |
| 7. Acting out stories... | 7. _____ |
| 8. Speech lessons... | 8. _____ |
| 9. If I don't feel like doing something... | 9. _____ |
| 10. I like to talk... | 10. _____ |
| 11. Kids who act in plays... | 11. _____ |

- | | |
|---------------------------------------------------------------|-----------|
| 12. During speech lessons I like... | 12. _____ |
| 13. The things that bother me most... | 13. _____ |
| 14. Talking in front of class... | 14. _____ |
| 15. When you pretend to be someone else, like
in a play... | 15. _____ |
| 16. People go to speech lessons... | 16. _____ |
| 17. When someone tells me what to do... | 17. _____ |
| 18. I don't like to talk... | 18. _____ |
| 19. Watching other kids in a play... | 19. _____ |
| 20. During speech lessons I don't like | 20. _____ |

APPENDIX B

SUMMARY OF THE EVALUATION OF RESPONSES ON THE SENTENCE COMPLETION QUESTIONNAIRE

SUBJECTS	QUESTIONNAIRE ITEMS																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A	B A
SB	0 0	+ 0	+ 0	+ 0	- 0	+ -	- +	0 +	0 0	+ +	0 0	0 +	0 0	- 0	0 0	+ +	+ +	- 0	+ +	- 0
JS	+ +	0 0	0 0	+ 0	+ 0	0 -	+ +	+ +	0 0	+ +	0 0	+ +	0 -	- -	0 +	0 0	- -	- -	+ +	+ +
TB	+ 0	+ +	- 0	0 +	- 0	- 0	+ +	+ +	0 0	+ +	0 0	+ +	0 0	+ +	+ +	+ +	0 0	- -	+ +	- -
DK	+ +	+ +	0 -	- 0	+ +	- 0	+ +	+ +	0 0	+ +	+ +	+ +	0 -	+ +	+ 0	0 0	0 0	0 -	+ +	+ +
BK	- +	0 0	- +	- +	- 0	0 0	0 +	+ +	0 0	+ +	0 0	+ +	0 0	- 0	0 +	0 0	0 +	0 0	+ +	- +
SS	+ +	0 0	- -	+ +	0 0	+ +	0 +	+ +	- 0	0 +	+ +	+ +	- 0	- -	0 0	0 +	0 0	- -	0 0	- +
JR	0 0	0 0	- -	+ +	- 0	- +	0 +	0 0	- -	+ 0	0 0	+ +	0 0	- -	0 +	0 +	0 0	0 0	+ +	- -
CP	+ +	0 0	0 0	0 0	- -	- -	+ 0	- +	0 0	+ 0	0 +	+ +	- 0	- -	0 0	0 +	- -	- -	+ 0	- -
JW	0 0	0 0	0 +	- 0	0 -	- 0	+ +	+ +	0 0	+ +	+ 0	+ +	0 -	0 -	0 0	0 0	0 0	- 0	+ +	- -
KA	+ +	0 0	- -	0 0	- 0	+ -	+ +	+ +	0 0	+ +	+ +	0 +	0 0	+ -	+ -	+ +	0 +	0 0	+ +	- +

APPENDIX C

PHOTO ARTICULATION TEST

SUBJECT	AGE	NUMBER OF		DECREASE IN	NORM MEAN AGE	
		ERROR SOUNDS			ERRORS	(provided by the PAT)
J.W.	13	B	4	3	B	7.0 - 7.11
		A	1		A	10.0 - 10.11
J.R.	9	B	6	6	B	6.0 - 6.11
		A	0		A	above 11.11
D.K.	11	B	6	6	B	6.0 - 6.11
		A	0		A	above 11.11
C.P.	11	B	7	6	B	5.6 - 5.11
		A	1		A	11.0 - 11.11
B.K.	9	B	8	8	B	5.6 - 5.11
		A	0		A	above 11.11
J.S.	9	B	10	9	B	5.0 - 5.11
		A	1		A	11.0 - 11.11
K.A.	9	B	10	6	B	5.0 - 5.11
		A	4		A	7.0 - 7.11
T.B.	12	B	11	5	B	5.0 - 5.5
		A	6		A	5.6 - 5.11
S.B.	9	B	13	11	B	4.6 - 4.11
		A	2		A	10.0 - 10.11
S.S.	11	B	28	4	B	below 3.0-3.5
		A	24		A	below 3.0-3.5