CHAPTER -II

REVIEW OF RELATED LITERATURE

2.0. INTRODUCTION

The literature review of this study encompasses topics related to Theatre Education Activities, Theatre Proficiency, Moral Judgment and Emotional Intelligence. The literature review enables to obtain clarity on the definition of the key terms used in this study and to examine the extent of research already done in the subject areas. It is to be examined whether past studies have indicated any outcomes with respect to impact of the independent variables in the study and the relationship among the dependent variables.

This chapter discusses review of studies related to theatre and education, theatre and emotional intelligence, theatre and moral judgment studies related to secondary school students.

2.1. THEATRE AND EDUCATION

The Center for Arts Education in New York City was founded in 1996 to enhance arts education, restore and maintain the arts in the city’s public schools. They found the qualitative data more telling than the quantitative data. For instance, teachers and principals saw changes in the following as: performance in other disciplines, engagement, attendance, connecting of lessons from different subject areas, quality of work, and behavior. Also, students who participated in the program experienced increased standardized test scores, earned more GEDs and diplomas, and improved their attentions to mathematics and science.
Drama for Schools (DFS) is a professional development program in drama-based instruction shaped by theories of critical pedagogy and constructivism. In 2007, the Director of DFS invited an educational psychology faculty member to develop a research and evaluation component for the program. This article discusses and troubles this interdisciplinary partnership through the lens of praxis, the continual cycle of thought, action, reflection and response. In this article, we touch upon implications of activated praxis such as (a) how DFS has evolved in its identity as a research-based program model; (b) how outcome measurement was embedded into program implementation; (c) the experience of disseminating findings in both arts-based and educational research spaces; and (d) how long-range planning was guided both by research and program priorities. We conclude with identification of how this process has resulted in praxis for participants across all levels of the partnership, as highlighted by S. W. Cawthon & K. M. Dawson in their work Drama-based Instruction and Educational Research: Activating Praxis in an Interdisciplinary Partnership.

The 1998 National Educational Longitudinal Survey tracked the progress of 25,000 middle and high school students over a period of ten years. James Catterall, a professor of education at the University of California at Los Angeles, used the Survey to argue that students who took at least two art classes per week and participated in the arts outside of the school curriculum outperformed other students on standardized tests, including subjects such as math, reading, and history. Furthermore, 66.8% of eight grade students with experience in the arts scored in the top half on the standardized tests. While only 42.7% of other students scored similarly.
The November 1998 issue Art for the brain’s sake by R. Sylwester of states, “Arts instruction enhances overall neurological development. The motor skills and sensory-motor capabilities necessary in all walks of life are developed through arts instruction. Robert Sylwester, professor emeritus of education at the University of Oregon provides a succinct, eloquent description of these processes.

The brochure, Eloquent Evidence: arts at the Core of Learning by The National Assembly of State Arts Agencies in its third printing in 1998 summarizes important and compelling rationale for integrating the arts in K-12 education. It is an effective advocacy tool for anyone who needs to demonstrate the arts are critical to education and learning.

According to a report by Burton, Horowitz and Abeles in 1999 under The Arts Education Partnership and the President’s Committee on the arts and the Humanities, through the arts: a student improves creativity, gains a sense of balanced emotions, betters his or her problem-solving skills, gains a sense of empowerment and self, becomes a better learner, and will be able to increase concentration.

At a conference held in January 2000, where the proceedings went to education, arts, and youth funders, Elliot Eisner through his paper, Ten lessons the arts teach, presented his findings on fine arts. He began by noting the importance of qualitative relationship in both visual arts—do these colors go together?—and science—does this theory conflict with the information we already know? Students also learned from the arts that there is the possibility of more than one right answer and that it is important to investigate a problem, whether in a science experience or in a painting, from multiple perspectives. After receiving practice in the arts, students can better problem solve, recognizing that problems can have a variety of solutions.
These findings that connect learning in the arts to learning in other disciplines are only a few among many Eisner lists.

Alida Anderson’s provides integrated arts resources for working with students in the areas of dramatic arts and literacy learning. First, theoretical background on integrated arts approaches in drama and literacy skill learning will be presented. The next section is a review of the literature on methods and materials to support integrated dramatic arts practices with literacy skills learning. Finally, perspectives on facilitating access, participation and progress in dramatic arts-based activities as well as barriers to such implementation will be explored, in her paper, Integrated Arts Approaches in Education: Dramatic Arts as a Mediator for Literacy Learning presented in the year 2000.

The document Champions of Change: The Impact of the Arts on Learning prepared by T Fiske E. B. in 2002 compiles studies by seven teams of leading researchers who describe powerful arts programs both in and outside of the schools and what might be done to replicate them. Studies included also help to explain the impact of the arts on learning. Researchers found that “learners can attain higher levels of achievement through their engagement with the arts. Moreover, one of the critical research findings is that the learning in and through the arts can help level the playing field for youngsters from disadvantaged circumstances.”

In 2010, a survey was distributed using convenience sampling to early childhood teachers throughout Queensland. There were 21 respondents, representing a response rate of 27%. Each completed an adapted version of the Teachers' Sense of Efficacy Scale for Arts Education. Perceived competence towards each of the five arts strands (dance, drama, media, visual arts and music) were compared to perceived
competence in maths and English. The number of hours taught in each of the arts strands was also investigated. Findings suggest all of the respondent early childhood teachers had greater perceived competence for teaching maths and English compared to any of the arts strands. Some early childhood teachers did not engage with some of the arts strands (particularly drama, dance, media) in their daily classrooms. These findings provide glimpses of the current day-to-day running of early childhood classrooms and the role of arts education in the current climate of policy reform and accountability.

The article, All about art inside and out! Early Childhood Today by Feinburg, S published in 2003 discusses appropriate art activities that can enrich development of the whole child. Art allows children to express powerful emotions, develop cognitive skills in a creative way, engage in a physical experience, and perceive a world of beauty. It also offers guidance to early childhood educators on how to create a dynamic art program.

UNESCO’s Educating for Creativity: Bringing the Arts and Culture into Asian Education presents the outcomes of two conferences: Asian Regional Symposia on arts Education, Measuring the Impact of Arts in Education, Hong Kong SAR, China (2004) and Transmission and transformation: Learning Through the arts in Asia New Delhi, India (2005). The report recommends the Arts-in-Education approach, where the arts are used as tools to educate students about other subjects.

There is mutual relationship between a teacher and students in a classroom and thus arts is in one way important in the development a teacher’s performance in a classroom. Oreck’s Artistic choices:(2006) A study of teachers who use the arts in the classroom throws light on this important point. In recent years the arts have been introduced into many pre-service and in-service professional development programs
for general education teachers. At the same time, pressure for immediate test-score improvement and standardization of curriculum has limited the creativity and autonomy of teachers. This study, the qualitative part of a mixed-methods investigation of teachers across the U.S., involved six New York City elementary school teachers who found ways to use the arts in their classrooms on a regular basis despite the pressures they faced. The study investigated the personal characteristics and the factors that supported or constrained arts use in teaching. The results suggest that general creative and artistic attitudes rather than specific skills as a maker of art are key to arts use. A willingness to push boundaries and take risks defined this group of teachers. They recognized obstacles and challenges to arts use, but made choices that helped them maintain a sense of independence and creativity in teaching. The strongest motivation to use the arts use was their awareness of the diversity of learning styles and needs among their students. The teachers articulated a variety of ways in which arts-based professional development experiences encouraged them to bring their creativity into the classroom, expand their teaching repertoire, and find effective ways to incorporate the arts in the academic curriculum.

While there is a growing body of literature on relational pedagogy as a concept, less attention is given to the details of just how relational pedagogy manifests in classroom practice as opined by V. Aitken, D. Fraser, and G. Price in Negotiating the Spaces:(2007) Relational Pedagogy and Power in Drama Education. Similarly, while issues of power, democracy and co-constructed learning feature in contemporary research, the details of how power relationships can be effectively altered between teachers and children warrants closer scrutiny. This paper explores how pedagogy is enhanced when spaces are negotiated between teachers and children in the real and fictional worlds of drama. The findings emerge from a two year
collaborative research project between generalist elementary teachers and university researchers. Salient issues of trust, power sharing, and metaxis, which are part of relational pedagogy in the drama classroom, are explored. In particular, the paper discusses how traditional power and knowledge positions are 'disrupted' through the drama strategy of 'teacher-in-role' - a strategy with both political significance and pedagogical force.

Followed by this we shall look at a qualitative study, Dancing with line:(2009) Inquiry, democracy, and aesthetic development as an approach to art education by K. Heid, M. Estabrook and C. Nostrant which examines an art lesson in a multiage inquiry-based charter school. The arts curriculum focused on democratic process, dialogical interaction, aesthetic and imaginative understanding, and visual culture art education. Questions considered in the research were: Within an inquiry-based setting what might an art lesson look like? How does creating a dialogical/democratic art classroom support inquiry-based learning? How does an inquiry-based art classroom support and extend creativity and imagination? How might an inquiry-based elementary art curriculum incorporate visual culture? The inquiry process gave students the latitude to practice individual creativity. Imaginative processes were engaged as students planned their own lesson, created their own problems, and expressed their answers through a performance.

H. Diving Tuisku presents his view about the physical good that can earned by the students when theatre education is included in academics in their study, Adolescents' experiences of physical work in the context of theatre education done in the year 2010. This study deals with adolescents' experiences and perceptions of physical actor training practice in the context of theatre education. The study took place in Kallio Upper Secondary School of Performing Arts in Helsinki, Finland,
where I work as a drama teacher. As a researcher, I carried out an authorized inquiry with two groups of 16-year old students who took part in acting classes as an optional subject in their curriculum. This qualitative phenomenological research followed the basic principles of an embodied narrative inquiry, presented by Liora Bresler (2006). Regarding the developmental process the psychodynamic approach is being used along with the phenomenological. Overall the students' response was positive: they found it easier to dive in when there was an emphasis on the physical in the course work. Also the fact that the work was collective was considered helpful. Physical work seems to provide possibilities for an adolescent to take steps in personal growth. We can call these break-through experiences. However, when the work is both physical and collective it can also create unnecessary emotional distress. Therefore, special attention should be paid to dialogical encounter in pedagogical situations.

Samuel Okoronkwo Chukwu-Okoronkwo’s creative dramatics as an effective educational tool in contemporary education: a pedagogical discourse presented in 2011 proclaims: “It is an attempt to use drama for more functional purposes. This paper surveys the instrumentality of creative dramatics as a classroom experience and as an effective educational tool in contemporary education. It carefully considers its meaning and implications, scope, aims and objectives as well as its values to the growth of the child in all development gamut; as well as the vital and invaluable role of the teacher in permeating the world of the child to understand and assist him to master the realities of his surrounding as he is being prepared for the real world and a better living in life”

De Vries, P. (2011)The first year of teaching in primary school: Where is the place of music?. The aim of the research reported in this article was to determine what music first year generalist primary teachers were teaching. In particular, the study
sought to determine the impact of music education coursework undertaken in teacher training on these teachers’ practice as beginning teachers. The self-reported data was generated through a written survey undertaken by 112 first year generalist teachers in their first year teaching, with 24 of these teachers agreeing to be interviewed after the survey was completed. Results revealed that only 37% of these beginning teachers are teaching music on a regular basis. Reasons impacting on their decision to teach (or not teach) music include the presence of a music specialist in the school, their current or recent learning of a musical instrument, amount of time dedicated to music education in their teacher training courses, lack of confidence about teaching music, availability of time to teach music when other curricular areas dominate, and access to resources, teaching spaces, and relevant professional development. Implications for teacher educators teaching music education for preservice generalist primary teachers are outlined.

The article, An investigation of early childhood teacher self-efficacy beliefs in the teaching of arts education presented by S. Garvis and D. Pendergast in 2011 explores the self-efficacy beliefs teachers hold about their ability to teach subjects shapes their competence in teaching. Teacher self-efficacy is defined as teacher beliefs in their ability to perform a teaching task. If teachers have strong teacher self-efficacy in the teaching of arts education, they are more likely to incorporate arts in the classroom. Alternatively, if teachers have weak teacher self-efficacy in the teaching of arts education they are less likely to include aspects of the arts in their curriculum. Little is known about teacher self-efficacy beliefs towards arts education in early childhood education. Since arts education is an important element in the curriculum of any classroom - including all early childhood classrooms - investigation of the beliefs that shape teacher practice is desirable.
G. W. Lea, G. Belliveau, A. Wager and J. L. Beck stress the importance of arts by arguing that arts-based approaches to research have emerged as an integral component of current scholarship in the social sciences, education, health research, and humanities. Integrating arts-based methods and methodologies with research generates possibilities for fresh approaches for creating, translating, and exchanging knowledge (Barone & Eisner, 1997; Barone, 2000; 2008; 2008; Knowles & Cole, 2008). Their article, *A Loud Silence (2011): Working with Research-based Theatre and A/R/Tography*, explores two such methodologies, a/r/tography and research-based theatre, by closely examining the development of the theatre-based piece Drama as an Additional Language: Creating Community, Confidence, and Comfort (Beck, Belliveau, Lea, & Wager, 2009). Using the six a/r/tographic renderings (contiguity, living inquiry, metaphor and metonymy, openings, reverberations, and excess), the authors investigate the development of Drama as an Additional Language as an example of how research-based theatre and a/r/tography may be integrated.

According to a study conducted by OMEGA, Inc., a research and consulting firm in Philadelphia, Pennsylvania, when students attend a school that is focused on the arts, they generally score higher in tests than those students who attend another school in the same locality.

Researchers Baum.S, Owen.S and Oreck.B, in their work *Transferring Individual Self-Regulation Processes From Arts To Academics* found that students who are in arts education, learn self-regulation skills – asking pertinent question, setting goals, self-observation, reaction, efficacy, standard setting etc., – can apply those skills to academic studies and achieve improved performance. In arts
environments, students are encouraged to take greater responsibility for their thinking. Educators of the arts motivate students to participate in the goal-setting process and lead students to evaluate themselves and others.

The work *Coming up taller: arts and humanities programs for children and youth at risk* by J.H.Wetiz documents the implementation of arts and humanities teachings throughout the country and the impact, including student achievement, the programs had on students. One finding involved schools with integrated educational models, such as the Duke Ellington School of the Arts. In schools such as this one, students have experienced increased student achievement. Also, educators who hypothesized the benefits of the arts and used the arts to supplement learning in more traditional subject areas like history and science found increased student interest and performance. In additional, the report cited numerous studies that support the idea that student participation in the arts leads to the development of higher-order thinking skills and increased problem-solving abilities. Other such studies found relationship between arts education and higher standardized test scores and improved abilities to think across disciplines.

Researchers H. Abeles, J. Burton and R. Horowitz in their work, *Learning in and through the arts: the question of transfer. Studies in Art Education* sought to answer the following: “Do children in art-rich schools show more creativity and higher academic self concept than those in arts-poor schools? And Do arts-rich schools have different climates than arts-poor schools?” The report shows that students in arts-rich schools placed higher in creativity than arts-poor schools.

E. Jensen, asserts, “To push for higher standards of learning, policymakers are currently eliminating arts programs. This book on what is known about the brain and
learning, for making the arts a core part of the basic curriculum and thoughtfully integrating them into every subject. Separate chapters address musical, visual, and kinesthetic arts in ways that reveal their influence on learning” in his book *Arts with the brain in mind.*

Sally Ashton-Hay in her work *Drama: Engaging all Learning* opines that, Styles Drama is an influential and beneficial teaching strategy that can be utilized in many ways in the contemporary classroom to provide active, constructivist learning. The history and development of drama as a teaching strategy is a result of valid use in various military, government and corporate business interests throughout the world. Drama engages the brain and physical body in realistic simulation exercises which have proven to be powerful and successful teaching and training techniques for a wide range of institutions, including NASA astronauts.

Although our students may not be NASA astronauts, drama does engage multidimensional learning styles including verbal-linguistic, interpersonal, intrapersonal, kinesthetic, spatial, and logical and often incorporates music, or the music of language. In addition, drama has the ability to enhance reflection in students and can be used to create powerful social learning environments where students develop improvisational speaking and emotional intelligence awareness skills. Drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills. Drama is easily adaptable to a variety of text studies as demonstrated. Shy students are encouraged to speak by taking on another role. Students develop confidence in speaking from using language rhythms, expression, intonation, pronunciation and choral work. With so many positive benefits, more teachers should be using drama to engage learners and maximize benefits.
Mia Perry’s *Theatre in Pieces in Pedagogy: Women in Fish as a Place of Learning*. “the aim of this study is to portray these modes as evolving, living and transforming experiences that create meaning only in collaboration with spectators and their various kinds of understandings, changing with every changing spectator. It is in this light and through the lens of imaginative learning that they propose to analyse elements of Women in Fish, that each in themselves represent unique places for learning, and combined in a piece of theatre create a multi-layered, multimodal and imaginative pedagogical experience”.

Tulay Ustundag discusses the advantages of using drama as a method of education in elementary schools. The article consists of five main parts: definition of drama, drama in education, the advantages of using drama in elementary schools, current situation and recommendations. One of them is self actualization and the other one is personal or emotional development.

Brian Edmiston outlines a theory of drama as ethical education in his work *Drama as ethical education*. He contrasts his theoretical and philosophical framework, which is grounded in the writings of Mikhail Bakhtin, with what he argues is the neo-Aristotelian approach developed by Joe Winston. In an analysis of several practical examples she examines the pedagogical implications of both frameworks and illustrates differences in assumptions about what it means to become ethical. He considers the relevance of a theory of discourse for analysing how ethical understandings can develop in dialogue about narratives. Further, he discusses how the concept of positioning can complicate our view of the ethical dimension of ongoing interactions in and out of role. Finally, the author shows how dialogic sequencing can create conditions in which students may begin to re-examine the
ethical assumptions of their discourses. He closes by raising what he considers to be some of the more pressing questions about drama’s potential as ethical education.

Though the research is in specific focusing on the significance of introducing drama in education, it has also thrown light on one of the important elements of drama: music. In this light O. N. A. Mok’s Diasporic Chinese Xianshi musicians: Impact of enculturation and learning on values relating to music and music-making is an important work that can be considered for this research. This qualitative study presents a group of five diasporic Chinese xianshi musicians in Hong Kong as an example, illustrating how they learnt and value their music throughout their lives, and examines the possible link between learning-practices and values. It is hoped that the lesson learnt from these xianshi musicians may alert music educators to the possible far-reaching effects of enculturation and learning-practices on forming an individual’s values relating to music and music-making. The data were drawn from semi-structured in-depth interviews, non-participant observations and a trip to the musicians’ homeland. It revealed that they value music for aesthetic and personal enjoyment, and for the purposes of bonding and identity building, as well as for building an imagined community. It appears that their musical enculturation (from homeland) and informal learning-practices (from both homeland and Hong Kong) may have contributed to their lifelong devotion to making music and to how they value their music and music-making on both personal and collective levels.

S. Nevanen A. Juvonen and H. Ruismäki say that they ‘explore the realization of an art education project as multiprofessional cooperation. The multiprofessional collaboration pair in this study consisted of an artist working together with a teacher. This resulted in activities, which all actors, artists, teachers and administrators saw to be at an especially high level, both artistically and to the
practice of teaching. Actually they all thought that the targets, which were set to the project, were clearly surpassed. At its best this working method connected artistic work with the pedagogic knowledge and experience of the children's group work. The work required common planning, flexibility from the traditional methods and culture together with a long-lasting timeframe, (1-2.5 year per each of the sub projects), which made it possible to try to develop new methods. In setting the aims and evaluating the results, the artist's highlighted the artistic significance, while the teachers focused on the instrumental values of art. In the end, both teachers and artists were satisfied with the results’ in their article Art education as Multiprofessional collaboration.

MacKenzie S. K. opines that teaching is vulnerable work where self and other enter into intimate encounters that can change one's sense of self and purpose within the world. Through this poetic rendering, I seek to piece together a story of communal becoming within the space of a student teaching seminar. The work was collaborative and ongoing as students engaged with one another's words and began to (re)write their relationships with themselves, the community, their peers, and practice. Boundaries were blurred, selves disrupted as student teachers began to engage with their own positions and perceptions of the world around them, (re)encountering pedagogy in a space of praxis.

W. Charland writes in his Art integration as school culture change: A cultural ecosystem approach to faculty development, while much has been written about arts integration theory, and the various benefits of visual art in the curriculum, the literature is sparse regarding arts integration implementation, and the personal, professional, and school culture barriers to the persistence and dissemination of such interventions. Successful educational interventions are purposefully designed, taking
into consideration the culture of the stakeholders, a school's or district's larger contextual factors, and the sequence and timing of program phases. Bronfenbrenner's theory of cultural ecology is employed as a framework to examine the steps involved in the introduction, instantiation, and persistence of an art integration program in an urban school system.

B. Power and C. Klopper together document the current classroom practice of creative arts education of respondent classroom teachers in the New South Wales Greater Western Region, Australia. The study provides a descriptive account of classroom practice in creative arts education through the employment of a quantitative methodology. A questionnaire was designed and distributed to teachers as the sole data collection instrument and analysed to identify innovative classroom practices that anticipate the needs and challenges of creative arts education and the young people it serves. A significant gap in the literature regarding the nature of creative arts education classroom practice was identified. The criticality that such a description of current practice be produced is asserted, with a view towards illuminating current classroom practices and working towards improved models and practices of creative arts education in K-6 classrooms', in their article, The classroom practice of creative arts education in NSW primary schools: A descriptive account.

S. Das, Y. Dewhurst and D. Gray opine in their, A Teacher's Repertoire: Developing Creative Pedagogies that promoting creativity in schools involves the development of characteristics such as self-motivation, confidence, curiosity and flexibility. It can be argued that the development of the first three of these probably relies on the last, all of which need to be supported by a "flexible learning context." However, this cannot work without a structure which can be used as a scaffold
(Vygotsky, 1978) either to go beyond and enhance learning, or to work within a framework, flexible enough to accommodate individual learning styles. Such pedagogy is intricately related to the curriculum. In the context of the newly introduced Curriculum for Excellence in Scotland, this paper discusses the experience of an interdisciplinary approach to pedagogy funded by the Scottish Arts Council. The approach was developed within the initial teacher education (ITE) programmes at the University of Aberdeen and elaborates on the relationship between curriculum, pedagogy and creativity.

The inclusion of art education in general in the education can also help the students develop ecological habits of mind through the arts as described by R. Upitis in his study, Developing ecological habits of mind through the arts. This study describes the experiences of nine school-based artists who took part in a six-day professional development course on ecology and the arts at an off-grid wilderness facility. The course was designed to increase artist-educators' awareness of issues surrounding energy use and consumption as well as to provide them with direction for approaching these topics through arts-based learning in schools. Analyzing participants' views regarding renewable and non-renewable energy use, as well as documenting anticipated changes in personal and professional practices, were two important aspects of the research. Data were collected through observations and field notes over the six-day period, and through semi-standardized interviews which were conducted at the end of the course. Participants also completed an on-line survey regarding various energy conservation and consumption issues before arriving for the course. In the interviews, the artist-educators detailed what they learned about thermal mass, solar power, and consumer purchasing patterns. Most participants anticipated making changes in their home lives, such as cooking with locally available
produce. Participants also described anticipated interactions with teachers and students upon returning to their local schools, both in terms of content related to energy conservation and ways that they would approach this topic through their respective art forms. Some participants also indicated how they anticipated changing their own artistic practices in their studio settings, such as switching to less toxic materials and using fewer consumable items. Having the opportunity to live at an off-grid wilderness facility was a key feature of the course for all of the artist-educators who took part in the experience.

Meban gives a detailed account of ‘The Effects of an Enriched Elementary Arts Education Program on Teacher Development, Artist Practices, and Student Achievement’ in his study of the same name. "Learning Through the Arts" (LTTA) is a school transformation project developed by The Royal Conservatory of Music (Canada). The first elementary schools were founded in Toronto, Ontario, in 1995, and LTTA is currently operating in elementary schools in 7 urban and rural sites across Canada. LTTA is designed with the goal of engaging students deeply in learning, through carefully designed math, science, history, geography, and language units that incorporate performing and visual arts into the learning process. This goal is achieved through a structured program of teacher development which includes the involvement of artists who work along with teachers to develop curricula. LTTA offers effective and sustainable professional development programs, based on the sharing of knowledge and skills between teachers, artists, and students, through multi-year partnerships. Artists model techniques and activities for teachers to implement in their classrooms and also work directly with students in schools. This article describes the baseline data gathered as the first part of the evaluation of the national LTTA program, for the students, teachers, parents, and administrators involved in the six
sites that were established in 1999. Preliminary data were gathered over the 1999- 
2000 year. Canadian Achievement Tests (CAT/3) were used to assess students' 
performance in vocabulary, reading comprehension, and mathematics. In addition, 
writing samples were taken and scored holistically. Students also completed a survey 
indicating their interests in schooling in general and in the arts in particular, as well as 
in the activities they engaged in outside of school. Parents were asked to report on 
language(s) spoken at home, leisure activities, household income level, and the 
mother's education level. Teachers were surveyed regarding a variety of teaching 
beliefs and practices. Administrators were surveyed regarding their support for arts 
activities, both in terms of human and financial resources. Baseline data indicate that 
there are clear correlations between achievement in mathematics and language and 
engagement in arts activities, particularly with respect to music lessons (outside of 
school). That is, students who take music lessons outside of school perform 
significantly better on all language and mathematics measures than their peers who do 
not take music lessons. Not surprisingly, socio-economic status is also clearly related 
to arts activities and achievement, and strategies for tracking changes within socio-
economic groups over the next two years of the study are planned. It was also found 
that attitudes towards various art forms are established in students as early as the first 
grade, with boys being less interested and perceiving themselves as less skilled, for 
example, in singing and dancing than their female peers. Hypotheses and general 
issues for consideration for the next two years of work are described, and methods for 
exploring those issues and hypotheses are also discussed.
2.2. THEATRE AND EMOTIONAL INTELLIGENCE

According to the dissertation, The relationship between fine arts participation and the emotional intelligence of fifth-grade elementary students, by S. Clark,(2006)“Although attempts have been made to justify fine arts education in elementary schools on the basis of various educational and social benefits, the greatest benefit may lie in arts participation’s impact on the child’s emotional intelligence.

Using Expressive counseling Tools to Enhance Emotional Literacy, Emotional Wellbeing and Resilience: Improving Therapeutic Outcomes with Expressive Therapies, a research study by M. Pearson and H.Wilson(2008) supports the use of an Australian approach to Expressive Therapies, developed since 1987, that has a focus on resolving emotional drives. Expressive therapy has been defined as the use of drama, painting, music and literature for psychotherapeutic purposes which include improving and enhancing the physical, emotional and cognitive functions of individuals, resolution of conflicts and stress reduction (Pies 2008). Expressive Therapies (ET) utilizes an emotion-focused, growth-promoting way in which clients can be engaged through the use of a range of creative arts-based, projective techniques. In particular, the engagement with creative arts tools has been found, by the authors, to enhance long-term changes and resilience. The development of Inner-Life Skills is discussed, with particular value being placed on the skill of emotional literacy. Evidence that a focus on emotions deepens therapeutic outcomes is discussed. Supports for the cultivation of wellbeing within the therapeutic relationship are gathered, including the way multiple intelligence theory enhances practice. Reference is made to recent research in neuroscience relevant to optimum therapeutic outcomes, and the development of resilience.
“Emotional Intelligence And The Performing Arts: Crossing Disciplinary Boundaries” by Ralf Rauker, Chris Skinner and Robyn Bett (2009) describes the development of an experiential training program that employed the Ability Model of EI (Salovey and Mayer, 1990, 1997) combined with tools from the performing arts and drama therapy to create a workshop program. The aim of the workshops was to increase awareness of the role of emotions in working life, and provided interactive learning opportunities to engage with complicated emotional dilemmas arising from their leadership roles. Relevant theoretical background from each discipline is presented followed by a description of the workshop development, paying particular attention to the challenges of cross-disciplinarily. The workshops were presented within an Academic Leadership Program at Edith Cowan University (ECU), and subsequently within the Leading Edge Program, School of Management, and ECU. Both the initial workshops and their subsequent iterations are described. Survey results from the workshops describe the interest and challenges of the workshops for participants. A focus group at three months follow-up revealed that participants used the learning experience of the workshop to address and resolve specific leadership challenges in their role. The researchers describe their experience of collaborating and suggestions are made to address some of the challenges of developing cross disciplinary collaborations within academic settings.

When we look at the emotional aspects, which can be addressed through theatre in education, we can begin with the discussion of A. Hewson, the author of Emotions as Data in the Act of Jokering Forum Theatre. For three years, the author has been using Forum Theatre strategies as a means of experientially exploring classroom management with preservice teachers in a post-degree BEd program. During the third year, the author undertook an arts-based action research project to
examine her actions as facilitator, or Joker, and to explore Forum Theatre's potential for redressing oppressions in a school setting. In the analysis of one challenging session, she suggests that emotions are important data to consider when deciding how best to respond in the moment, as Joker or as classroom teacher. Noticing responses of fear, anger or shame in oneself and others may help identify oppressive practices or tacit assumptions that deserve critical attention. The sociological concept of saving face has relevance for classroom management and is recommended as an area for further study.

A study by Russell Dinapoli endeavored to introduce dramatic scene study as a sustained activity in English for Specific Purposes courses at the Universidad de Valencia. Aim of this study was to energize the students’ creative and emotional aptitudes, as well as to dynamize effective teamwork. This study sustains that dramatic role-play, based on scripted scene study and related improvisational activities, is one way of achieving this.

Bridget Mary Lawrence attempts an action research that analyzes how four preschool age children interact and behave during dramatic playtime set aside within their classroom. More importantly, the action research analyzes the effect dramatic play has on the social and emotional development of preschool age children. The researcher instituted various dramatic play themes, props, materials, and scenes while observing how the four students responded to the materials available and interacted with their peers.

The researcher drew from her studies of the Creative Curriculum for Preschoolers textbook, literature research, her colleagues and experience within the preschool setting to accurately record observations and obtains data in regard to this
research project. The results of the research help to further understand the role of dramatic play on the social and emotional development of preschool students.

2.3. THEATRE AND MORAL JUDGMENT

Although it is commonly assumed within schools that drama has a place within moral education, there is very little theory or analysis to support the assumption. In this light, Joe Winston’s article, Theorising Drama as Moral Education (1999), sketches a theoretical framework to show how and in what ways drama can make a distinctive contribution to the field. Drawing upon Stenhouse (1975) it proposes a broad distinction between moral instruction and moral induction and analyses drama's potential contribution to both areas. In so doing, it draws links between the cultural practices of the theatre and those of the drama classroom, analysing the moral potential of the dramatic experience through five theoretical lenses. These include the enacted nature of dramatic narrative; the association between drama and the learning of rules; the communal function of drama as a public art form; dialogue and dialogism in drama; and the relationship between emotion, reason and moral engagement in drama.

There is a great deal of connection exists between drama and moral education in young adolescence which has not been widely researched. The study by Gervais, Exploring moral values with young adolescents through process drama examines the role of process drama. In this study, process drama is defined as educational drama for awareness and conflict resolution through the creation of a dramatic collective exploring the moral values of junior high school age students. Students examined their values through themes of family, friendship, and other issues of personal importance. When dramatic cognitive dissonance was followed by group
discussion and reflection, students’ awareness of their values articulation processes was heightened and their interpersonal problem solving skills improved. The ensuing group ethos that developed was characterized by caring, respect, and mutual commitment. This study suggests that dramatic engagement focusing on personal story can be a significant moral education tool for junior high students.

This qualitative, art-based research study examines adolescents’ experiences in a process drama program and explores the general decision making processes of junior high school students (grades seven, eight, and nine) related to their moral values. The researcher used storytelling on themes such as family and friendships to elicit the participants’ identification of their moral values. When experiences of dramatic cognitive dissonance (experiences in which youth realized that their professed values did not always match up with how they acted) arose, the researcher led a brief through group discussion and reflection that led to greater self-awareness and understanding. The research culminated in a script co-authored and performed by the students.

The researcher illustrates the benefits and unique qualities of this moral education project, as well as how process drama can be used as a tool for moral values exploration among adolescents. Student benefits included an increase in conflict resolution skills, changes in attitudes, changes in understanding and behavior related to moral values, increased self-confidence, and more positive self-identity. Additional benefits included building a sense of community characterized by caring, respect, and mutual commitment, and developing a greater respect for peers and family.

John Basourakos, in his “Exploring the moral Sphere through Dramatic Art: The Role of Contemporary Canadian Plays in Moral Pedagogy” made an observation on contemporary Canadian dramas that offers penetrating studies of
prevalent moral issues; and he says that “dramatic art is an overlooked and under-appreciated instructional medium for moral pedagogy. He proposes an alternative pedagogical approach that uses plays both to sensitize students about the intricate layers of the moral sphere and to provoke students to reflect critically on moral agency. Because parallels exist in the dynamic nature of moral and aesthetic judgment, a play’s simulated moral dilemmas offer richly enlightening narrative contexts for stimulating sensitive perception of the circumstances that determine distinct form of moral choice and moral conduct. he explain how teachers can use such plays with students to provoke philosophical speculation and reasoned judgments about viable form of moral conduct”.

He substantiates his study by giving example of a study in which, scholarly interest has resurfaced concerning the role of fictional narratives—most notably novels and short stories—in generating philosophical enquiry about prevalent moral issues. Booth(1988), Murdoch(1993), Nussbaum(1986, 1990) and Schwarz(1991) suggest that analysis of the structural characteristics of discursive literary forms complements ethical criticism of narrative texts, which results in critical reflections on what may qualify as normative human behavior. Regrettably, Theatre’s potential as an instructional medium that educators can use to stimulate reasoned judgments about moral agency—or about personal and environment variables that determine and qualify moral behavior—continues to receive little scholarly attention.

**SUMMARY OF THE RESEARCH FINDINGS**

The Researcher in this chapter has tried to briefly present some important and related reviews of various studies. The reviews of the studies related to Theatre Education Activities clearly points out at the dearth of researches conducted on
various variables, i.e., on Creativity, Balanced emotions, Academic achievement, Cognitive development and Leadership. The studies conducted by A. Hewson, Ralf Rauker, Chris Skinner and Robyn Bett, M. Pearson, H.Wilson and S. Clark revealed the effect of Theatre activities on Emotional Intelligence. Studies by John Basourakos and Gervais in Theorising Drama as Moral Education have shown the effect of Theatre on Morality.

Studies’ review also revealed that only very limited studies are conducted on the same variables of present study, i.e., on emotional intelligence, moral judgment. It was also observed that no study as such ever tried in the Karnataka state to investigate the effect of Theatre Education activities on Theatre Proficiency, emotional intelligence and moral judgment.

The present study has, therefore, undertaken the problem of assessing effect of Theatre Education Activities on Emotional Intelligence, Moral Judgment and Theatre Proficiency of Secondary School Students in Mysore.

An in depth review of studies and literature is presented in this Chapter and the insights obtained from it has helped in the formulation of the problem and defining the key term involved in it. The related studies also provide profound insights into the variety of studies done assessing Theatre in Education.

The methodological details involved in carrying out this study are detailed in the following Chapter.