THE MEASUREMENT
OF DRAMA IMPACT IN GAZA

report by

Theatre Day Productions

and

Adam Jagiełło- Rusiłowski

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Theatre Day Productions   P.O.B. 18669, Jerusalem 91184; Telephone:
Administrative Office: 972-2-585-4513 /Fax: (02) 583-4233; Gaza: 972-8- 283-6766; Hebron:
972-2-229-1559; Email: tdp@theatreday.org

Adam Jagiełło- Rusiłowski   University of Gdańsk,
Institute of Education ul. Krzywoustego 19, Gdansk-Oliwa, Poland Tel: +48 501165374
e-mail: arusil@wybrzezak.org

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Abstract of the report

This document presents the results of the 2005-2006 project by Theatre Day Productions of measuring the impact of drama activities with Palestinian children in the Gaza Strip.

The report explains the rationale of evaluating TDP's educational and artistic interventions with Palestinian youth, including the theories and methodologies used. The results are discussed separately in terms of numbers and quality. Quantitative approach reveals significant positive changes in self-beliefs and creative skills of young Palestinians who did drama with TDP. The document stresses the predicted beneficial effect of the changed beliefs on pro-social behaviour, self-control and academic skills of drama group. The analyses of their narratives provide further evidence for benefits of TDP's drama interventions with young Palestinians such as higher respect for self and individual experience of learning, respect for peers, teachers and deeper understanding of community values, including the Islamic ones. The report presents conclusions and recommendations for further uses of drama in Gaza.

Chapter I – Introduction

1. Purpose of the project

TDP undertook to measure the impact of their drama programmes with students in selected schools in Gaza Strip to monitor and improve the quality of their projects. A transparent, scientifically based and ethical methods were needed to be applied and provide evidence which, after analyses, could be used to formulate and specify the educational and social goals of drama work with young people in the specific context of life in Gaza. TDP also hoped to communicate the results of interventions through drama in schools for Palestinian authorities including Ministry of Education, current and future sponsors to ensure higher level of sustainability of their best practices.

2. Parties involved

Theatre Day Productions
TDP aims to promote the use of drama and youth theatre as a tool for creative expression in order to develop human resources and assist in providing the foundation for a peaceful development of the Palestinian Territories, one with respect for human rights and civil society. Its specific objectives are (a) to utilize formal and informal educational settings to promote theatre and drama in under-served areas of Palestine and (b) to build community human and physical capacities to support youth theatre.

TDP began with pilot project in Gaza run by a three-person team in 1994 and was formalized in 1995 as a small professional drama and theatre organization working exclusively for children and young people. It has grown over a decade to an experienced provider of youth-theatre and drama services and a training organization for Palestinian children and young adults in the field of drama, expression, story-telling, and management, successfully launching two regional organizations in Gaza and Hebron.

TDP's program involves the different target groups in planning, implementing, and evaluating through various means. The themes of the drama workshops and original plays focus on

events and topics of everyday concern to Palestinian youth and are determined through: focus groups; evaluations by audiences; and suggestions by children and youth, school staff and community members. School children engage in group discussions and evaluations of plays and workshops, initiate their own drama and video animation projects, and actors/drama/trainees plan and implement their own creative work. Local authorities and UN institutions such as the Ministry of Education and UNRWA participate in strategic discussions about the place of drama in education, provide access to schools in and outside curriculum hours, and coordinate all school touring and part of the execution of children's drama and animation workshops in cooperation with TDP.

Ministry of Education

Palestinian Ministry of Education and, in particular, Extracurricular Activities Department clearly expressed its commitment and was actively involved in constructing the measurement tools (cultural and linguistic analyses of self-efficacy test) as well as facilitated planning of the experiment and monitored carrying out of the testing. It also helped in analyzing the content and communicating the results to the parties involved.

Adam JAGIEŁŁO- RUSIŁOWSKI

TDP identified Adam Jagiello-Rusilowski as a researcher and practitioner of drama in social and educational context. His expertise apart from academic research on drama and community development through social entrepreneurship (Columbia in New York and INSEAD Business School in Fontainebleau) is based on working for European Cultural Foundation in Amsterdam at "Art for Social Change" program as evaluator of theatre work with young people at risk in post communist countries including the Balkan areas affected by war. The measurement tools were developed as part of his PhD research and dissertation: "Participation in drama and agentive control beliefs of young people" supervised by Institute of Education, University of Gdansk. The role of Adam Jagiello-Rusilowski was to provide consistent theoretical background and devise a system for measurement made up of diverse methodologies and approaches to embrace the complexity of drama and social context, train TDP staff in carrying out the measurement, monitor the process and analyze the results. TDP's role was to provide competent and free form conflict of interest drama instructors and carry out the measurements with strict requirements of methodologies. TDP collaborated with PA Ministry of Education and four representative schools in Gaza Strip to ensure the safety and consistency of both drama interventions by TDP educators and measurement procedures.

Chapter II – Theoretical background

1. General rationale

The purpose of this report is not to enter a continuous intellectual debate on the uses of drama and their evaluation methods but to provide a coherent approach to solving a specific problem of assessing TDP's theatre interventions with Palestinian children in Gaza. Without going deep into philosophies of education and their opposing methodologies it assumes the possibility of multidisciplinary perspectives in order to provide diverse evidence about drama both for Palestinian educators to reflect on the feedback as well as Palestinian and foreign sponsors to make their own judgment and decisions on supporting this particular method of empowering children at risk.

The rationale used in this project is not about reconciling the two approaches in education: behavioural (oriented to produce desirable behaviour) and constructivist (oriented to produce learning environment). Child as a learner can be viewed once as the passive object to be educated and alternatively as the active agent using every opportunity to learn and develop.
The report simply offers separate perspectives of looking at what drama can be used for depending on the kind of evidence needed. Like most of educational tools drama can be used for good and evil purpose, may empower or manipulate and indoctrinate people to induce harmful behaviour. The report presents on one hand theories based on assumptions that behavior can be modeled and modified through persuasion and consistently shows how effective drama is in achieving this. On the other hand it shows through narratives and theories allowing their interpretation how drama makes a young person an independent critical thinker capable of controlling and negotiating his or her world no matter how, in case of Gaza, underprivileged the child as an agent may be.

The report does not make a judgment which specific aims of drama are more appropriate for Palestinians or which approach to assessing them is more effective or ethical . It simply shows different options available and the need to use at least two different kinds of them to reveal the complex nature of drama and problems which theatre techniques may assist in solving. The author of the report would like to suggest that with drama one should not be a slave to

single rigorous theory and its methodology but be well informed in related areas of social sciences research and critically use the available knowledge and tools for the benefit of quality, safety and sincerity of work with the young people at risk. If only possible approaches reinforcing already existing deprivation or exclusion (creation of control groups) should be avoided or at least compensated by a friendly and rewarding system of evaluation itself. Therefore, the theory and research methodology applied in this project comes from different types of psychology, education and theatre itself which made sense for the parties involved and was friendly for the young Palestinians allowing them to have a say about interventions of which they were the agents rather than passive objects.

The concept of "agency" is used in the measurement project and in this report as a point of departure for different theories offering alternative perspectives linked to philosophies or even opposing political views. The cognitive approach to agency, which measures individually from typically Western way of looking at values, is balanced by cultural approach, which focuses on the social context of agency and allows us to interpret it phenomenologically for groups of young Palestinians in Gaza. Cognitive theories assume that it is possible to predict one's fate, seek and create friendly environment for self-actualization, overcome difficulties not just by intelligence, which makes "the experienced world the world of meanings" (Kozielecki, 1987, p. 13) but also by personality (emotion and motivation) (Kozielecki, 1996). Life is a chain of events governed by cause and effect relations but it is random at the same time. One can be the "master" or the "victim" of the fate depending on how well she or he can predict, control or create that chain of events. You can either be the author of the unfolding changes influencing the development of own personality or be sentenced to passivity and receptivity (Łukaszewski, 1984). Cultural approach balances this freedom of choice about one's destiny with the social context within which the individual agency may thrive or be only in potentiality (e.g. expressed only in imagined situation in stories or enacted dramas).

Agency is about perceiving one's behaviour as volitional. The freedom of choice is felt only when people see more than one option for action and when they believe that it is up to them which option they decide on taking. The freedom of choice is linked to self-determination – the belief that "self" is the source of thoughts, opinions and actions (Deci i Ryan, 1985). Selignan and Woltman (1975) researched perception of relation between human efforts and their effects claim that the sense of agentive control comes from human perception of consequences of their actions. People perceive their behaviour as the cause of certain

outcomes and the success or failure in those outcomes are considered as the consequences of that behaviour. Agency is made up of interconnected beliefs and feelings of which the most important are:

- the feeling of freedom of choice
- the perception of control over reality
- self-efficacy (competence) beliefs (Kofta 2001).

2. Cultural Psychology theories and cultural agency

This recent approach in psychology offers studying psychological phenomenon, including creativity and agency, in their cultural contexts where culture is defined as a system providing and structuring information (facts, experiences and traditions) to create a model for interpreting and interacting with the world. (Solowiej, 1997).

From cultural perspective activity theorists argue that psychological phenomena are formed as people engage in socially organized activity. The dependence of psychological phenomena on practical social activity is known as praxis, or "Tatigkeit" in German, or "dieyatielnost" in Russian and has a long intellectual tradition from John Dewey through Bernshtein, to Vygotsky and Luria (Ratner, 1999). Activity theorists maintain that praxis such as schooling, art, writing, and reading stimulate distinctive kinds of psychological phenomena - e.g., communicating stimulates thinking (Zaporozec, 1984). Activities do not express pre-formed, natural cognitive, emotional, or personality characteristics of the individual. On the contrary, artistic, literary, scientific, educational, and recreational activities generate psychological functions.[1] Psychological phenomena are not acquired by simple imitation, but rather by participating in various life activities (Zaporozec, 1984). Finally, praxis determines the social arenas in which particular psychological phenomena appear, as well as the characteristics that phenomena display in those arenas. Individuals may employ different kinds of logical and mathematical reasoning in school compared with at play (for example in drama).

Even more recent approach within cultural psychology champions individual creativity in selectively assimilating culture. Advocates of this approach reject the idea that culture has the power to organize psychological functions. Instead, culture is regarded as an external context which the individual utilizes and reconstructs as he/she sees fit. This individualistic approach (Ratner, 1999) defines culture as the outcome of a negotiated interaction between an individual and social institutions-conditions. In their negotiations, interpretations, selections, and modifications of institutions-conditions, individuals "co-construct" culture. Each

individual constructs a personal culture out of his own experience. Social life is like a tool kit which provides individuals with the means for constructing what they like.

Ratner (2000) critiqued the individualistic approach as a regression to asocial individualism which cultural psychology was designed to correct. He proposed an alternative conception of agency as a cultural phenomenon that proved particularly useful for the purpose of this report. Ratner's cultural view can be traced to theories by psychologists (Vygotsky, Sampson), anthropologists (Boas, Mead, Kroeber, Kluckhohn) political philosophers (Marx, Marcuse, Charles Taylor), sociologists (Durkheim, Levy-Bruhl) and a critical educator Paulo Freire. From this standpoint, agency always operates within and through a social structure. Agency does not precede society and create it as a voluntary agreement of independent individuals. From a cultural perspective, agency is "the temporarily constructed engagement by actors of different structural environments which, through the interplay of habit, imagination, and judgment, both reproduces and transforms those structures in interactive response to the problems posed by changing historical situations" (Emirbayer & Mische, 1998, p. 970).

As a social phenomenon, agency depends upon social relations for its realization. It therefore forms social relations and it has a social form that reflects them. Agency produces social relations because it gains strength from cooperating with other people in life activities. Agency is cultural in that its quality or character is a function of the quality and character of social relations in which an individual participates. An individual deprived of social stimulation and support would not develop agency just as she would not develop psychological functions. Agency has diverse forms which correspond to the diversity of social relations within a social division of labor.

An individual will have a far greater awareness of his cultural experience if he understands its social position than if he understands the personal identities and actions of the participants. An adolescent will have a deeper understanding of being an adolescent if he comprehends the social position of adolescence than if he merely reflects on the individual actions of himself and his parents. What defines experience is the social activities and concepts in which it occurs. What is crucial in the experience of adolescents is the social position of adolescence as a distinctive transition period from the social roles of childhood to adulthood in a society of highly individualized activities and self-concepts. The encompassing of personal experience within general social activities and concepts can be seen in the act of forming a personal identity. "Although individuals are highly active in the process of self-making, the materials

available for writing one's own story are a function of our public and shared notions of personhood. American accounts of the self, for example, involve a set of culture-confirming ideas and images of success, competence, ability, and the need to `feel good'" (Oyserman & Markus, 1998, p. 123). "The public representations of selfhood that characterize a given socio-cultural niche function as common denominators -- they provide the primary structure of the selves of those who live within these contexts. If agency has a social character that depends upon social relations, it is not intrinsically creative, fulfilling, or empowering. It only becomes so by creating social relations that will promote these characteristics.

If social relations are the essence of agency, enhancing the creativity, fulfillment, and power of agency requires implementing fulfilling, empowering, democratic social relations. Agency is only enhanced by enhancing social relations which constitute it. Ironically, improving agency requires going beyond it to related things -- social relations. If one tries to alter agency by focusing exclusively on it, one will fail because one has neglected its constituent social relations. Even understanding and improving oneself requires understanding and improving one's social relations. Each person must understand the manner in which his ideas and actions reflect social practices and concepts. He must repudiate adverse social practices and concepts in his own life, and he must engage in social action to uproot them from society at large so that they no longer influence himself and other people. Freire called this burgeoning awareness of the integration of personal and social change 'concientizacion'. Martin-Baro explains that the term "supposes that persons change in the process of changing their relations with the surrounding environment and, above all, with other people" (Martin-Baro, 1994, p. 41). Through critically understanding their social system, people grasp the constraints on their psychology and behavior. This awareness opens up the horizon to new possibilities for social action and for new forms of identity and other psychological processes.

3. Theatre and drama definitions and terms

The definitions presented in the report assume the following:
- The terms theatre and drama do not describe a single form of activity;
- Theatre and drama exist as "a process for the interpretation of human behavior and meanings as well as for their expression" (Neelands, 1991 p 3). They both respond to a basic human need to symbolize the world through art-forms;
- The meaningful and personally useful theatre activity is the right and prerogative of all people, enabling all to maximize the culture of their race, class, gender or ability;

"Theatre is the direct experience that is shared when people imagine and behave "as if they were other than themselves in some other place at another time". Such definition by Neelands (1991 p.4) encompasses all forms of creative imitative behavior – from spontaneous imaginative play of children through the more esthetic experience of the play performed by actors for an audience.

Drama is also used as a concept beyond traditional understanding of theatre. It abolishes the difference between author, spectator, actor and character. It allows both the participant and spectator to be present at the same time and permits the holding of two worlds in mind at the same time. The most useful for understanding the work of Theatre Day Productions is definition of drama by Augusto Boal (1995) as "metaxis" - the state of belonging completely and simultaneously to two different autonomous worlds: the image of reality and the reality of the image (p. 43).

In this sense it can be seen as a framed activity where role taking allows the participants to behave "as if" they were in a different context and to respond "as if" they were involved in a different set of interpersonal relationships. Role performance in front of the peer group or a bigger audience is seen as a mental attitude, a way of holding two worlds in mind, the world of real life and the world of the dramatic fiction simultaneously. The meaning and value of the drama lies in the interplay between these two worlds: the real and the enacted; the spectator and the participant; the actor and the audience. The meaning is held in the tension of being both in the event and distanced from it. Performance is not seen as simply showing but showing to oneself as a viewer (Carroll 2003).

Although TDP's use of theatre forms in its entirety could be defined also as "theatre for development" or "applied theatre" respectively described by Prentki (2003) and Cronin (2005) the researched aspect of drama and measured impact will be limited to activities more specifically described as the nature of independent variable. Drama will be seen as a continuum (Somers, 1994) from improvisation often unrepeated, where learning takes through the very act of participating and reflecting to more structured performances for an audience.

4. Self-efficacy theory by Albert Bandura

Self-efficacy is the belief that one has the capabilities to execute the courses of actions required to manage prospective situations.

4.1. Social cognitive theory

The concept of self-efficacy is the focal point of Albert Bandura's social cognitive theory. By means of the self-system, individuals exercise control over their thoughts, feelings and actions. Among the beliefs with which an individual evaluates the control over his/her actions and environment, self-efficacy beliefs are the most influential arbiter of human activity. Self-efficacy – the belief in one's capabilities to organize and execute the courses of action required to produce given attainments – is constructed on the basis of the four most influential sources: enactive attainment, vicarious experience, verbal persuasion and physiological as well as emotional factors. Self-efficacy plays the central role in the cognitive regulation of motivation, because people regulate the level and the distribution of effort they will expend in accordance with the effects they are expecting from their actions.

4.2. How self efficacy affects human function

- Choices regarding behavior:

  People will be more inclined to take on a task if they believe they can succeed. People generally avoid tasks where their self efficacy is low, but will engage in tasks where their self efficacy is high.

  People with a self-efficacy significantly beyond their actual ability likely overestimate their ability to complete tasks, which can lead to irreversible damage. On the other hand, people with a self efficacy significantly lower than their ability are unlikely to grow and expand their skills. Research shows that the 'optimum' level of self efficacy is a little above ability; which encourages people to tackle challenging tasks and gain valuable experience.

- Motivation

  People with high self efficacy in a task are more likely to expend more effort, and persist longer, than those with low efficacy. On the other hand, low self efficacy provides an incentive to learn more about the subject. As a result, someone with a high efficacy may not prepare sufficiently for a task.

- Thought patterns & responses

  Low self efficacy can lead people to believe tasks are harder than they actually are. This often results in poor task planning, as well as increased stress. Observational evidence shows that people become erratic and unpredictable when engaging in a task in which they have low efficacy. On the other hand, people with high self efficacy often take a wider picture of a task in order to take the best route of action. People with high self efficacy are shown to be encouraged by obstacles to greater effort.
  Self efficacy also affects how people respond to failure. A person with a high efficacy will attribute the failure to external factors, where a person with low self efficacy will attribute failure to low ability. For example; a person with high efficacy in regards to mathematics may attribute a poor result to a harder than usual test, feeling sick, or lack of effort. A person with a low efficacy will attribute the result to poor ability in mathematics.

- The Destiny Idea

  Bandura successfully showed that people of differing self efficacy perceive the world in a fundamentally different way' People with a high self efficacy are generally of the opinion that they are in control of their own lives; that their own actions and decisions shape their lives. On the other hand, people with low self efficacy see their lives as somewhat out of their hands.

4.3 Factors affecting self efficacy

Bandura points to four sources affecting self efficacy;

A. Experience

"Mastery experience" is the most important factor deciding a person's self efficacy. Simply put, success raises self efficacy, failure lowers it.
"Children cannot be fooled by empty praise and condescending encouragement. They may have to accept artificial bolstering of their self-esteem in lieu of something better, but what I call their accruing ego identity gains real strength only from wholehearted and consistent recognition of real accomplishment, that is, achievement that has meaning in their culture." *(Erik Erikson)*

B. Modeling - a.k.a. "Vicarious Experience"

"If they can do it, I can do it as well." This is a process of comparison between a person and someone else. When a person sees someone succeeding at something, their self efficacy will increase; and where they see people failing, their self efficacy will decrease. This process is more effectual where the person sees themselves as similar to their model. If they see a peer whom they perceive to have similar ability succeed, this will likely increase their self efficacy. Although not as influential as past experience, modeling is a powerful influence when a person is particularly unsure of themselves.

C. Social Persuasions

Social persuasions relate to encouragements/discouragements. These can have a strong influence – most people remember times where something said to them severely altered their confidence. Where positive persuasions increase self efficacy, negative persuasions decrease it. It is generally easier to decrease someone's self efficacy than it is to increase it.

D. Physiological Factors

In unusual, stressful situations, people commonly exhibit signs of distress; shakes, aches and pains, fatigue, fear, nausea, etc. A person's perceptions of these responses can markedly alter a person's self efficacy. If a person gets 'butterflies in the stomach' before public speaking, a person with low self efficacy may take this as a sign of their own inability; thus decreasing their efficacy further. Thus, it is the person's belief on the implications of their physiological response that alters their self efficacy, rather than the sheer power of the response.

4.4 Types of self efficacy

People can have self-efficacy beliefs about any human endeavor. Three commonly studied types of self-efficacy beliefs are:

- Self-Regulatory Self-Efficacy: ability to resist peer pressure, avoid high-risk activities

- Social Self-Efficacy: ability to form and maintain relationships, be assertive, engage in leisure time or creative activities

- Academic Self-Efficacy: ability to do course work, regulate learning activities, meet expectancies

4.5 Theoretical model of the effect of beliefs on behaviour

A theoretical model of the effect of self-efficacy on transgressive behaviour was developed and verified in Bandura's research with school children. Feelings of self-efficacy with respect to school work, interpersonal interactions, and self-regulation influenced pro-social behavior and whether or not a child could avoid moral responsibility. These two factors influenced whether a child was preoccupied with grievances and feelings of anger. Whether or not a child engaged in transgressions (aggression, cheating, etc.) was influenced by each of these factors.

Self-regulatory self efficacy and academic self efficacy have a negative relationship with moral disengagement which is making excuses for bad behavior, avoiding responsibility for consequences, blaming the victim. Social Self-Efficacy has a positive relationship with pro-social behavior which is helping others, sharing, being kind and cooperative. On the other hand, moral disengagement and pro-social behavior has a negative relationship.

The three types of self-efficacy are positively related. It means that the higher the individual's academic self-efficacy, the more he or she engages in pro-social behavior. A negative relationship means that the higher the individual's academic self-efficacy, the less his or her moral disengagement.

Research has also found support regarding the effects of perceived self-efficacy on persistence. In path analyses (Fig.1) of causality Schunk (1984) revealed that instruction influenced children's skills directly as well as indirectly, through their self-efficacy. Students' perceived self-efficacy influenced their skill acquisition both directly and indirectly by heightening their persistence. The direct effect indicates that self-efficacy influences students' learning through cognitive as well as motivational mechanisms. (Zimmerman, 1995)
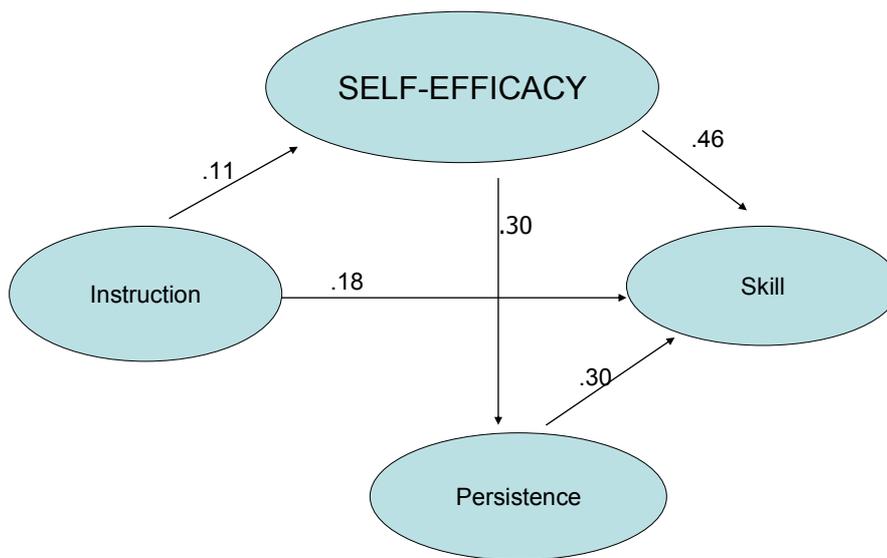
Fig.1

Zimmerman and Single (1981) proved a generalizing effect of self-efficacy beliefs on persistence and then on educational success in an experiment with unsolvable problems. Elementary students who observed optimists solving similar non-verbal problems showed higher efficacy and did not give in as easy as the peers who observed pessimists. Both groups generalized their self-efficacy beliefs and motivation over completely different verbal problems. This evidence of generalizing and extending the sense of agentive control of individual learning process has a significant meaning. It proves that motivational mechanisms of self-efficacy beliefs are not limited to specific problems but they determine engagement in learning anything in a similar educational context.

4.6. The narrative psychology theory - Trzebinski (2004)

Understanding reality as a narrative is one of the ways for people to make meaning of themselves and the world. Story is not only a linguistic matter; it is a powerful and early-acquired way humans interpret social events and their identities. Seen as a story reality is constructed in terms of plots which are composed of characters, their intentions and the problems they face on the way to achieve their goals.

Within a narrative framework a person is understood as a character with a specific history and an ongoing future, possible or imagined. No matter how concrete the mental representation of a person in a story is, this construct consists of several characteristics. The central elements of

its content are the motives and emotions of the person, as well as real or possible problems and/or dilemmas he or she encounters. This content becomes personalized and the characteristics are important for the overall impression of the person.

To be able to see oneself or another person in a narrative frame may have broad consequences on behaviour. It may increase readiness to help and ability to use empathy. The subject's impression within a narrative context is more complex and salient cognitively and therefore the author of the story is always more engaged as an agent and more interested in solving his or her own problems. The ability to narrate about self and others proves a higher level of agency (ability to control own destiny). The narratives reveal the basic concepts (representations) of the narrator's way of understanding the reality and his or her personal strategies. Stories are therefore invaluable source of information about people.

In Somer's (2004) view drama is based on a narrative mode of understanding and experiencing social reality and in its different forms it may be crucial for developing better education and improving the quality of social life. Drama stimulates development of narrative competencies, like empathy and the ability to integrate data on people, events and problems within a time perspective and see them as dynamic entities. According to narrative theory drama may play a crucial role in moral education of youngsters (Colby, 1987). Drama increases readiness to use the narrative mode in social interactions. The above abilities and mental readiness may well work in cooperation with a 'paradigmatic' mode of thinking and organizing knowledge which dominates in regular schools. These two modes seem necessary for young people to become socially responsible and mature as well as creatively adapted to institutions in our changing world.

4.7. Creativity theory by Samuel Miclus (founder of Odyssey of the Mind)

Miclus (2002) believed that developing creativity was common sense, and that creative thinking skills could, and should, be learned independent of talent or standard intelligence. Creativity, like artistic talent, will not be identified by standardized academic achievement tests. It is quite possible that some individuals will score very high on standardized tests, and may have artistic and/or creative ability, but not necessarily. Some highly creative people may score average, or even below average, on academic achievement tests. Most individuals, whatever their skills, have the potential to develop much more. They may be at an average or higher than average level, but unless challenged or given the opportunity to hone their talent,

they may remain where they are. For any number of reasons, some students do not test well. It is alarming that some students deliberately score low in order to avoid being placed in advanced programs. Others feel pressure from their peers not to succeed academically. Some students avoid advanced programs when they are required to do additional work to what is generally required. Advanced students should do *different* work, not necessarily *more* work.

Divergent problems (eliciting more than one correct answer) are much better for developing creative thinking skills. By giving students divergent problems, you are offering them the opportunity to learn more. Open-ended projects allow students to go as far as they wish with their imagination and practical activity. Developing creativity is helping to develop the skills needed for this new century. The students learn to ask the right questions, generate ideas, evaluate ideas, and combine ideas, and to negotiate with teammates. They learn to try out their solutions, analyze faults and try to correct them. They also develop team-working skills.

When dealing with creative people, it is helpful to understand their make-up. One trait, if you will, is the appreciation of humor. Generally, humor is important to creative people. One study compared high I.Q. individuals to highly creative people. They were asked to rank a number of categories. The highly creative people ranked humor first, and the high I.Q. people ranked humor last. Although the results can only be applied to these groups, appreciating humor seems to be a common trait among creative people. Humor is often included in the Odyssey of the Mind long-term problems, and rewarded in the spontaneous problems. Like other skills it is evaluated by competent judges by comparing competing teams of five who solve the same divergent problems. Competition further stimulates creativity as long as it is within a framework of friendly playful environment.

Chapter III Methodology of measurement

1. Review of relevant research

Research in drama sits most comfortably within the field known as Qualitative Research. Common research methodologies that have been used in investigations of drama, drama in education, theatre for young people, arts learning and developing performance modalities include:

- Creative Practice as Research
- Ethnography
- Narrative Enquiry
- Reflective Practitioner
- Case Study
- Action Research
- Grounded Theory

Interpretive methodologies were usually chosen over empirical methodologies due to the "rich" nature of inquiry and the relatively small number of participants taking part in specific programme that were evaluated. Interpretive research methodologies were chosen over normative methodologies for a number of reasons: One, due to the small number of participants involved in the study and the fact that there was no attempt to measure results, the research was non-statistical. Two, the researcher rejected the normative notion that social phenomena has external reality that can be studied objectively and without being altered. Rather, the researcher recognized subjectivity and personal involvement in undertaking research. Three, rather than generalizing from the specific and seeking causes, the researcher was more concerned with interpreting the specific and understanding actions/meanings. Finally, the research was phenomenological in nature.

The first efforts of researching drama took place in Canada. Richard Courtney (1968) reported drama to be the tool for enhancing child's agentive control of learning situations which inspired further analyses of drama as a therapeutic means for Robert Landy (1986) and Adam Blatner (1988). The more recent findings in Canada, inspirational for this report, come from Diane Conrad (2005). She used action research method and redefining the concept of "at risk" in drama.

The earliest academic research in England was commissioned by Schools Council Drama Teaching Project 10-16) to Goldsmith College (McGregor, 1977) to evaluate years of teaching drama in British schools. Its main conclusion was that drama enhances subjective understanding of knowledge. More recent research was done in England by the same university in cooperation with National Theatre (Harris, 2004) and followed the suggestions of John Somers (2004) for a more eclectic approach. It related drama experience to SAT results but failed to prove its direct impact on academic achievement. John Somers (2006) popularized the narrative approach to measuring impact of drama, looking critically at Trzebinski's (2005) statistical method and using himself the narrative competency tests in

evaluating an interactive theatre project undertaken with his MA students and two groups of 11/12-year-old school students. Somers has found some support for Trzebinski's argument that story enhances learning and that performed story has a particular effect. Very informative for this report research using qualitative approach was done in England by Jenny Hughes (2003).

The first effort of measuring drama impact in America was made by an interdisciplinary research team from Florida State University (Lazier, 1973) who used Inventory of Dramatic Behaviour relating it to the Torrence (1966) Test of Creativity using statistical methods. The research showed correlation between experience in drama and creative problem solving skills. More update instruction comes from assessment methods by Gretta Berghammer who used national and state educational standards to look at development of thinking skills and global awareness through drama. A convincing evidence of drama impact on language development was provided by Wagner (1998).

Important (mostly qualitative) research was done in Australia looking critically at ambitious goals of drama as a tool for social change (Prentki, 2003) or showing the specific benefits of drama as an educational tool in non-artistic areas like marketing (Pearce, 2006). In relation to the characteristics of the researched group and the region it is worth quoting the findings of projects in war zones sponsored by UN (UNHCR Annual Report 1994), (WHO 1996) and USAID (2002). They all used traditional psychological testing to measure the impact of drama and other creativity programs on children traumatized by armed violence but ran into serious problems. The Western tests (WTQ, IES) did not translate into specific cultures and some of them revealed the opposite effect of programmes mostly run by psychologists, traumatizing further the children by bringing back memories of violence or loss. Similar warnings came from War Child Holland (2005) researching its KIDNET programme (Narrative Exposure Therapy) using elements of psychodrama in Uganda where the measurement of impact was done with PTSDC (Schauer at al. 2004).

The methodology in this project used two separate approaches and perspectives: statistical (quantitive) and phenomenological (qualitative) to provide wider range of evidence on impact of drama in particular circumstances in Gaza. This allows making philosophical or even political choices on accepting the goals of drama for Palestinian children. The impact can be evaluated for more individualistic Western values, more universal or even local values in education thanks to the tools applied which range in objectivity from paper and pencil tests

through behavioural test to narrative enquiry with those agents of the research who had and wished to share their stories out of responsibility they felt for the outcomes of the project itself.

2. The characteristics of the sample group

The research was carried out on 214 Palestinians (both boys and girls) aged 11-15 from 4 different public schools in Gaza Strip. The hundred of them was randomly chosen for the experimental group while remaining ones were measured as the control group. The experimental group members were encouraged throughout the drama programme to voluntarily offer their stories on what the process meant for them.

The recruitment was done by TDP in cooperation with the Ministry of Education allowing access to students of diverse background representative of whole Gaza Strip and coordinating the permissions of parents for children to be tested and for the experimental group to participate in the full drama programme.

According to PSBS (2004) statistics 70% of the researched children live below the poverty line and 40% are refugees. Palestinian young people are confronted daily with various forms of conflict: difficulties within the family, aggression in the streets, and the violence of open conflict and war. Constant violence as well as poverty, political conflict, gender and social inequities, and isolation undermine self-confidence and can weaken a child's belief that they can make a positive contribution to the future of their society. They can seem insurmountable for youth unequipped in how to analyse, solve problems, transform challenges and create social and personal change.

School Environment: Despite recent attempts to modernize the curriculum, traditional teaching methodologies are still current, depending on rote-learning; creative projects and extra-curricular activities are rare and are found usually only in private schools. In addition, poorly paid Palestinian teachers are under pressure to adhere to strict teaching schedules and are as frustrated as the students by the limited school learning environment.

Youth Services: In a PCBS survey, 44% of children aged 10-17 reported that they wanted to engage in (but did not engage in) cultural activities during their free time due primarily to the unavailability of cultural institutions (PCBS, 2004). Youth are an underserved group due to a lack of resources and social services: few activities exist for youth outside of formal

education. For both young men and women, there is great need for recreational activities that are meaningful and innovative, and that can develop creative skills and abilities that positively effect self-confidence, problem-solving and group cooperation.

3. Measurement tools

3.1 Self-efficacy test by Albert Bandura

The test was constructed, translated and culturally adapted in line with socio-cognitive theory to measure beliefs as personal estimations how well a person can succeed at performing given hypothetical tasks or activities. Self-efficacy beliefs predict if one will engage in the activity or will avoid it at all cost. The personal change of beliefs is expressed in difference of scores for individuals calculated on the basis of their 30 responses to hypothetical sentences beginning: I am able to... The sentences refer to 3 kinds of abilities: self-regulator ability to resist peer pressure, avoid high-risk activities (see Appendix 1 sentences 1,3,6,16,17,18,21, 23, 27, social ability to form and maintain relationships, be assertive, engage in leisure time or creative activities (e.g. 2, 5, 8-10) and academic ability to do course work, regulate learning activities, meet expectancies (e.g. 7, 11, 20, 22, 25, 26). A tested student is asked to draw a circle on the scale from 0 to 100 below each sentence. The scores are summed up to give the total estimate of individual self-efficacy belief level.

The test is standardized ($F(2)= 20,3 p<0,0001$). Its value correlates highly with actual behaviour in simulations requiring problem solving in related hypothetical situations requiring the use of self-control, interpersonal and academic skills. It is a relatively good predictor of how well the examined are prepared to engage in new challenging social situations to improve their own lifestyle and achieve more diverse and ambitious personal or collective goals. The test was used with youth participating in drama and their control groups in Poland and US before and after the theatre workshops similar to TDP's method happened. Its results were compared to standardized tests for the level of fear of new challenges (LPN by Irena Obuchowska, 1978) and emotional versus rational control systems of behavior (Test AR by Alina Kolanczyk). High scores for drama participants correlated highly with low fear of performance and balance of emotions and rational thinking while acting in unpredictable situations.

3.2. Odyssey of the Mind spontaneous problems

The most challenging task of measuring creativity and teamwork developed through drama was carried out with the use of "Odyssey of the Mind" spontaneous problems adapted to the non-tournament format. They are 3 types of divergent problems (generating unlimited number of common and creative answers or technical solutions): verbal, hands-on and mixed. In each the children are tested in groups of five and were given limited time and material. The competent judges (specially trained with Odyssey of the Mind methodology) give scores for the number of common and creative responses, creativity of the product (e.g. structure) and for how well the team worked together on task under time pressure. The diversity of the tasks covers the range of all multiple intelligences activating different types of learners. The result of the testing is expressed in numbers to enable comparison among the drama participants and members of control groups. The evaluation, however, combines both objective scores for performance/product and subjective judgment of creativity (average of the sum of points given by at least two judges). The subjective evaluation expressed in numbers (e.g. 1 point for a common answer and 3 for a creative one) by 2 or 3 judges are averaged and added to objective score (e.g. for number of weights or centimeters of a structure built by the team). The activities involved in testing are hypothetical, playful and child-friendly and encourage spontaneous use of imagination for problem solving revealing often hidden potential. They take the stress out of the individual student but require the cooperation skills the task oriented motivation. The scores DO NOT reflect individual abilities or talents but assess creative problem skills in the social context. The problems have been developed over 25 years of experience in over 40 countries and are structured in such a way that they test the process of learning creativity not just incidental grouping of talents or individual sparkle of inspiration.

They test the ability to inspire and motivate each other as well as refrain from dominating or bossing peers around. The three types of problems explore diverse intelligences from logical and linguistic to spatial or bodily kinesthetic one allowing also educationally underserved children to take initiative as they do in drama. The problems relate to children immediate environment rather than abstract concepts and test real life skills, although in hypothetical, usually playful contexts. The higher level of teamwork skills and integration of the group tested the higher final scores for problem solving. See appendix 2 for the problems used for testing.

3.3. Quantitative Research questions and variables

Through statistical method the measurement project was meant to find out if:

1. the young Palestinians who participate in the Theatre Day Productions' drama activities have a different self-efficacy beliefs than the children from the same schools who do not participate in such programmes;

2. the young Palestinians who participate in the Theatre Day Productions' drama activities   have a different level of creative problem solving and teamwork skills.

Dependent variables of the statistical part of research were then:

1. the level of self-efficacy beliefs;
2. the level of creative problem solving and teamwork skills;
3. other (control) variables were: gender, age and specific school in Gaza.

The independent variable was the 4 month TDP drama programme. It consisted of a series of regular (once a week) drama and animation workshops run by TDP Palestinian drama educators. Each session had a separate theme related to everyday life experiences or popular stories and followed the same structure of activities: building trust exercises, activities developing concentration, cooperation (pair-work, small group and whole class improvisations) and activities using imagination and techniques based on "as if" suspension of disbelief. The dramatic conventions were used by the facilitators to build the context for the imagined action, develop a story, find symbols to communicate the narrative and provide opportunity for reflection. The sessions were carefully planned to maximize the opportunities for learning from the context and interaction with peers. See an example of a typical session in appendix 3

Plan of Experiment

```
┌──────────────────┐              ┌──────────────────┐
│  Drama Group     │              │ Control Group (C)│
│     (E)          │              │                  │
└────────┬─────────┘              └────────┬─────────┘
         ▼                                 ▼
┌──────────────────┐              ┌──────────────────┐
│  Measurement 1   │              │  Measurement     │
│                  │              │                  │
└──────────────────┘              └──────────────────┘

┌──────────────────┐              ┌──────────────────┐
│  4 months of     │              │ No after school  │
│  TDP drama       │              │  programmes      │
│  workshops       │              │                  │
└──────────────────┘              └──────────────────┘

┌──────────────────┐              ┌──────────────────┐
│  Measurement     │              │  Measurement     │
│      2           │              │                  │
└──────────────────┘              └──────────────────┘
```
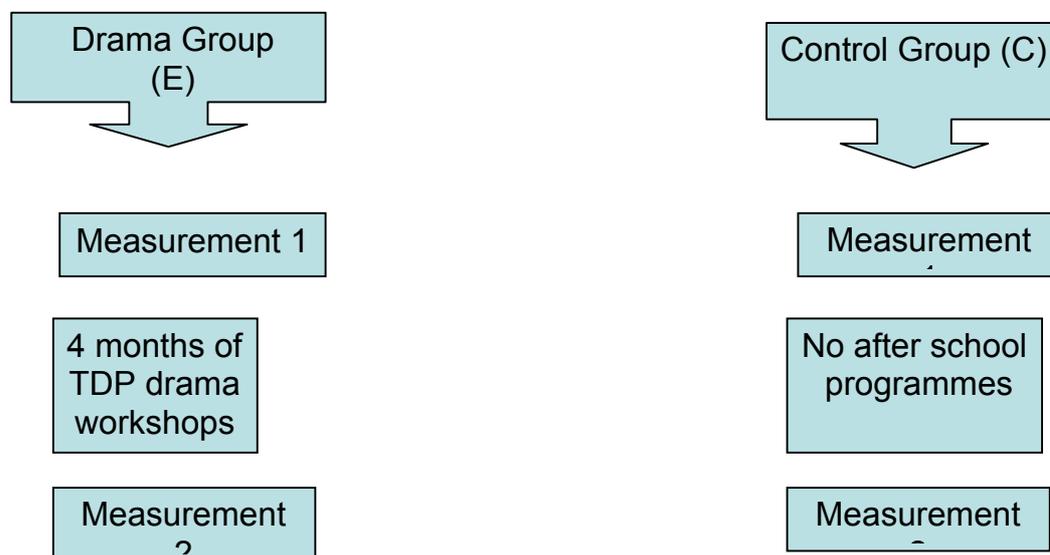
3.4. Procedures for qualitative research – narrative interviews according to Ratner (2001)

Once the subject of the research (in this case a drama participant) decides to share his or her story a facilitator must be ready to record it. The general question remains the same of all the young people: what happened for them during the drama sessions. Once the narrator begins the facilitator shows a deep interest in the story by nodding the head, smiling etc but does not impose any further questions, waiting patiently for a continuation of the narrative. The interviewer may help develop certain themes when a narrator needs some encouragement to elaborate on the aspect of the story. The interviewer avoids making any judgment on what is recorded.

Verbal accounts (from narratives) contain cultural themes which need to be explicated. Cultural themes cannot be directly read off from isolated statements. They must be gleaned from a contextual analysis of statements. Such an interpretive act is subject to mistakes unless it is performed in a rigorous and systematic manner which Ratner (2001) recommends.

Interpreting narratives involves boiling down an account to essential themes which can then be summarized. The final summary must accurately reflect all the major themes of the original protocol. The first step is to identify "meaning units" within the document. These are coherent and distinct meanings embedded within the protocol. They can be composed of any number of words. A meaning unit may contain a complex idea. It simply must be coherent and distinctive from other ideas. The meaning unit must preserve the psychological integrity of the idea being expressed. Identifying meaning units requires interpretation about what constitutes a coherent and distinct theme. This can only be done after the researcher has become familiar with the entire protocol and comprehends what the speaker is saying. Then the researcher can go back to identify particular themes *of this* account. The meaning units are only meaningful in relation to the structure of all the units. The selection of meaning units is also guided by the research question. Central themes from throughout the protocol may be related into one general theme. Each general theme is explained/amplified in a "general structure." All the general structures are integrated—compared and explained—in a summary statement, the "general summary."

A cultural psychological analysis must remain faithful to the subjects' statements, yet must also explicate cultural issues in the statements that subjects are not fully aware of. In other words, statements contain cultural information that is only recognizable by someone who is knowledgeable about cultural activities and concepts. The researcher brings this knowledge to bear in analyzing cultural aspects of the statements. The researcher must use the statements as evidence for cultural issues. Any conclusion about cultural aspects of psychology must be empirically supported by indications in the verbal statements. At the same time, the cultural aspects are not transparent in the statements and cannot be directly read off from them because subjects have not themselves explicitly reflected on or described these aspects. They are embedded in the statements and must be elucidated from them. The task of analyzing descriptive data is to remain faithful to what the subjects say yet also transcend the literal words to apprehend the cultural meanings embedded in the words—just as the physician listens to the patient's report of symptoms and then utilizes medical knowledge to identify what disease the patient has (cf. SCHUTZ, 1967, p.6).

Chapter IV – Measurement results

1. Statistical analyses

1.1. The First Measurement

T-test for equality of means of independent samples of the First Measurement showed no statistically significant differences between control and drama (experimental) groups in self-efficacy test (S1) and only slight tendency towards significant differences between schools in scores for verbal-hands on (VH1) and hands (H1) - on Odyssey of the Mind creativity tests. The results allow the assumption of adequate randomization of individuals between experimental and control groups.

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
S1	Equal variances assumed	,290	,591	-1,091	212	,277	-68,65	62,94		-192,72	55,42
	Equal variances not assumed			-1,095	210,914	,275	-68,65	62,69		-192,24	54,93
V 1	Equal variances assumed	1,407	,237	-,227	212	,821	-,44	1,96		-4,30	3,41
	Equal variances not assumed			-,224	194,486	,823	-,44	1,98		-4,35	3,46
VH 1	Equal variances assumed	,704	,402	,037	212	,970	6,93E-02	1,85		-3,58	3,72
	Equal variances not assumed			,037	203,163	,970	6,93E-02	1,86		-3,60	3,74
H 1	Equal	4,307	,039	-	212	,052	-5,15	2,63		-10,34	3,81E-

variances assumed		1,957						02
Equal variances not assumed		-1,984	210,733	,049	-5,15	2,60	-10,27	-3,18E-02

1.2. Self-efficacy test

When experimental drama groups working with TDP were compared with control groups the differences in self-efficacy were statistically significant (T-test for equality of means 2 tailed significance < 0,0001) and were higher in second measurement for the drama group.

|		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
S2	Equal variances assumed	,325	,569	-7,699	212	,000	-513,48	66,69	-644,95	-382,01
	Equal variances not assumed			-7,738	211,362	,000	-513,48	66,36	-644,29	-382,67
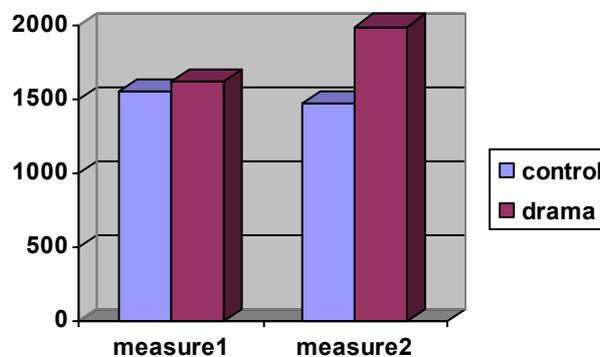
Independent Samples Test (t-test for equality of means) shows significant difference (Sig. < 0,0001) in the level of self-efficacy beliefs between the first and second measurement for the experimental (drama) group. It's value was significantly higher after drama intervention while it had a tendency to drop in the control group.

Independent Samples Test for drama group

|		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
S	Equal variances assumed	,498	,481	-5,664	226	,000	-366,2281	64,6595		-493,6407	-238,8155
	Equal variances not assumed			-5,664	225,046	,000	-366,2281	64,6595		-493,6436	-238,8126

1.3. Creativity Tests

When experimental drama groups working with TDP were compared with control groups the differences in scoring for all the kinds of creative problem solving tests were statistically significant (T-test for equality of means 2 tailed significance < 0,0001) and were higher in second measurement for the experimental (drama) group.
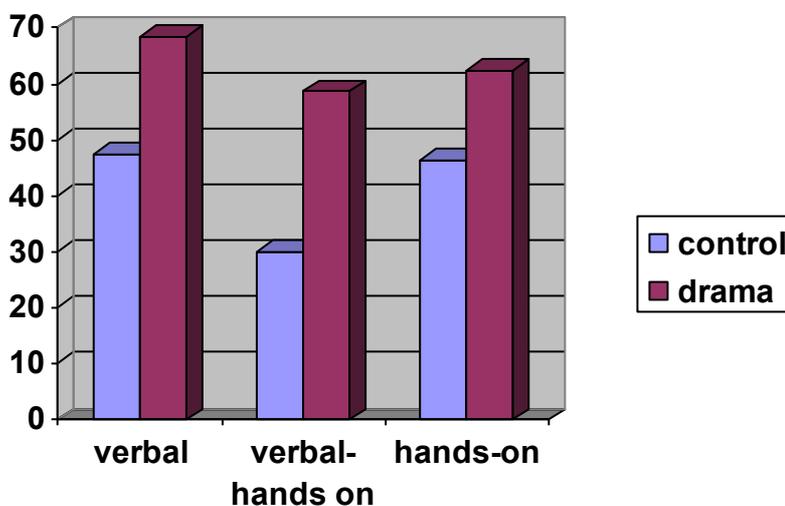
Independent Samples Test for creativity

		Levene's Test for Equality of Variances		t-test for Equality of Means							
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference		
									Lower	Upper	
V 2	Equal variances assumed	34,997	,000	-5,601	212	,000	-21,13	3,77	-28,57	-13,69	
	Equal variances not assumed			-5,788	185,137	,000	-21,13	3,65	-28,33	-13,93	
VH 2	Equal variances assumed	16,330	,000	-10,706	212	,000	-28,69	2,68	-33,97	-23,41	
	Equal variances not assumed			-11,023	191,677	,000	-28,69	2,60	-33,83	-23,56	
H 2	Equal variances assumed	,316	,574	-7,454	212	,000	-16,32	2,19	-20,63	-12,00	
	Equal variances not assumed			-7,469	209,815	,000	-16,32	2,18	-20,62	-12,01	

Independent Samples Test (t-test for equality of means) shows significant difference (Sig. < 0,0001) in scoring of all types of Odyssey of the Mind creative problem solving tests between the first and second measurement for the experimental (drama) group.
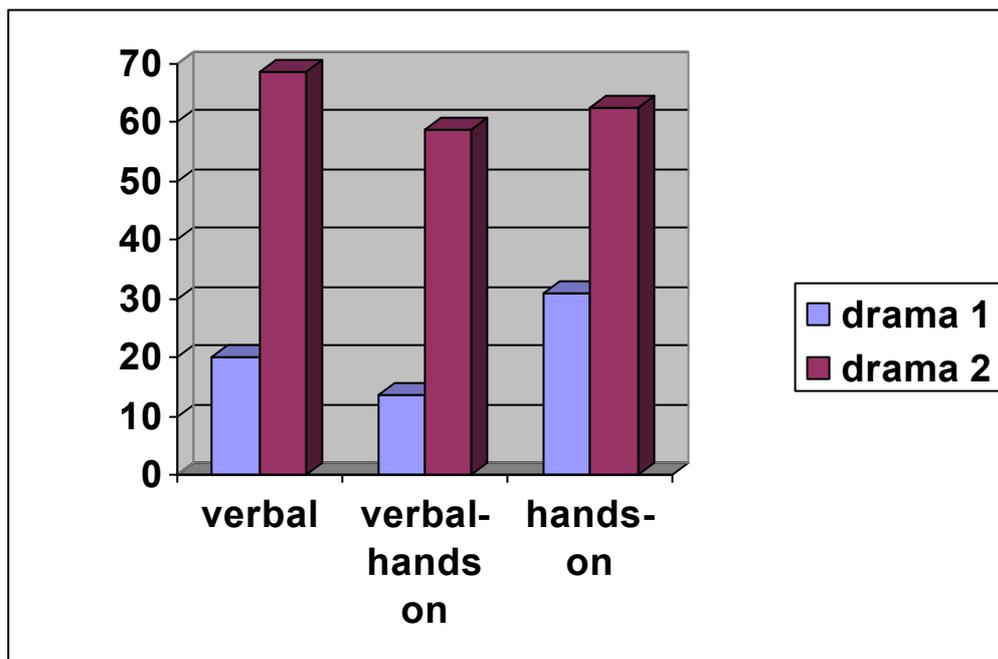
1.4. Correlations

Statistical analyses of the second measurement shows significant correlations between Self-efficacy test results and verbal and verbal-hands on scores.

Correlations

		S2	VH 2	V 2	H 2
S2	Pearson Correlation	1,000	,307	,307	,117
	Sig. (2-tailed)	,	,000	,000	,088
	N	214	214	214	214
VH 2	Pearson Correlation	,307	1,000	,068	,441
	Sig. (2-tailed)	,000	,	,322	,000
	N	214	214	214	214
V 2	Pearson Correlation	,307	,068	1,000	,183
	Sig. (2-tailed)	,000	,322	,	,007
	N	214	214	214	214
H 2	Pearson Correlation	,117	,441	,183	1,000
	Sig. (2-tailed)	,088	,000	,007	,
	N	214	214	214	214

** Correlation is significant at the 0.01 level (2-tailed).

1.5. Narrative analyses output

The formal analyses of narratives produced four major central themes (categories) in terms of a narrative structure:

1. The narrator's identification of self through expressing personal goals,
2. The narrator's struggle to achieve the goals,
3. The perceived by narrator change results,
4. The narrator's personal theories of drama,

The material selected according to those categories was further divided into themes:

Narrator's problem and personal goals to solve it	Perceived progress or complications on the way to achieve the goals	Perceived outcomes	Personal theories about drama
Boredom and gloomy life in Gaza – find opportunities to be active, experience and learn new things, enjoy doing something different	Learning to play fun games, generating energy, having crazy ideas, moving, acting like somebody else, laughing/ doubts of others if it is not a waste of time/ mistrust for drama teachers	Enthusiasm and willingness to try new things and seize every opportunity, discovery of sense of humor and fun.	Everybody likes drama because it is fun. Drama makes people show their good nature and enjoy working with others.
Hopelessness	Being surprised with tasks of unpredicted answers, not knowing what to do, what is expected, being encouraged to look deeper into things	Belief in doing things in different ways, understanding a challenge, hope in working with inspiring people	Drama shows "the other side" of yourself and other things. It tells you how you can serve Allah and your friends better.
Shyness – to be able to speak out, give your opinion and ideas, express how you feel	Forgetting about the fear to speak or show an idea in front of the group. Wanting to contribute to the group work	Ability to express oneself and work in a team	In drama good ideas are stronger than shyness of the authors. Drama builds trust in the group
Misbehavior, fighting, bad reputation or exclusion from learning/ at school in a group– to be able to control oneself	Playing concentration games, dropping out when not focus, missing fun, acting out serious people, being accepted by the drama teachers, seeing their patience	Becoming a better student: observer and listener, a good negotiator, a better servant of Allah	Drama teachers are different – they don't give up on you and tolerate your misbehavior as long as the group can work.
Bad grades at school – to be a better student	Drama teachers show that we can learn anything from movement to writing starting with easy and finishing with the difficult	Better grades at school	Drama teachers don't give bad grades but show you when you do something well and how you can work to do something better
Bad relations with teachers at school	Cooperating with drama teachers Performing on stage for others, being observed	Teachers at school become more friendly, they are not perceived as enemies	Drama teaches everybody is different but deserves its respect
Family/peer pressure not to get involved in anything outside of school and to stay home	Talking about the classes and good effects at school	Getting permission to go out more Envy/attention from peers	Even if people don't know drama they cannot find arguments against it
Ignorance of media	Working on skits, animations, making up stories, learning the tricks	Knowing it is made up by someone	Drama makes you an artist

Chapter V – Interpretation of the research results

1. Self-efficacy test result consequences

The results of statistical analyses of the self-efficacy second measurement give a definite and positive answer to the research question whether the young Palestinians who participate in the Theatre Day Productions' drama activities have a different self-efficacy beliefs than the children from the same schools who do not participate in such programmes. As a result of the intervention by TDP educators the self-efficacy beliefs of those participating in drama sessions became much more optimistic in spite of the fact that the peers who did not get the benefits of TDP's programme became even more skeptical about their skills. The proven fact that the drama programme increased the level of self-efficacy, has several important consequences.

As self-efficacy plays the central role in the cognitive regulation of motivation, it may be predicted that Palestinian children who did drama with TDP will be more inclined than those who did not participate in the programme to take on challenging educational, social and personal tasks as thanks to experiences through drama they started believing they can succeed in school, social clubs or informal initiatives and in realizing their personal development goals. As the level of the beliefs became higher but only enough to be statistically significant rather than spectacular drama proves to help the participants realistically asses their abilities. Drama students with higher self efficacy in a task are more likely to expend more effort, and persist longer, than those with low efficacy but also prepare sufficiently for which would not be the case if their self-efficacy was very high. In challenging situations they are more likely to be encouraged by obstacles to greater effort.

Drama experience and increased sense of agency will help them attribute the future failure to factors beyond their control, while their peers with low self efficacy will more likely attribute failure to their low ability. The mastery experience in drama which received a meaning in their culture may have formed an opinion that they could be in control of their own lives; that their own actions and decisions shape their lives. By creating open-ended task with no enforced standards that only few could reach TDP drama facilitators may have provided the first ever experiences of success for Palestinian children and by giving the students enough attention the instructors made the students believe in the cultural value of creative solutions.

From the results in efficacy beliefs one may assume that TDP drama programmes provide opportunities for the students to positively model one another. Working with peers who were enthusiastic about creative tasks and successful at concentration and cooperation games students with originally lower self-esteem assume they make more optimistic comparisons. Seeing a friend succeeding at role playing, their self efficacy increased; and they rarely saw others failing which is a unique feature of drama. Although not as influential as past experience, modeling in drama is a powerful influence when a child is particularly unsure of herself. Drama appears also an effective environment for social encouragements. Drama participants must have remembered all positive persuasions which led to their involvement in imagined worlds since this is one of the sources for self-efficacy. The sessions provided also ample opportunities of positive experience of hypothetical situations that otherwise
 could be stressful situations and cause the young people to exhibit signs of distress; shakes, aches and pains, fatigue, fear, nausea, etc. New perceptions of these responses learnt in drama must have markedly altered a person's self efficacy. If a person gets 'butterflies in the stomach' before public speaking, a person with low self efficacy may take this as a sign of their own inability; thus decreasing their efficacy further. Thus, it is the person's belief on the implications of their physiological response that alters their self efficacy, rather than the sheer power of the response.

The test measured the three commonly studied types of self-efficacy beliefs which were positively correlated. It means that Palestinians who had the opportunity to increase, through drama training, their ability to resist peer pressure, avoid high-risk activities also improved their ability to form and maintain relationships, be assertive, engage in leisure time or creative activities as well as to do better at school, regulate learning activities, meet expectancies from adults, including difficult housework or taking care of the younger siblings. Feelings of self-efficacy with respect to school work, interpersonal interactions, and self-regulation are most likely to influence pro-social behavior of the drama graduates and whether or not they could avoid moral responsibility. These two factors may influence whether the Palestinians with drama experience will suffer from grievances and feelings of anger. According to Bandura's theory the drama students with higher self-efficacy should be less prone to aggression or anger. They should be less likely to make excuses for bad behavior, avoid responsibility for consequences, blame others. They should be more willing to help others, share ideas and possessions, be kind and cooperative.

2. Creativity test results interpretation

The statistical analyses of verbal, verbal-hands-on and hands-on Odyssey of the Mind problems answer positively the second research question whether the young Palestinians who participate in the Theatre Day Productions' drama activities have a different level of creative problem solving and teamwork skills. Their level of creativity and teamwork skills is much higher than in the control group. Although Palestinian children do generally well in practical hands on problems, drama training appears to have a spectacular impact on ability to give creative often humorous verbal answers, use metaphors and abstract thinking and communicate unusual ideas for common objects and situations.

Drama sessions offered by TDP educators teach young Palestinians creative problem solving, looking at the situation from different perspectives, producing alternative solutions, critically choosing the best option for a solution and taking creative risks to test it. Drama training offers practical life skills valued also in Gaza – not just manual skillfulness but more importantly strategic thinking of collective mind. Drama mobilizes the best potential of inspiring and motivating each other as part of a team which results in higher efficiency than working individually. Drama appears also a very effective integrative educational tool using multiple intelligences and including those students who are usually excluded from lessons because their strengths do not match the expectations for logical and linguistic modes of teaching. Drama motivates students with creative challenges which do not have one single answer and make them into explorers, curious researchers, risk taking innovators. It gives the positive experience of all learning situations producing both better students and future workers and educators understanding the value of learning through creative play. TDP drama sessions have a positive impact on communication skills. The students who score so high on verbal spontaneous problems have achieved mastery of language and became playful and flexible with ideas. The are faster at generating answers, making lists of possible responses, they are also much better and more critical listeners proficient in selecting information relevant for solving a problem.

3. Correlation interpretation

The fact that Self-efficacy test results correlate positively with results of verbal and verbal-hands-on skills proves that TDP drama programme helps the Palestinian children realistically asses their actual skills and abilities. Unlike some therapies it does not run a risk of making young people develop a self-efficacy significantly beyond their actual ability likely which could result in overestimating their ability to complete tasks or could lead to irreversible damage. The correlation suggests 'optimum' level of self efficacy which is a little above ability; which encourages young people to tackle challenging tasks and gain valuable experience.

4. Limitations of statistical analyses

The statistical method helped to positively answer the research basic questions but it must be stressed that the research results should not be generalized to drama in general or the entire population of Palestinian youth in Gaza. It evaluates exclusively TDP method of using drama developed over years locally with specific Palestinian educators. The sample of children was, for logistical reasons, not big enough to perform regression analyses to find out more exact facts about which type of efficacy benefits most from drama training and what level of each type self-efficacy is optimal for this population. It is difficult to predict how much efficacy will be enough for individual student to benefit and succeed in meaningful tasks and how much might be too high and cause the student to lose motivation to learn and prepare for the tasks given. The method must be therefore balanced with qualitative material revealing how drama impacts especially sensitive individuals. The numbers tell us that drama is good for the majority of Palestinians as it makes their self-efficacy beliefs more optimistic. The level is not too high on average (around 20%) which means that drama will help majority to be ready to engage in learning, interacting with others and avoiding danger without ignoring the surrounding reality. What the numbers do not tell us, however, is why some students with exceptionally low self-esteem over four months became best students, leaders or negotiators preventing violence and other anti-social behaviors as their self-efficacy changed by over 100%. On the other hand we would like to know why few children with originally high esteem changed their beliefs in the opposite direction. Due to the animosity of numbers it is difficult to perform such analyses and answers could be sought in different methodologies.

In case of creativity measurement the spectacular result from comparing the drama group before the programme and after must be modified by the fact that the problems used had to be different as they had to test the spontaneous responses rather than learned ones. The different problems however should not be compared as they had a slightly different level of creative challenge and used slightly different scoring for similar tasks. The numbers, again, should not be again the only way of measuring creativity.

5. Interpretations of the narratives

The narratives shared by some of the TDP drama students from Gaza show clear structures and ability to structure personal experience and understanding of the world as a story. According to narrative psychology this ability alone may increase readiness to help and ability to use empathy by the narrator. Drama students became more proficient in narrating

Their impression within a narrative context is more complex and salient cognitively and one can predict they became more engaged as agents and more interested in solving their own problems. The ability to narrate about self and others proves a higher level of agency of young Palestinians who had the chance of working through drama with TDP. Their narratives reveal not just the basic concepts (representations) of the narrator's way of understanding the reality and their personal strategies but they are very informative about the increased agency in the social context. Most of the narrators' central theme was a personal change and finding a solution to a problem was almost always in Palestinian narratives expressed in relation to peers or significant others.

Where the central theme was boredom and hopelessness of reality in Gaza for the young people drama appeared as a chance to break away from the gloominess but the obstacle came from the peers or family who refused to recognize theatre as culturally meaningful. The narratives show that the meaning had to be found within the drama group. TDP's programme added value from cultural perspective was to create community which could provide safe environment and strength for creating new values allowing possible social changes. In this case it is not so much about the cultural value of having fun and being playful or rather the refusal to give it any value (social pressure not to waste time for theatre and abstract creativity) as it is about giving value to the power of direct experience which is possible in a safe way only in drama. Similarly with hopelessness, thanks relating drama experiences to the specific Palestinian culture the solution comes in the form of ability to see room for personal

improvement for being a better Muslim who uses his/her creativity to serve his family more effectively.

The central themes of most girls deal with the problem of shyness and inability or fear to express opinion. Their narratives reveal that drama empowers them through a role like a mask and creative open-ended task gives the freedom to present own ideas without inhibitions coming from respected culture. Drama is also beneficial with giving justifiable reason to be active, go out and do something for personal development. In the end participation gains acceptance from the community as the agents (girls) appear to the close family even more respectful but sharing their new interests. Girls need the community to accept drama.

For rebellious, originally not very intelligent at risk boys as they (e.g Maher) see themselves drama appears beneficial for personal change which enable social change. The solution to the problem of being humiliated by teachers and excluded from learning comes from training in focusing and communicating. The new negotiation skills serve not just the community, especially teachers in need of discipline tool but also to Allah who in narrator's understanding appears to be a peace loving God benefiting from a young negotiator who can intervene between the two friends fighting.

Finally, the narratives are important context giving material. They all stress the perceived change in personal potential but immediately relate it to the community's benefits. The girls say if drama makes them less shy and more outgoing it only makes sense if it can be extended to all the friends and more importantly to their older sisters who set the trend for them. Once they discover that animation techniques help them be less manipulated by the media they want to share it with others rather than feel superior about it. Narratives show clearly that drama helps overcome hopelessness but they also put the increased optimism in the context of strong faith and community bonds based on Islamic values. It makes one aware that drama gives youthful hope for social rather than individual change without interfering with realistic judgment of complicated situation in Palestine . Young people say they get more respect for themselves through drama as they recognize each others ideas during the workshops but it does matter much unless other Palestinians start appreciating art and give meaning to their participation in such activities. Without overestimating youth control over their fate by increased critical and more abstract thinking drama prepares young Palestinians for a better future strengthening their resilience based on solidarity with the family and faith in Allah.

6. Recommendations for TDP

The research findings confirm that TDP has high standards of drama that have been adapted to the local culture and educators who are well trained and capable of careful planning of the sessions to produce maximum results with limited resources.

Further measurement may focus on more specific skills valued by the Palestinians so the efficacy test is constructed by the educators themselves. It will help formulate the goals of their sessions more specifically allowing the use of their full potential and collaborations with institutions (especially schools) which share the mission of empowering Palestinian children.

The Qualitative Research may also take more creative forms to ensure even more participation from the young people e.g. maps, photographs, family dialogues about drama, forum theatre sessions etc. The forms should always be chosen in relation to the selected developmental goals of drama.

Some of the narratives by the TDP educators (which were not part of this research) show how empowering the experience of taking part in this project it was for them. They are invaluable assets in improving standards of Palestinian education and connecting some of the methods of youth work with global trends. The ability to measure the impact of their work with traumatized children motivates them further to develop as teachers. The next step should be to invest more in their professional skills as well as personal growth. This requires help from outside as Palestinian educators have little chances to experience change and alternative methods without inspiration from other cultures while being able to get insight into those cultures. This involves cultural exchanges and first of all travel of TDP educators.

I hope that this document will help TDP in finding support for further development in Palestine as it did in case of Polish Ministry of Foreign Affairs which supported 20 TDP educators to study drama in education at University of Gdansk and to be exposed to best practices of informal youth education by TIE Wybrzezak in Gdynia.

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Appendix 1 - Self-efficacy test sentences in English

1. I am able to stop from laughing when somebody does something funny but the situation is very formal
2. I am able to organize a group of 5-7 people to go out together
3. I am able to persuade my peers not to get involved in risky situations for their health
4. I am able to introduce myself in front of a big group of strangers
5. I am able to impersonate a famous politician
6. I am able to weep with tears whenever I want somebody to believe I am very sad
7. I am able to pretend I can speak a foreign language by speaking Gibberish (non existent language)
8. I am able to play a funny character in a short skit
9. I am able to speak loud and clear from the stage to over 100 people
10. I am able to direct a group of peers in a short scene with a script
11. I am able to make up my own short story
12. I am able to announce something speaking to the microphone
13. I am able to tell a joke to a group of peers
14. I am able to be in charge of a small research project with my peers
15. I am able to give interview representing youth problems and views live on TV or radio
16. I am able to defend my point of view in a peer group hostile to my ideas
17. I am able to make my audience believe I am enthusiastic about something
18. I am able to change perspective of looking at a conflict of two characters
19. I am able to improvise (play without a plan) in a short scene with one or two peers.
20. I am able to imagine what other character thinks and why he or she does something
21. I am able to give arguments in a family argument as if I was a parent.
22. I am able to repeat the behaviour of my partner in a short dialogue or scene
23. I am able to play somebody giving important advice to a younger character
24. I am able to improvise a scene with friends to a video camera
25. I am able to do what one of my peers asks me to do in a scene for stage or video
26. I am able to sell a useless item in an improvised scene
27. I am able not to panic on stage if I forget my lines
28. I am able to make up an alibi for a friend

29. I am able to think quickly of 10 unusual uses of a credit card and mime them to peers

30. I am able to learn to count to 10 in any foreign language.

Appendix 2 – Odyssey of the Mind problems

A verbal game is played in groups of 5 in which the kids are asked to make as many verbal associations in 2 minutes as they can, in turn. Example: Where do you find teeth? Answers are divided into 'common' and 'creative' by judges and scores are given (1 for common, 3 for creative). Sample Answers: my mouth, donkey's mouth, are common; garbage at dentist, apple are creative.

A verbal/hands-on game is played in groups of 5 in which the kids are asked to say and demonstrate as many associations in 2 minutes as they can, in turn. Example: What can be done with this pair of slippers? Again, answers are divided into 'common' and 'creative' by judges and scores are given (1 for common, 3 for creative).

A hands-on task is given to groups of 5 in which they are asked to make something within a 10-minute time limit that must meet certain criteria. Example: Build a bridge with a basket attached that hold stones from the materials given. Scores are given if the task is done according to the criteria (is there a bridge with a basket), to the creativity of what is made (is it a 'pretty' bridge), to the function of what has been made (how many stones can the basket hold), and to teamwork.

Verbal

You will have one minute to think and two minutes to give your different answers. You may not talk with other team members. You will speak in turn; if one person is stuck the whole team has to wait for any answer to continue….

Your problem is to name as many things that always come in twos.

Example of common answers: eyes, shoes, socks, parents, twins

Example of creative answers: buttocks, budgerigars, key and lock of a safe, wedding rings, policemen (as one can read and the other can write)

Scoring: 1 for common, 3 for creative

Verbal-hands on

You will have one minute to think and two minutes to give your different answers. You may not talk to other team members. You will speak in turn, if one person is stuck the whole team has to wait for any answer to continue….

Your problem is to say or show different uses for (broken) half of sunglasses

Common: still wear it, scratch, pick in the ear, use as a spoon, throw it away

Creative; sell it to a half wit, put it on a dummy turned to one side in a shop window, etc.

Scoring: 1 for common, 3 for creative

Hands on

You will have 7 minutes to discuss and create your solution.

Your problem is to build a structure as long as possible out of the materials given to you.

The structure may either rest on the floor (tables) or be kept in the air by two team members. In the first case when the team decides the solution is ready or time finishes the structure will be pulled by a judge by one of the ends for 3 cm to test its strength. In the second case it can be held by two team members in two points. The longest part staying together or held between the two points will be scored.

Scoring: 1 for each 10 cm

       1-10 for creativity

       1- 10 for teamwork

Materials: plastic straws, 3 small dry tree branches or flowers, tall grass, A4 sheet of paper, 3 cm of thread, 3 metal or plastic paper clips, 10 toothpicks, paper plate (if available), one candy (sticky one) or chewing gum.

Appendix 3 – Example of a typical TDP drama session

Purpose of the workshop: to and give experience of learning in roles from a simple story (by Aleksander Fredro) how to manage strong emotions to solve an everyday life conflict

I. Warm up activities:

Walk and jump: Students walk all over the space and pick up the signal from the leader to jump at the same time – they try to focus in order to achieve coordination without looking at the leader but picking up impulse to jump from any member of the group.

Steal a tail: All participants place a paper tissue near the backbone as a tail (behind the belt or in a back pocket). They try to "steal" as many tails as possible without losing their own. No violence, pushing or blocking is allowed. Once losing a tail players are out and watch the others play.

Duels: In pairs students fight for the tail, play smacking the hands, trying to pass a hand between partners two trying to catch it or play with the coin in the palm with the partner hitting it before the other can clasp the fingers

II. Context building - Fruit salad: In a chair circle students count off two to become Pavel or Gavel. The leader in the middle has no chair. To get it he calls Pavel, Gavel or neighbors. Students react by changing their seats. The one left without one stands in the middle and continues.

Story: Gavel is a hunter and organizes wild events at night in his apartment downstairs. Pavel loves sleeping at night, disturbed by hunting noises pleads Gavel to stop. He says: I am free to do whatever I want in my own home. Pavel fills his apartment upstairs with water and starts fishing. Gavel wakes up by dripping water, goes upstairs to hear from Pavel: I am free…

Fruit salad II: Now the person in the middle says something what is true about one of the neighbours or about both of them, e.g.: the one who has a bigger water bill, the one who has wilder friends etc.

Soundtracking: Split in two groups students prepare a 30 second soundtrack of what the neighbours could hear from each apartment last night.

III. Conflict building - Letters: Groups write a letter of complaint to the neighbour demanding compensation for the losses from last night and changing of behaviour

Role-on-the-wall: Groups read the letter and come up with 5 adjectives about the author

Overheard conversations: Groups improvise dialogues with a visitor to surprise the neighbour with a different character trace or behaviour breaking the stereotype.

Projection into the future: Groups think of scenarios for escalating conflict and come up with most catastrophic visions

IV. Conflict solving - Dreams/Nightmares: Groups use 3 still-images to present a dream their character had about the conflict situation. Actors take turns to put themselves in the dream.

Confrontation in the narrow hall: In pairs the groups improvise a dialogue of neighbours who try to act upon realizing/preventing the vision they had. (Role reversal or other techniques from sociodrama or forum theatre could be used)

Appendix 4 – example of a narrative

In the name of God the Compassionate and the Merciful

My name is **Maher Al Aff**. I am 13 years old To tell you the truth, I've become good in theatre- silence- and I know everything. If I see a fight at school, I go and solve the problem. If the kids fight, I help them make up with each other. and we have teachers, they all tell me no, come Maher, go Maher, they used to tell me , you you you donkey, and used to insult me. Now they tell me that I have improved and they say that they wish that the theatre people remain with you the whole year, because you would change and become the first in your class, they make you understand everything- silence/2 second. Now I have learned and I didn't know how much I used to score in the exams, but now I am scoring 18-20-17-10, now I am much better than before- silence/34 seconds- and here we are making a play that we will present to the students and they will see that we were learning things and would want all of them to learn like us. Tomorrow when they see me successful, they would say, look at him he used to fail in his class before, and they will start wishing that they were on the stage because they learn and understand everything. I have my classmates saying that they wish now that they took the paper and agreed to participate. There is even one boy, who in the beginning used to sit next to me, he's from Daghmash family, and now he stopped, he can't read, he tells me, Oh Maher, I wish they would bring the paper to me again, and I would have participated. Now when I see anyone who is walking with me and who starts fighting, I start to intervene to stop the fight and tell him that this is shameful to fight, and I say, guys you are friends you shouldn't fight. Some of them say this is my dad's mistake or make up excuses but I tell them may God forgive you, as they have taught us in theatre, may God forgive you-thank you- God forgive you or anything else you say at the time they become silent.

Appendix 5 - THE FOUR SCHOOLS

TDP worked in 4 typical schools.

Al-Nile Boys School – This is said to be "the worst" school in Gaza! There is a lot of violence in the school. The headmaster is weak because he is scared. The school is in a neighborhood where the original Gazans live (not refugees which make up about 70% of the population). There is one big clan in this neighborhood, lead by 'war-lords-of-sorts.' No one wants trouble with them. There are lots of weapons here. The people use religion as the reason to keep all doors closed.

Al-Ramleh Girls School – This is a traditional school in the Old City of Gaza right in the middle of downtown. In the Old City, the people are also original Gaza families. They are mix of educated and unemployed people. The head-mistress creates a good environment in the school and she is well in control of the school. The girls from this school continue to call TDP on a regular basis.

Salah Khalaf Boys School - This school is in the middle of Shati Refugee Camp. All students are from the camp. Their families are mostly unemployed and those who do work, are workers in Israel. The headmaster did not completely support the programme.

As Sayidda Ruqayya Girls School – This school is in the same neighborhood as the Nile School but because this is a girls' school, there are few problems because "girls don't count." The head-mistress is from a big family, she controls the school through fear and the atmosphere is not friendly. There was an unusually big amount of flirting with the male drama-teachers (but no complaints).