

Why Theatre Education Matters: Understanding its Cognitive, Social, and Emotional Benefits ISBN: 9780807769980 Thalia R. Goldstein, Ph.D.

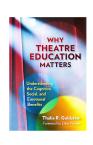
#### LIST OF REFERENCES

Below are a list of research articles (and a few books) that connect various kinds of acting activities and theatre activities, including creative drama and drama based pedagogies, with various kinds of psychological outcomes, organized by psychological outcomes.

## Social and Emotional Skills

- Alfonso-Benlliure, V., Teruel, T. M., & Fields, D. L. (2021). Is it true that young drama practitioners are more creative and have a higher emotional intelligence?. *Thinking Skills and Creativity*, 39, 100788.
- Freeman, G. D., Sullivan, K., & Fulton, C. R. (2003). Effects of creative drama on self-concept, social skills, and problem behavior. *The Journal of Educational Research*, 96(3), 131–138. doi:10.1080/00220670309598801
- Gil, K., Rhim, J., Ha, T., Doh, Y. Y., & Woo, W. (2014, September). AR Petite Theater: Augmented reality storybook for supporting children's empathy behavior. In 2014 IEEE International Symposium on Mixed and Augmented Reality-Media, Art, Social Science, Humanities and Design (ISMAR-MASH'D) (pp. 13-20). IEEE.
- Goldstein, T. R., & Lerner, M. D. (2018). Dramatic pretend play games uniquely improve emotional control in young children. *Developmental Science*, 21(4), e12603.
- Goldstein, T. R., Tamir, M., & Winner, E. (2013). Expressive suppression and acting classes. *Psychology of Aesthetics, Creativity, and the Arts*, 7(2), 191.
- Goldstein, T. R., & Winner, E. (2011). Engagement in role play, pretense, and acting classes predict advanced theory of mind skill in middle childhood. *Imagination, Cognition and Personality*, 30(3), 249–258.
- Goldstein, T. R., & Winner, E. (2012). Enhancing empathy and theory of mind. *Journal of Cognition and Development*, 13(1), 19–37.
- Goldstein, T. R., Wu, K., & Winner, E. (2009). Actors are skilled in theory of mind but not empathy. *Imagination, Cognition and Personality*, 29(2), 115-133.
- Goldstein, T. R., Young, D. L., & Thompson, B. N. (2020). It's all critical: Acting teachers' beliefs about theater classes. *Frontiers in Psychology*, 11, 775.
- Kardash, C. A. M., & Wright, L. (1987). Does creative drama benefit elementary school students? A meta-analysis. *Youth Theatre Journal*, 1(3), 11–18.
- Konijn, E. (2005). The actor's emotions reconsidered: A psychological task-based perspective. In *Acting (Re) Considered* (pp. 62-81). Routledge.





# Why Theatre Education Matters: Understanding its Cognitive, Social, and Emotional Benefits ISBN: 9780807769980

Thalia R. Goldstein, Ph.D.

- Larson, R. W., & Brown, J. R. (2007). Emotional development in adolescence: What can be learned from a high school theater program?. *Child Development*, 78(4), 1083-1099.
- Lee, B., Patall, E., Cawthon, S., and Steingut, R. (2015). The effect of drama-based pedagogy on preK–16 outcomes: A meta-analysis of research from 1985 to 2012. Review of Educational Research, 85(1), 3–49. doi:10.3102/0034654314540477

# Physical skills

- Berry, M., & Brown, S. (2019). Acting in action: Prosodic analysis of character portrayal during acting. Journal of Experimental Psychology: General, 148(8), 1407.
- Sokol-Hessner, P., Wing-Davey, M., Illingworth, S., Fleming, S. M., & Phelps, E. A. (2022). The actor's insight: Actors have comparable interoception but better metacognition than nonactors. *Emotion*, 22(7), 1544–1553. doi:10.1037/emo0001080

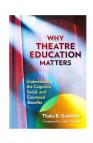
## Language outcomes

- Brouillette, L. (2012). Advancing the speaking and listening skills of K–2 English language learners through creative drama. *TESOL Journal*, 3(1), 138–145.
- Greenfader, C. M., & Brouillette, L. (2013). Boosting language skills of English learners through dramatization and movement. The Reading Teacher, 67(3), 171–180.
- Nicolopoulou, A. (2019). Using a storytelling/story-acting practice to promote narrative and other decontextualized language skills in disadvantaged children. *Narrative, Literacy and Other Skills: Studies in Intervention*, 263–284
- Podlozny, A. (2000). Strengthening verbal skills through the use of classroom drama: A clear link. *Journal of Aesthetic education*, 34(3/4), 239–275.

## **Memory Outcomes**

- Noice, H. (1992). Elaborative memory strategies of professional actors. *Applied Cognitive Psychology*, 6(5), 417–427.
- Noice, H. (2013). The nature of expertise in professional acting: A cognitive view. Psychology Press.
- Noice, H., & Noice, T. (2001). Learning dialogue with and without movement. *Memory & Cognition*, 29(6), 820–827.
- Noice, H., & Noice, T. (2006). What studies of actors and acting can tell us about memory and cognitive functioning. *Current Directions in Psychological Science*, 15(1), 14–18.
- Noice, H., Noice, T., & Staines, G. (2004). A short-term intervention to enhance cognitive and affective functioning in older adults. *Journal of Aging and Health*, 16(4), 562–585.





# Why Theatre Education Matters: Understanding its Cognitive, Social, and Emotional Benefits ISBN: 9780807769980 Thalia R. Goldstein, Ph.D.

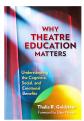
## Self/ Identity Outcomes

- Brown, S., Cockett, P., & Yuan, Y. (2019). The neuroscience of Romeo and Juliet: An fMRI study of acting. Royal Society Open Science, 6(3), 181908.
- DeBettignies, B. H., & Goldstein, T. R. (2020). Improvisational theater classes improve self-concept. Psychology of Aesthetics, Creativity, and the Arts, 14(4), 451.
- Goldstein, T. R., & Hayes, K. (2022). Embodiment and containment: Flexible pathways to flourishing in theatre. In L. Tay & J. O. Pawelski (Eds.), *The Oxford Handbook of the Positive Humanities*. https://doi.org/10.1093/oxfordhb/9780190064570.013.10
- Greaves, D. A., Pinti, P., Din, S., Hickson, R., Diao, M., Lange, C., Khurana, P., Hunter, K., Tachtsidis, I., & Hamilton, A. F. D. C. (2022). Exploring theater neuroscience: Using wearable functional near-infrared spectroscopy to measure the sense of self and interpersonal coordination in professional actors. *Journal of Cognitive Neuroscience*, 34(12), 2215–2236.
- Hughes, J., & Wilson, K. (2004). Playing a part: the impact of youth theatre on young people's personal and social development. Research in Drama Education, 9(1), 57-72.
- Lewandowska, K., & Węziak-Białowolska, D. (2020). The impact of theatre on empathy and self-esteem: A meta-analysis. *Creativity Research Journal*, 32(3), 237-245.
- McCammon, L. A., Saldaña, J., Hines, A., & Omasta, M. (2012). Lifelong impact: Adult perceptions of their high school speech and/or theatre participation. *Youth Theatre Journal*, 26(1), 2-25.
- McLauchlan, D. (2010). Keeping the kids in school: What the drama class tells us. *Encounters in Theory and History of Education*, 11, 135-154.
- Thomson, P., & Jaque, S. (2012). Holding a mirror up to nature: Psychological vulnerability in actors. Psychology of Aesthetics, Creativity, and the Arts, 6(4), 361.
- Trayes, J., Harré, N., & Overall, N. C. (2012). A youth performing arts experience: Psychological experiences, recollections, and the desire to do it again. *Journal of Adolescent Research*, 27(2), 155-182.
- Wright, P. R. (2006). Drama education and development of self: Myth or reality? Social Psychology of Education, 9(1), 43–65. doi:10.1007/s11218-005-4791

#### **Dissociation Outcomes**

- Panero, M. E. (2019). A psychological exploration of the experience of acting. *Creativity Research Journal*, 31(4), 428–442.
- Panero, M. E., & Winner, E. (2021). Rating the acting moment: exploring characteristics for realistic portrayals of characters. *Frontiers in Psychology*, 11, 615311.





Why Theatre Education Matters:
Understanding its Cognitive, Social, and Emotional Benefits ISBN: 9780807769980
Thalia R. Goldstein, Ph.D.

- Panero, M. E., Goldstein, T. R., Rosenberg, R., Hughes, H., & Winner, E. (2016). Do actors possess traits associated with high hypnotizability? *Psychology of Aesthetics, Creativity, and the Arts, 10*(2), 233.
- Panero, M. E., Michaels, L., & Winner, E. (2020). Becoming a character: Dissociation in conservatory acting students. *Journal of Trauma & Dissociation*, 21(1), 87–102.
- Thomson, P., & Jaque, S. (2011). Testimonial theatre-making: Establishing or dissociating the self. Psychology of Aesthetics, Creativity, and the Arts, 5(3), 229.
- Thomson, P., Keehn, E. B., & Gumpel, T. P. (2009). Generators and interpretors in a performing arts population: Dissociation, trauma, fantasy proneness, and affective states. *Creativity Research Journal*, 21(1), 72-91.

## **Creativity Outcomes**

- Felsman, P., Gunawardena, S., & Seifert, C. M. (2020). Improv experience promotes divergent thinking, uncertainty tolerance, and affective well-being. *Thinking Skills and Creativity, 35*, 100632.
- Guyotte, K. W., Sochacka, N. W., Costantino, T. E., Walther, J., & Kellam, N. N. (2014). STEAM as social practice: Cultivating creativity in transdisciplinary spaces. *Art Education*, 67(6), 12–19.
- Hainselin, M., Aubry, A., & Bourdin, B. (2018). Improving teenagers' divergent thinking with improvisational theater. *Frontiers in Psychology*, 9(1759), 1–9. doi:10.3389/fpsyg.2018.01759
- Lewis, C., & Lovatt, P. J. (2013). Breaking away from set patterns of thinking: Improvisation and divergent thinking. *Thinking Skills and Creativity*, 9, 46-58.
- Sawyer, R. K. (2014). Group creativity: Music, theater, collaboration. Psychology Press.
- Stutesman, M. G., Havens, J., & Goldstein, T. R. (2022). Developing creativity and other 21st century skills through theater classes. *Translational Issues in Psychological Science*, 8(1), 24.
- Yassa, N. A. (1999). High school involvement in creative drama. Research in Drama Education, 4(1), 37-49.

## Theatre and Autism

Corbett, B. A., Ioannou, S., Key, A. P., Coke, C., Muscatello, R., Vandekar, S., & Muse, I. (2019). Treatment effects in social cognition and behavior following a theater-based intervention for youth with autism. *Developmental Neuropsychology*, 44(7), 481–494.



WHY
THEATRE
EDUCATION
MATTERS

Understanding
the Cognitive,
Social and
Emerical
Benefits

Thalia R. Goldstein
Gramed by Salvines

Why Theatre Education Matters: Understanding its Cognitive, Social, and Emotional Benefits ISBN: 9780807769980 Thalia R. Goldstein, Ph.D.

- Corbett, B. A., Swain, D. M., Coke, C., Simon, D., Newsom, C., Houchins-Juarez, N., ... & Song, Y. (2014). Improvement in social deficits in autism spectrum disorders using a theatre-based, peer-mediated intervention. *Autism Research*, 7(1), 4-16.
- Corbett, B. A., White, S., Lerner, M., Preacher, K. J., Klemencic, M. E., Simmons, G. L., Pilkington, J., Gable, P., Gioia, A., & Key, A. P. (2023). Peers, play, and performance to build social salience in autistic youth: A multisite randomized clinical trial. *Journal of Consulting and Clinical Psychology*, 91(7), 411–425. https://doi.org/10.1037/ccp0000821
- Guli, L. A., Semrud-Clikeman, M., Lerner, M. D., & Britton, N. (2013). Social Competence Intervention Program (SCIP): A pilot study of a creative drama program for youth with social difficulties. *The Arts in Psychotherapy*, 40(1), 37-44

## Books on acting theory and technique

Below are a list of books (and one news article) about acting theory, exercises, and training that have been useful in thinking about the effects of acting on various psychological outcomes.

- Bastién, A. J. (2016, August 11). Hollywood has ruined method acting. The Atlantic. http://www.theatlantic.com/entertainment/archive/2016/08/hollywood-has-ruined-method-acting/494777/
- Boal, A. (2013). Theatre of the Oppressed. Theatre Communications Group.
- Caine, M. (2000). Acting in film: An actor's take on movie making. Hal Leonard Corporation.
- Dawson, K., & Lee, B. K. (2018). Drama-based pedagogy: Activating learning across the curriculum. Intellect
- Dudeck, T. R., & McClure, C. (2018). Applied improvisation: leading, collaborating, and creating beyond the theatre. Bloomsbury Publishing.
- Koppett, K. (2013). Training to imagine: Practical improvisational theatre techniques for trainers and managers to enhance creativity, teamwork, leadership, and learning. Stylus Publishing.
- Spolin, V. (1986). Theater games for the classroom: A teacher's handbook. Northwestern University Press.
- Spolin, V. (1999). *Improvisation for the theater:* A handbook of teaching and directing techniques. Northwestern University Press.
- Stanislavski, C. (1989). An actor prepares (E. R. Hapgood, Trans.). Routledge. (Original work published 1950)
- Winner, E., Goldstein, T., & Vincent-Lancrin, S. (2013). Art for art's sake? The impact of arts education. Educational Research and Innovation, OECD Publishing.

