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AN ETHNOGRAPHIC STUDY OF THE USE OF
PUPPETRY WITH A CHILDREN'S GROUP

DISSERTATION

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By

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This study utilized an ethnographic methodology to examine and describe the various aspects and processes occurring in a children's group as the members created their own puppets and accompanying puppet plays. Individual and interactive behavior patterns were isolated and analyzed as a means of gaining an in depth understanding of the puppetry process. The puppetry process, in turn, was viewed in terms of information it provided regarding the individual members and the group process. The facilitative and non-facilitative aspects of the procedure were delineated.

The adult leader met with a group of six boys, in grades four and five, for 12 one-hour sessions in which they made puppets and then created puppet plays around issues that they had articulated as problems. The group sessions were videotaped and transcribed. The transcriptions were coded in an effort to extensively analyze the puppetry process and the group process, and the ways in which the two processes interacted. An independent observer/rater was utilized in order to provide some validity for the researcher's reported results.

The puppet-making task appeared to offer an opportunity for individuals to begin to come together in a common, but individual task. Characteristic styles and individual personality dynamics were evidenced. General response to the task was enthusiastic, with varying degrees of satisfaction expressed regarding their finished products.

The play-creating and performing process met with less success than the puppet-making. While the group members appeared to be generally amenable to contributing ideas for the puppet plays, the process met with far more resistance in the cooperative task of putting their ideas into a finished product. The group discussion and interaction that occurred around these tasks provided a vehicle by which to view levels of interpersonal skills and the group's overall stage of development.

The puppets the children created appeared to act as metaphors in expressing the group members' views of themselves and in enabling the symbolic representation of some of their central concerns. The plays they created paralleled the process that actually took place in the group. The subject matter and content of the puppets and plays provided information and evidence as to how each member approached and solved problems.

The discrepancies in the ways in which the researcher and the independent observer/rater viewed the positive and negative social/emotional interactions of the group members, coupled with the small number of subjects included in this study preclude generalizing to other groups of children at this time. Further studies, with additional groups of children, utilizing parametric statistics are called for before any such generalizations can be made.

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CHAPTER 1

INTRODUCTION

The related fields of counseling and psychotherapy have witnessed the rise, and in some cases demise, of several theories and techniques from the early part of this century to the present (Wynne, 1978). The expressive arts, while relatively young, are gaining increasing recognition and acceptance as a viable form of counseling and therapy (Allan, 1987). Counselors, therapists and educators have touted the value of art, music, dance, drama, etc., as a means of self discovery, expression and development (Bloom, 1968; Irwin, 1983). These expressive forms are credited with adding a sense of balance to more verbal and cognitive approaches (Landy, 1983, 1984). In combining several of the expressive art forms, the use of puppets and puppetry has emerged as a viable method for use with children in education, counseling and psychotherapy (Irwin, 1982). Puppets are used to present information, to encourage interaction, to stimulate creativity, to promote insight and finally to entertain.

Puppetry is recognized as an ancient art whose beginning lies deep within dramatic religious ritual used to induce awe and a sense of mystery (Malkin, 1977). Native American Indians used puppets in their religious rites and healing rituals. Puppeteers historically were respected performers in Europe and Asia, providing entertainment and political commentary for both the masses and the nobility. Puppetry's survival to current times is evidence of its inherent strength and general appeal.

Champlin and Renfro (1985) note, with the rapid technological advances that are part of our society's development, that puppets provide an avenue to fill the need for human art forms that enhance individual expression and creativity.

In the 1930's and 40's puppets began to be used psychotherapeutically (Bender & Woltmann, 1936; Rambert, 1949). Educators, too, began to discover the value of teaching with puppets both in presenting new information and extending present knowledge (Harris, 1984; Currant, 1985). Numerous teachers, counselors and therapists have reported on their particular approaches with puppets and puppetry and the values therein (Leyser, 1981). However, an in depth study of the specific process involved in a puppetry group with children has not been reported in the literature.

Landy (1983) noted there have been several articles and books written about puppetry in therapy while little actual research has been conducted to investigate the therapeutic potential of this medium. James and Meyer (1987) also point out the paucity of information regarding the training of counselors and therapists in the use of puppets. Counseling groups that emphasize school-aged children's natural tendency toward play and action have included the use of puppet play with stories (Dinkmeyer, 1970; Davis, 1958). While the literature reports such group experiences organized around an activity-sharing type format, documented research on the outcomes of such groups is limited (Tobin, 1987).

The values of using puppets therapeutically have been extolled yet less than 20 studies have been conducted utilizing puppets. None of those

studies investigated and documented in depth what happens with children and puppets in an ongoing process. Further, there were no studies reported in the literature that consider group process and group dynamics in combination with the use of puppetry with a children's group. Irwin, Levy and Shapiro (1972) noted, because of the absence of research in this area, there is a need to explore the ramifications of this approach, to test its usefulness and to validate underlying assumptions. Gendler (1986) noted that encouraging a group of children to create original puppet plays around a shared theme is an unexplored but highly therapeutic technique.

Statement of the Problem

This study was designed to examine and describe the various aspects and processes in a children's group as the members created their own puppets and accompanying puppet plays. Individual and interactive behavior patterns were sought as a means of understanding the puppetry process. The facilitative and non-facilitative aspects of the procedure were delineated in an effort to provide meaningful data for those who might want to use puppetry in group work with children.

Review of the Literature

The presence of psychotherapeutic factors in dramatic performances was recognized as early as Aristotle's time. From earliest times it was the aim of tragedy to portray emotions, thereby bringing about cathartic reactions. The so called cathartic functions of the theater have also been noted by psychologists and mental health professionals for some time.

Puppets have been found to have exceptional values in this field (Philpott, 1969).

Innovative programs in the expressive arts, such as creative drama and especially puppetry, offer promise for preventative and therapeutic programs for children with social and emotional problems. As Kathryn Bloom (1968, p. 111), former Director of Arts and Humanities, U.S. Office of Education has observed ". . . the arts, because they speak directly to the feelings, perceptions and sensibilities of human beings, possess a capability for reaching children that is virtually unique. . . . Those who have worked directly with youngsters and involved them as participants in the creative process of the arts believe that children can be reached in this manner when many other devices fail." Moreover, all who have poor responses to verbal techniques are good candidates for using the arts in therapy.

Woltmann (1940) believed that all children suffer from a variety of behavior problems and that their chief need is a therapeutic one, i. e. an opportunity for them to work out their problems and a chance to give some free expression to their aggressive tendencies, to verbalize and clarify the emotional, social and intellectual difficulties that they encounter at home, at school and elsewhere. Puppetry provides a medium through which children can exercise this kind of self expression and by which others can begin to understand the verbal expressions and reactions of children.

There is a universal aspect to the appeal of puppetry. Woodall (1982) reported on an international conference on puppetry and therapy where the values of puppets were extolled. Puppet play makes possible the

interchange of reality and fantasy worlds by using make-believe characters. The puppet technique provides an opportunity for a child to express him or herself freely and produce clinically pertinent data about the child's own interpersonal relationships (Woltmann, 1964).

Puppetry, of all the play forms, comes the closest to the approximation of real life situations. Puppets have a greater capacity to be made to imitate behaviors of human beings than dolls. Puppet play allows for experimentation with life situations permitting both exaggeration and repetition, elements that children love in their play. Thus, the child is enabled to experiment with social situations and relationships and to try out different solutions to problems or conflicts (Bender & Woltmann, 1941).

The puppet becomes a transparent facade behind which the child can hide and feel no particular responsibility for the action or words of the puppet since they are the words of someone/something outside oneself. The puppets become completely uninhibited creatures, doing all the things children would like to do in real life. Moreover, the puppets can "take it" should their behavior bring about severe punishment. Often they are killed off and revived several times in plays by and for children (Wall, 1956). It's as if the puppeteer can have his cake and eat it too.

Jenkins and Beckh (1942) found puppets extremely valuable in establishing rapport with child patients. Young children, especially, often find it difficult to confide in adults directly yet they are quite willing to express themselves to or through a puppet. When the puppet is on the hand of an adult the child ignores the adult's existence and focuses on the puppet, thus eliminating many communication barriers that may exist initially

(Hunt & Renfro, 1982). Puppetry, then, provides a means of releasing the spontaneity in children's lives, taking children at their developmental level and in their characteristic language and giving them an opportunity to release in dramatic action the things they feel, but cannot express in words.

The notion that the puppet is real and fake at the same time provides what Landy (1984) refers to as the distancing factor so necessary for therapeutic dramatization to occur. The therapist then helps the child to increase or decrease that distance as needed. Thus, the distancing that is part of the puppetry experience allows for the simultaneous playing of creator and observer roles that aids in the therapeutic process.

Dramatic Play and Creative Drama

Drama is a method par excellence for studying the play and fantasy of children. Issacs (1948) claimed that in the free dramatic play of children, they work out inner conflicts, externally, making it easier to control their behavior and accept the limitations of the real world. Acting out real situations in a make believe manner lessens children's feelings of guilt, fear and apprehension (Bender & Woltmann, 1941). Irwin (1982) further noted that the distance and disguise provided by make believe foster communication through intermediary objects which ultimately makes it easier to confront and reveal oneself. The release and enjoyment which are by-products of the creative dramatic experience often serve as impetus toward forming a therapeutic relationship, promoting growth and change. Drama then provides a prime vehicle for children in establishing a separate identity, to get outside themselves and see things from a different perspective (Stone, 1971).

Drama therapy, relatively broad in its scope, encompasses not only role play, but a wide range of dramatic forms including puppetry, movement and spontaneous improvisations of individual and group creation. Drama therapy is therefore conceived to be an educational and therapeutic intervention. It is designed to help children whose central difficulty is the inadequate and inappropriate expression of emotions to learn communication skills through dramatic play (Irwin, Levy & Shapiro, 1972).

Levy (1939) used a structured dramatic play approach as part of his "release therapy" in which the therapist began a story with an anxiety provoking aspect similar to one in the child's experience. The child was then encouraged to use dolls and toys to complete the story and hence work through his or her own conflict.

Research in the last twenty years has also focused on the capacity of children to take on pretend roles and improvise a variety of behaviors. In a pilot study undertaken to prepare inarticulate, non-communicative children for psychotherapy, Shapiro (1964) reported significant behavior changes in six emotionally disturbed children who were involved in a drama therapy program. The children became highly verbal, communicated deep feelings and anxieties and in their productions expressed concerns that are usually difficult to reach therapeutically.

Arnaud (1971) found that groups of normal school aged children responded with spontaneous creations in an ongoing experience that emphasized drama. The children demonstrated the ability to stage dramas

and improvise plots around sustained themes. The author noted their creations contained a large amount of gore, killing and death.

Irwin, Levy and Shapiro (1972) sought to compare the relative effectiveness of a program of drama therapy with two other types of group programs: an activity group using primarily crafts and games and a recreational therapy group. In the drama therapy group, the use of puppets, pantomime and improvisation was found to positively affect the children's levels of affective and interactive communication. Other factors reported were: less stereotyped and freer use of space and more fluid body movement among the drama group participants. The children demonstrated improvement without significant parental involvement in treatment. Parents who were described as highly defensive became more trusting and open to treatment.

Curry (1972) found dramatic play to function as a unifying force, helping children to integrate their social and physical experience in the external realm with the mental and emotional processes of their internal worlds. Feitelson and Ross (1973) conducted a play/tutoring study in which they found that by increasing children's ability to play through spontaneous drama activities their general creativity was measurably augmented. Saltz and Johnson (1974) found greater empathic sensitivity among children following training in a program involving thematic fantasy enhancement.

Curry and Arnaud (1974) found that the portrayals by children of roles in spontaneous dramatic improvisations demonstrated and energized the children's cognitive, emotional, social and psychological development.

McReynolds and DeVoge (1978) found improvisational and role playing techniques to be especially promising in evaluating interpersonal variables.

In an effort to dispel the common belief that expressive methods are most valuable when used with very young children, Irwin, Rubin and Shapiro (1975) reported on an art and drama therapy group for six preadolescent boys. The sharing of anxieties and wishes via these methods, combined with later processing discussions, helped the participants realize they were not unique in these aspects.

Psychotherapy and Puppets

The use of puppets in assessment and therapy has been described by many (Bender & Woltmann, 1936; Grant, 1930; Irwin & Shapiro, 1975). Woltmann was a pioneer in the use of puppets with children for therapeutic purposes. He began staging shows for children aged two to 16 on the children's ward of the Bellvue Hospital in New York in the 1930's. The plays were acted to groups of children who were encouraged to express their feelings as the play progressed. It was found that the play could be used as excellent material for further discussion. Bender and Woltmann (1936) found that children discuss their problems more freely in a group setting. They believed that the children's discovery that their peers were experiencing similar feelings was of great therapeutic value. Woltmann's further work included organizing groups of children to make their own puppets and to write plays and produce them (Woltmann, 1940: 1964). Philpott (1969) suggested that Woltmann's natural progression in the use of puppets with children, i. e. puppet shows for children and then puppet shows by children, might be viewed as actual steps to take with children.

Other pioneers in the therapeutic use of puppets were Dr. Simone Marcus and her assistant Mlle Jouvent in 1939 at the Medico-pedagogic Centre in Paris. They used puppets on a clinical basis with patients who were war victims. The children were taught to make their own puppets. Marcus and Jouvent noted that the creative work had a marked stabilizing effect for all the patients (Wall, 1956).

Various approaches and techniques in using puppets with children in therapy have been described in the literature. Previously uncommunicative delinquent and problem children were found by Grant (1930) to be able to lower barriers between themselves and adults and to discuss the play and action of puppets. Hawkey (1951) described a psychotherapeutic use of puppets in which the clinician participates with the child either by retelling and clarifying the child's own story, or by engaging the puppets in therapeutic conversation. Jenkins and Beekh (1942) used a procedure where two puppets operated by the therapist carry on a conversation about the child. One takes a negative view of the child and the other defends the child. They found this approach to be most suitable with an age range from five to 12.

In using puppets in therapy with children, Bryan (1959) believed it was useful for children to simultaneously enact and watch their own dramas. A mirror placed opposite the puppet stage facilitated the process. Bryan also used a technique whereby he criticized the child patient through the puppet and then discussed this in a matter of fact manner afterward with the child. His thought was that it is easier to accept as truth what is heard indirectly than what is said directly to another. Bryan also used

puppetry to help children express their anger and aggression. He did this by having his child patients make up a series of puppet plays in which the child played the aggressor. When helping a child with night related fears, Bryan reported never having come up against a child who was not better able to cope with their fears after having dealt with them through puppetry.

Currant (1985) found the ability of children to distance themselves from their reality and yet participate in it through puppets to be remarkable. Vittner (1969) reported a procedure whereby he typically gives his clients child (self), parent and sibling puppets and asks them to carry on conversations between and among the puppets. The therapist asks leading questions to get a picture of how the child perceives the family. Vittner found that children consistently express feelings that might be denied or feared otherwise. He further labeled the results achieved with puppetry as astounding, with parents and teachers commenting on the child's improved behavior, often after one to four 15-minute sessions.

Vidler (1972) used puppet shows with emotionally disturbed children. The child viewers were invited to confront the puppets and direct their actions, sometimes acting as puppet doubles. She noted that parents, school administrators, caseworkers and the children themselves all commented on noticeable positive behavior changes.

The use of puppets with special or specific populations has also been mentioned. Burch (1980) presented case material in which he used puppet play with a 13 year old patient who had been physically and sexually

abused. He emphasized the curative nature of the process itself, in the patient's simultaneous creation and presentation of the puppet material.

Puppets have also been used with children in assessing various normative patterns and concepts. Portner (1981) conducted a normative study of the spontaneous puppet stories of eight year old children. The stories were elicited in an individual interview format and examined in terms of form and content. Sex differences were the strongest predictor of story outcome, with girls producing stories with positive affective tone, preferring realistic family characters, addressing prosocial themes of nurturance and sociability and identifying most closely with nurturers. Boys created stories that were more negative in affective tone; used more animal puppets and told more stories with aggressive themes in which they identified with the aggressors. With regard to form, girls were better at problem solving and general expression of empathy; boys demonstrated minimal problem solving ability, expressed less emotion and demonstrated impulsive action. Portner (1982) later described depressive themes among a clinically "at risk" subgroup. Those children who deviated from the norm identified with the role of the victim and appeared to be preoccupied with themes of misfortune. Portner concluded noting the effectiveness of the puppet interview in generating fantasy data from children, regardless of their background. She further noted the value of this procedure in obtaining normative data and identifying depressive elements in the fantasy creations of children.

Wass, Dinklage, Gordon, Russo, Sparks and Tatum (1983) used a play activity involving puppets to discern children's, aged three to seven,

ideas about death. The puppets were found to be helpful aids in eliciting information from the children.

Puppets have also been used in the assessment and treatment of families. Irwin and Malloy (1975) have reported on a family assessment technique where puppets are used to elicit family interaction patterns and symbolic information related to family members. The authors found the Family Puppet Interview particularly helpful in assessing family groups with children between the ages of five and 12. They videotaped these interview sessions in order to note decision-making patterns as well as other patterns of relating. The family members were given the choice among a variety of puppets and asked to make up a story together and play it out. The authors noted that the technique can be used in ongoing therapy as well as for assessment. The interviews are concluded with a post-play discussion of the process. The authors have found this process to be particularly successful with overly verbal, intellectualizing families.

Ross (1977) has used a diagnostic technique called the Family Puppet Technique to elicit relevant family interactional patterns, especially parent/child patterns. She asks family members, two at a time, to choose a puppet and re-enact a recent troublesome event trying to match as closely as possible the way the event actually happened. Next, it is suggested the parent and child reverse roles, and finally they are asked to enact the scene as they wished it had happened. Ross has observed the procedure to open the way to viewing the problem as one in which there is shared responsibility. The author further noted that the technique is an aid in

developing a more thorough treatment plan and to potentially shortening the time spent in therapy.

Villeneuve (1979) noted that including the child, especially the preadolescent, in family therapy requires the use of more experiential and action-oriented procedures. One such procedure used by him is a family created puppet drama. The author views this technique as having a restructuring effect upon families that were previously immobilized by their problems.

Irwin (1982) noted, in using puppets with children individually and in groups and with families, that it is important to have a range of puppets available in order for the emergent material to have validity. Irwin found that children frequently play with specific puppets over weeks and months. It was as though the puppet became an intermediary object, a symbol of self, through which the children could communicate.

Format and particulars for using puppets therapeutically have been suggested by Woltmann and Irwin as well as others. In puppet shows for children, Woltmann (1971) stressed the importance of the interaction between the puppets and the audience (children). With regard to the format, Woltmann came to believe that group therapy proved to have some advantages over individual treatment (Bender & Woltmann, 1941). The children would discuss more freely in groups than by themselves. The experiences of the individual became part of the group, and the reactions of the group influenced and stimulated the individual. One of the greatest therapeutic factors he found was that the children realized that their peers experienced the same or similar feelings. Finally, Woltmann noted, the

child's success in readjustment depended upon his or her ability to find a place in the group.

Group Work with Children

Azima (1976) noted there are a variety of purposes involved when using group modalities for treating children, the strongest of which is the provision of an intense experience in group socialization. Children are believed to develop largely through the experience and association with others and to a lesser degree through exposure to knowledge and ideas (Halpern & Kissel, 1976). As children reach the later elementary school years, groups become increasingly important.

Children like to belong to groups, whether the purpose is self-determined or whether it is determined by adult or authority figures. In general, they respond to and assist each other in learning new skills, attitudes, and ways of relating through identifying, reflecting, questioning and verbally or motorically responding. Their activities, whether in a planned or structured learning situation or in a spontaneous play group, are a part of real life, not separate from it. They are spontaneous, open and impressionable. Thus planned group guidance and creative development fit naturally into their mode of behaving and offer an effective procedure for preventing maladjustment (Gazda & Folds, 1969, p. 22).

It has been noted that during the years eight through 12, often termed latency, children become increasingly conscious of any problems they may have. They may become more aware of their fears, anxieties or other emotional concerns (Sutton-Smith, 1973). Tasks of this stage include

the development of personal skills, part of which is learning to deal appropriately with feelings of anxiety, frustration and conflict. In keeping with this developmental perspective, group work with latency aged children has been well-documented as an appropriate and effective therapeutic approach to aid children in the resolution of problems and foster positive development (Kraft, 1981; Schiffer, 1969; Mahler, 1969; Rose, 1976).

Group counseling and psychotherapy for children has grown consistently since the late 1950's (Mahler, 1969; Kraft, 1971). Since the early practice of group treatment with children, the field has changed its focus from an early emphasis on classical psychoanalytic practices, to the inclusion of a variety of approaches to group work with children (Kraft, 1981). Groups with problem solving agendas, as well as those with less specifically focused formats, exist presently (Kraft, 1981; Schiffer, 1969; Dinkmeyer, 1970).

Slavson was a pioneer in using group psychotherapy with latency aged children (Slavson, 1943). He began experimenting with activity group therapy with children in New York City who were experientially deprived. Although activity group therapy, as he called his new approach, was derived from psychoanalytic theory, it is primarily an experiential, non-interpretative technique. Slavson came to believe that personality modifications occur through activity in a therapeutic milieu, where children actively explore their environment while interacting with peers. The activities combined with interpersonal involvement are considered the curative factors (Slavson & Schiffer, 1975).

Slavson's groups typically met for a two-year period. The willingness on the part of clients and their families to commit to investing large amounts of time, i. e. two-year periods, to therapeutic counseling has become increasingly rare over the past two decades. Counseling and therapy groups for children modeled after Slavson's activity groups are not likely to exist outside of long term treatment facilities. In addition, there is now a considerable body of evidence (Marmor, 1970; Fischer, 1980; Scheidlinger, 1984) to suggest that the use of group therapy within a short term framework is an effective and efficient method of treatment. Scheidlinger (1984) notes the current emphasis on short term work reflects not only societal demands for more efficient and less costly treatment, but also a contemporary philosophical shift towards pragmatism, eclecticism and a systems orientation. Inherent in any short term therapy for children, rather than emphasizing extensive personality change, the primary goal is to further each child's social development, particularly with regard to impulse control and cooperative interaction (Azima, 1976).

Fischer (1980) summarized the advantages he feels could be attributed to time-limited therapy as: decreasing patient dependency, sharpening the focus of major therapeutic issues, speeding up treatment and increasing the client's hope for and expectation of success. Clients or clients' parents are less likely to terminate prematurely and an increased number of clients can be seen. The "looming end" can serve as a motivating force.

Siepkers defined short term therapy with children's groups as lasting between six and 12 weeks (Siepkers & Kandaras, 1985). Novick (1965)

found that group therapies combining both activity-play and verbal features yielded favorable outcomes after 20, but not after 10 sessions.

Scheidlinger (1984) recommended 15 sessions, with 20 to 25 being preferable.

Omizo and Omizo (1988) and Rosene (1987) noted positive improvement in social skills with groups of latency aged children with whom they met for 10 weekly sessions. Rhodes (1973) conducted two series of groups, one for eight sessions, another for six. Both groups demonstrated an ability to share their difficulties, explore feelings related to their problems and make limited attitudinal and behavioral changes that persisted after six months. Frank and Zilbach (1968) believe that short term groups in school settings tend to be relatively successful when the methods employed reflect an awareness of the unique psychological needs of elementary school children and the realities of the school setting.

The terms group process and group dynamics are often used interchangeably to describe what actually goes on in counseling and therapy groups. There are group moods and preferences as well as an overall atmosphere that vary and change as the group continues to meet. Groups are dissimilar in the tolerance of difference and deviance among members and in their level of "manageability" (Siepker & Kandaras, 1985). At times they are resistant, disorganized and fragmented, with breakdowns in controls; at other times they are cooperative and independent in carrying out activities and discussions. The group dynamics can be used as a vehicle of change when influenced by the therapist and the group. "A group process approach encompasses the conceptual gestalt that therapy groups

are more than the sum total of all their parts. The premise holds that groups are an entity to which group members relate and of which they are a part" (Siepker & Kandaras, 1985, p. 15).

The manner in which the group process progresses from the beginning to termination is frequently conceptualized in developmental stages, often including goals and tasks that are observable and that can be utilized in evaluating outcome. Within the group development literature, some authorities propose a progression that is more linear (Siepker & Kandaras, 1985), while others describe a cyclical process (Gazda, 1975; Whitaker, 1970). Yalom (1975) prefers speaking of developmental tasks; he believes that groups rarely permanently graduate from one phase to another. Siepker and Kandaras (1985) divide group process into six stages: preparation, exploration, anxiety, cohesion, termination and closure. Passage through the stages is influenced by the therapist's actions, the children's individual dynamics and the group's balance and dynamics. Some therapeutic benefits occur simply by the group's passage from one stage to another. However, as Siepker and Kandaras (1985) point out, some groups do not pass through all of the stages. Each group's movement through the various stages is different with respect to ease, fluidity and time spent in each phase. Some appear to fluctuate back and forth, some fixate, some have peaks and valleys, while others move in a relatively steady progression.

The preparation stage includes all of the tasks and procedures involved in bringing a group into being, with the primary task being the selection of group members. As a general guideline in the selection

process, Slavson and Schiffer (1975) recommend members exhibit a range of problems, coping abilities and psychosocial strengths. Barcai and Robinson (1969) suggest keeping the number of aggressive, acting out children to a minimum.

Several authors stress the importance of balancing the group's membership with the greatest concentration of children functioning in the midrange (Schiedlinger, 1984; Paradise & Daniels, 1976; Slavson & Schiffer, 1975). Siepker and Kandaras (1985) utilize the term balancing to describe the "weighing and fitting of various physical, emotional, psychological, socioeconomic and personality characteristics and attributes to potential group candidates, so that a dynamic and flexible equilibrium, that includes tensions and differences can be established and maintained throughout the process of group therapy " (p. 73). Slavson talks about balancing in terms of behavior patterns of positive and negative instigators, neutralizers and neuters (Slavson & Schiffer, 1975). Paradise and Daniels (1976) seek to achieve a dynamic balance in areas of passiveness vs. aggressiveness, highly skilled vs. unskilled, other-oriented vs. self-oriented, likeable vs. unlikable, poor vs. good reality testing and suggestive vs. resistive to contagion. Johnson and Gold (1971) believed the issue of homogeneous vs. heterogeneous therapy groups is a pseudo-issue with the crucial task being to develop a repertoire of therapeutic techniques which can be adapted to the particular type of group interaction that develops.

Rhodes (1973) recommends an initial interview before the group begins to establish rapport and define the group's function. If the child appears to be an appropriate candidate, the interview is also used to begin

to engage the child in terms of motivation. Dinkmeyer and Muro (1975) note the counselor has a clear responsibility to make the purposes of the group known to the children. The child members need to be aware from the outset that they will be discussing themselves and their problems.

Ohlsen (1968) and Schamness (1976) recommended members be of the same sex. Ohlsen and Gazda (1965) found that girls were generally more mature and more verbal and tended to dominate the discussion. Bretzing and Caterino (1984) found that open discussions were more likely if all members in latency aged groups were of the same sex.

General agreement on the optimum size of counseling/therapy groups for older children is six members (Dinkmeyer & Muro, 1975; Bretzing & Caterino, 1984; Gumaer, 1984), with as few as two members and as many as eight being the lower and upper limits (Mahler, 1969; Kraft, 1981). Group counseling sessions usually last from 45 to 90 minutes (Kraft, 1981) with the average duration being one hour (Gazda & Folds, 1969). "Once again, as with so many aspects of group psychotherapy with children, age levels create variations of time. An hour with a latency age group just about covers their attention span and tension accumulation. With longer periods, they become restless, interruptive, and too tangential" (Kraft, 1981, p. 545).

The working phase in the group's development often includes active testing of limits with demonstrations of regression, acting out, rebellion, anger and blame, and finally, pairing, after which cohesiveness develops (Parmenter, Smith & Cecic, 1987; Siepker & Kandaras, 1985; Rhodes, 1973). During this phase, the child's primary style of relating and central

conflictual issues typically emerge (Barcai & Robinson, 1969). Dannefer, Brown and Epstein (1975) stressed the importance of open discussion of each member's problems and the explicit statement that the group's purpose is to help solve these problems. Dannefer, et al, found in their therapy with latency aged boys that discussions held simultaneously with activities appear to maximize the effectiveness of both verbal and activity group therapy. Activities were used as a means to stimulate interaction, not regression. Conflicts were utilized as springboards for verbal discussions of alternatives to negative behavior (Dannefer, Brown & Epstein, 1975).

During the working phase the therapist reiterates and clarifies group goals. Mann (1955) pointed out that the primary goal of any group is group unity for the purpose of mutual exploration and resolution of problems. The therapist's goals for the group are that the children learn to listen to each other, share their experiences, gain in self responsibility and cooperation (Dinkmeyer,1970). As these goals are met, the group becomes a cohesive one and eventually begins taking over for itself with the therapist taking a less active stance as facilitator (Siepker & Kandaras, 1985).

During termination there is typically some regression to earlier patterns of behavior. Generally though there is more energy directed toward the outside as opposed to group activity and discussion. In sessions focused on termination, the therapist emphasizes progress that has been made during the life of the group. Establishing an ending point at the outset is considered acceptable and advantageous to the group's accomplishment of goals (Tobin, 1987).

The primary tasks facing the therapist during the initial group sessions are to make the group as attractive as possible to new members, to encourage the development of group norms and to promote group cohesion (Gaines, 1981). Therapists seek to strike a balance between non-directiveness and directiveness, allowing for expression of emotion, at the same time setting limits, confronting inappropriate behavior, encouraging the learning of new skills and validating improvement (Parmenter, Smith & Cecic 1987). Johnson and Gold (1971) found the major task of the therapist to be minimizing the contagion effect of negative behavior while maximizing the learning and modeling of positive behavior. Johnson and Gold also noted the trend of more active participation by therapists in group work with children.

Providing structure in children's groups is recommended by several authors (Schiedlinger, 1984; Dinkmeyer, 1970; Anderson & Marrone, 1977; Rhodes, 1973; Bretzing & Caterino, 1984). Kaczkowski (1979) noted that structure provides boundaries that help children learn that certain social situations require specific behaviors, attitudes and roles. The more structured group has an agenda for the life of the group, uses prescribed exercises and/or experiences, has specific goals, defines each child's role, holds members responsible for their own behavior and has generalized goals for the group. Anderson and Marrone (1977) noted that lack of structure and an authority in charge generates a great deal of anxiety with problem kids. This is often manifested by outbursts of acting out, aggressive or inappropriate behavior. The use of discussion combined

with activities seems to have a deleterious effect on the contagion element that activity alone can exacerbate (Gaines, 1981).

Group Work with Children Involving Puppets

Barsky and Mozenter (1976) used live drama and puppet shows as a vehicle for therapy with a group of latency age children. Puppetry, especially, seemed to enhance the ability of the children to risk themselves. Major goals of the group were to facilitate positive peer interactions, to increase verbalization, to expand creative initiative, and to increase awareness and acceptance of covert feelings. The authors believed the distance and anonymity provided by the puppets and play acting facilitated these goals to the extent that they were able to address issues which might have taken years to reach in individual therapy. They also noted that the disadvantages of a coed group, which were mostly developmental in nature, seemed to outweigh the advantages. They found that the parents were much more cooperative with this type of intervention than with more traditional types.

Gendler (1986) used puppetry in group work with children whose parents were either separated or divorced. Over a 10 to 12 week period, the children used puppets to create spontaneous plays that helped them gain some understanding about and mastery over the process their families had undergone. Bunting (1984) looked at the effect of the combined use of puppets and bibliotherapy with children whose parents were divorced. The results reported were inconclusive.

Johnson and Gold (1971) found with a group of latency aged boys who were described as "unassertive, quiet, polite" that their most valuable

session of 20 was one in which the boys used puppets to create and act out impromptu scenes. When Walsh (1980) used puppetry in group work with children, she found the puppets to act as a medium of change and growth. The puppetry appeared to encourage the children's self confidence and ability to move beyond their rigidity and timidity to develop puppets and puppet plays with control and definition.

Egge, Marks and McEvers (1987) developed a group guidance approach structured around a puppet play format.

Making puppets; developing characters and scripts; doing improvisation and art work; using imagination; making props, scenery, sound effects, and stages; making choices; involvement in management and organization; working toward a common goal; and providing a finished product provided motivation for the spontaneous action and interaction of the members and gave them reasons and opportunities to share their special abilities and contributions. Analyzing and developing script ideas became an exemplary way for members to express feelings and discuss them with peers. Working together to develop the puppet plays facilitated group cohesiveness. Play development encouraged interaction and interdependence (p. 190).

Daste and Cox (1985) used puppets along with other group activities to study the effect of time limitation in a low self concept children's group. It appeared as though limiting the number of sessions, in combination with providing structure and activities that encouraged cohesion, had a stabilizing effect on the group.

Moses (1979) looked at the effects of using rehearsal with puppetry in an Adlerian counseling group as a means of decreasing social isolation in withdrawn children. He found no significant differences in reducing the withdrawn behavior among those in the Adlerian puppetry group, those in an eclectic discussion group and those in a no-treatment control group.

Knudsen (1984) compared a directive approach and a non-directive approach, both using puppets, with groups of emotionally handicapped elementary age children. No significant differences were found in outcome among the two treatment groups and a no-treatment control group. The author did note that intermediate age children generally used the puppets to portray feelings of anger and hostility, especially against parents, teachers, principals, and other authority figures. The smaller the groups the more intense was the involvement.

Classroom puppetry provides valuable opportunities for constructive social interaction. Several intervention programs have been designed specifically to teach social and emotional skills. Dinkmeyer (1970; 1973), with his widely researched D.U.S.O. kits (Developing Understanding of Self and Others), has used puppetry as a method for developing social problem solving skills. The objectives involve developing sensitivity to personal and interpersonal problems as well as promoting cognitive problem solving skills.

Maurer (1977) described a four-week program in which puppets were used in a Head Start class to facilitate growth in children's ability to verbalize their feelings. A series of puppets presented the various emotions and discussed them with the children. An evaluation of the program

demonstrated growth in the children's awareness and their subsequent behaviors.

Leyser and Wood (1980) sought to decrease negative social interactions among a group of second graders through a puppet program. The students made their puppets, stage and props. Scripts were written by both the teacher and the pupils. Observations prior to and following the program revealed notable decreases in the number of negative verbal interactions between the pupils and in the number of teacher interventions needed during the puppet sessions.

Kelly (1981) found puppets to be a valuable method of behavioral rehearsal in social skills training sessions with young children. In a study that attempted to increase altruistic behaviors in elementary school children, Israely and Guttman (1983) used puppet shows along with other methods to model sharing behavior. The puppet shows were found to be effective in increasing the children's sharing behavior.

Schmidt and Biles (1985) conducted a study to determine whether puppetry could be used successfully with groups of middle school students. The students used the puppets in role play situations to learn communication skills, to explore self perceptions and to develop ways to improve relationships. The study demonstrated that selected students responded favorably to puppetry group sessions. None of the students showed hesitation in using the puppets. The authors noted, however, that the selection should be done with care so that the physical characteristics of the puppets and their manipulation would be developmentally appropriate for the age group using them.

For children who have learning problems as well as emotional problems, puppetry is a useful and helpful tool (Currant, 1985). Harris (1984) noted that the remedial students or children with learning problems need many actual "doing" experiences. Puppetry provides ample opportunities for this. Pope, Edel and Lane (1974) described a puppetry workshop for learning disabled children with a variety of behavior problems. Their program included making puppets, writing stories and producing plays. The children were encouraged throughout the ongoing sessions to express their fears, dreams and experiences. The workshop provided a significant amount of structure in terms of behavioral guidelines and the sequence of the tasks involved. The director of the center and the leader of the group found the program to be effective in facilitating academic and behavioral growth in its participants.

An overview of the literature points to the value of puppets therapeutically in a variety of settings, including private and institutionally provided psychotherapy and counseling and educational programs related to affective and academic concerns. Woltmann (1940, 1964, 1971) and Irwin (1977, 1982, 1983, 1985), as well as others, report successes in using puppets with individuals and groups, including families. DUSO kits (Dinkmeyer, 1970, 1973) utilizing puppets have been widely used in the schools, and school counselors laud the use of puppets as particularly effective in their work with children (Kelly, 1981).

CHAPTER II

PROCEDURES

The procedures followed in this study are detailed in the following sections. The research questions that guided the study and from which pre-established coding categories were formed are outlined in the first section. The second section includes a definition of terms to more clearly define information sought in the research questions. The third section provides a demographic description of the subjects and the procedure utilized for selecting these subjects. The fourth section provides a rationale for the use of an ethnographic research model. The final section provides a description of data collection and analysis, including a description of the site and the procedure used by the independent observer.

Research Questions

1. How do the group members approach and complete (a) the puppet-making task and (b) the play-making task?
2. What are the characteristics of the puppet(s) each child creates?
3. What role did the leader take in the group and what were the corresponding group interactions?
4. How do making puppets and creating plays interact with the group process?

Definition of Terms

1. The puppet-making task involved making the actual puppets. This task included group members responding to the materials, initiating the puppet making, persevering with the task, and responding to their finished products.
2. The play-making task involved the group members coming to some consensus regarding a cooperative story line, planning for both content and procedure.
3. Characteristics of the puppets included size, colors, materials used, elaborateness, and amount of time and energy invested by each member. Also included were any symbolic or metaphorical qualities depicted in the puppets.
4. Leader's role included the degree to which the leader participated in the group to set limits, provide directions, clarify objectives, suggest alternatives and guide discussion (Rhodes, 1973; Bales, 1950).
5. Group process was viewed as the passage through various stages outlined in Siepker and Kandaras (1985). This included preparation, exploration, anxiety, cohesion, and termination.

Subjects

Group members were selected from children referred to a university-based counseling center serving children and their families. Children are typically referred to the center by parents and/or school personnel. Criteria for the selection of group members in this study was based on the recommendations of several authors in the area of group

counseling for children with regard to size of group, age range, sex and presenting problem (Gazda & Folds, 1969; Mahler, 1969; Kraft, 1981; Siepker & Kandaras, 1985; Epstein, 1976; Halpern & Kissell, 1976; Slavson & Schiffer, 1975; Paradise & Daniels, 1976).

Six male subjects between the ages of eight and ten were selected from a total of ten applicants, two of whom were girls. One girl was excluded because the nature of her problem was severe enough to warrant long term individual therapy. The other female candidate was excluded because being the only female was considered to be potentially anti-therapeutic. Two males were excluded on the basis of maturity. One of the boys had developmental concerns more closely related to adolescence. The other boy's mother declined a group counseling experience for her son based on his shyness and immaturity.

Of the six boys who became group members, two were referred by school personnel and four were referred by parents. Four of the boys were Caucasian, one was Hispanic and one was Caucasian/Native American. Two of the boys lived with single parent mothers, one lived with a single parent mother and maternal grandparents, two lived in step families (biological mother and stepfather) and one lived with both biological parents. All boys were from lower to upper middle income families, and all of them had social-emotional and/or academic problems in school. One boy had diagnosed learning disabilities. Another displayed hyperactive behavior. Four of the boys had one or more siblings; two were only children. One boy was physically larger than the others and one was of exceptionally small physical stature. Three of the boys' parents were

college graduates. The others were high school graduates. Only one of the boys had received prior counseling. Profiles of all members are included at the end of this section in Table 1 to clarify demographic information specific to each member. The information was obtained from general information forms each mother completed on her child. Each member was interviewed prior to selection for group membership. The purpose of this interview was to determine as nearly as possible whether or not the boys could relate to peers, demonstrate some ability to articulate personal problems and voice an interest in group membership and the tasks of puppet and play-making.

Table 1

Demographic Information: Member Profiles

DEMOGRAPHIC CATEGORIES	MEMBER 1	MEMBER 2	MEMBER 3	MEMBER 4	MEMBER 5	MEMBER 6
ETHNIC / RACIAL	Caucasian	Cau-Nat Am	Caucasian	Hispanic	Caucasian	Caucasian
AGE	10.3	9.7	10.5	9.9	8.10	9.6
GRADE LEVEL	4	4	5	3	3	4
REFERRED BY	Parents	School	Mother	Mother	Parents	School
PARENTS	Married	Divorced, 8yrs	Divorced, 7 yrs Fa remarried	Divorced, 9 yrs Mo remarried	Divorced, 6 yrs both parents remarried	Never married
LIVES WITH	Bio parents & siblings	Mother	Mother & bro	Mo, St fa & siblings	Mother & St fa	Mo & maternal grandparents
BIRTH ORDER	First	First	First	Second	First	First
SIBLINGS	Bro, 6; Sis, 4	None	Bro, 7	Bro, 10+, half sister, 7 & half bro, 2	St sis, 6 & half siblings	None
PARENT EDUCATION	Mo- coll grad Fa- 1yr coll	MFA	Grad student	Mo- coll stu, St fa- 10th grd	Mo- 2 yrs coll, St fa- MBA	High sch grad
PARENT OCCUPATION	Mo- teacher Fa- electrician	Artist	Nurse/Medical Librarian	Mo- sales clerk, St fa- machine op	Mo- coll stu, St fa- controller	Unemployed
SOCIO-ECO LEVEL	Upper middle	Mid-middle	Mid-middle	Lower middle	Upper middle	Lower middle
PHYSICAL SIZE	Average	Average	Slightly large, overweight	Very small, slight stature	Average	Average
ACADEMIC PERFORMANCE	Above average	Below ability	In gifted program	Below average, retained 1 grd	Poor, finds sch difficult, is tutored in all subjects, poor attention skills	Poor, failing present grade
SOCIAL/EMOTIONAL FUNCTIONING	Difficult peer relationships, especially with coop efforts	No close friends; loses confidence in self easily	Difficulty making friends, high conflict with brother	Beh problems in sch, frequent conflicts with authority	Negative about his abilities, problems maintaining friends, easily frustrated	Low opinion of self, difficulty making friends
PERTINENT SITUATIONAL FACTORS	Sustained life-threatening injury- father ran over with van 1 yr ago; mother teaches in same school he attends; bed-wetting	Broken leg & in body cast as a 2 yr old; No contact with father since parents divorce	Recent move from another city; no contact with fa for 9yrs; Asthma, exacerbated by emotional concerns	Marital conflict & disagreement over parenting, poor relationship with step fa never seen his bio father	Conflicted relationship with bio father, ambivalent about visitations	Asthma; Never had contact with bio father

Ethnographic Research

An ethnographic methodology was used in the study because it provided a valuable means for exploring, in depth, the therapeutic use of puppets with children. The researcher wanted to obtain a comprehensive picture of the group puppetry process by observing and noting important variables, processes and interactions. One of the greatest advantages of ethnomethodology according to Helmstadter (1970) is its ability to point the researcher toward ideas, suggestions, insights and hypotheses about behavior. Goetz and LeCompte (1984) further note that an ethnography of an intervention program is the appropriate choice when the researcher's goal is "a descriptive product intended to document practices, environments, behaviors, subtle patterns of interactions and a comprehensive inventory of program effects" (p. 30). Because this approach emphasizes the interpretive understanding of human interaction, credibility is established by systematically identifying and examining causal and consequential factors (Bogdan & Biklen, 1982). On-the-spot analysis within the "natural setting" is used to view processes and causes without precise control of extraneous factors. The researcher's views are formed and distilled as the information is collected and examined. The broad questions formed at the outset of the research are successively refined and narrowed as the study progresses (Goetz & LeCompte, 1984).

This method of inquiry was chosen because information and insight not presented in other previous studies and reports was sought. Ethnographic/qualitative research should yield a picture of what happens in the live context of the situation (Wilcox, 1982). The researcher sought to

provide descriptive data about the context, activities and beliefs of the participants. The data represent processes as they occurred. The results of the processes were examined within the whole phenomenon (Goetz & LeCompte, 1984). This study, like other ethnographies, is characterized by the investigation of a small, relatively homogeneous and geographically bounded study site (Goetz & Hansen, 1974); by repeated residence of the researcher at the site (Wax & Wax, 1980); by use of participant observation as the preferred data collection method (Wilson, 1977); and by an emphasis on the interpretive description and explanation of the life ways and social structure of the group being investigated (Wolcott, 1980). The researcher sought to obtain a balance of objective and subjective data to reconstruct the social phenomena under investigation. This investigative process was not unlike detective work in which the researcher was involved in making gradual sense of the social phenomena by "contrasting, comparing, replicating, classifying and cataloging" (Miles & Huberman, 1984, p. 37).

Collection of the Data

In ethnographic research data are most commonly collected through participant and nonparticipant observation, including interviews, audio and videotape recordings and artifacts (Bogdan & Biklen, 1982). In keeping with the descriptive nature of ethnographic research, the data collected in this study were recorded in the form of videotapes and their transcriptions. The data consisted of the verbatim recordings of the twelve group sessions and fieldnotes pertinent to the pre and post interviews and group sessions.

All of these videotapes and transcripts are on file and available on request from the researcher.

According to Allport (1942) an essential step in seeking knowledge about human nature requires acquaintance with concrete individuals in their natural complexity. Giorgi, Ficher and Von Eckartsberg (1971) note the value of using dialogues in ethnographic research to reveal the nature of the subjects' experience and to provide raw data for understanding relationships as they occur. Bogdan & Biklen (1982) stress the need for a general focus which will allow the interviewer and subjects considerable flexibility in shaping the content. The subjects were interviewed individually prior to and following the twelve group sessions. Each of these interviews lasted approximately 20 to 30 minutes, and all of the participants were asked to answer four or five open-ended questions (see Appendix A). The initial interview was used to determine suitability for group membership. The exit interview was used to obtain feedback/evaluation information not received in the final group sessions.

In this study, the researcher met with the children's group for one hour per week for twelve sessions. The site was a counseling center located on a university campus that serves children and their families from the surrounding communities. The time in the group sessions was spent planning and making puppets and creating puppet plays around the children's self-professed problems. Appendix B delineates the procedure followed in each session. Appendix C, Contact Summary Forms, describe the major themes and events of each session. The sessions were videotaped by a trained research assistant who was a graduate student pursuing

doctoral studies in counseling. The researcher and the assistant met prior to the beginning of the group sessions. The researcher thoroughly explained the format of the puppet and play-making process. They went over the videotaping procedure and the operation of the equipment until they were both satisfied that an understanding of the procedure to be followed had been reached. The videotaping was done through a one-way glass. The children were aware they were being taped, though the equipment was not actually in the room with them. In keeping with Miles' and Huberman's (1984) suggestion, the videotapes were transcribed by the researcher between session meetings to note preliminary emerging patterns. The researcher also kept fieldnotes which included the researcher's ideas, strategies, hunches and reflections (Bogdan & Biklen, 1982).

Because several authors point to the values in children creating their own puppets (Creadick, 1985; Landy, 1983; Philpott, 1969; Wall, 1956) and others laud the value of activity oriented counseling groups for children (Slavson & Schiffer, 1975; Epstein, 1976; Kaczkowski, 1979), the group sessions initially focused on the puppet-making task. A visualization exercise was used in the initial session to stimulate members' imaginations with regard to what kind of puppets they might create. Materials that were requested by the group members (listed in Appendix D) were made available in the second through the sixth sessions by placing the supply containers in the center of a long rectangular table around which the six group members and the leader sat. (The materials were made available again in later sessions in an attempt to alleviate some of the rising tension

and aggression.) The leader asked questions such as what part of the puppet they would make first, how they planned to proceed, etc. as a means of encouraging self expression and self direction. The leader wanted to allow for maximum self direction by the members, providing external direction when the children got stuck or became over stimulated (Gendler, 1986). The puppets the children created were the hand type. According to Wall (1956), hand puppets are most advantageous because they allow for the most direct and robust action. Hand puppets require the least skill to make; virtually anyone can manipulate them with little or no difficulty (Hunt & Renfro, 1982). The puppets each member made are described in Appendix E, Artifact Summary Forms.

The latter group sessions focused on the process of creating and acting out a series of short improvisational plays. In Sessions II and III each member listed a particular concern on which to focus while in the group (see Appendix H). The children were given the task of making up plays that dramatized these problems. Creating content and procedure for the plays was part of the group's task. The leader attempted to integrate group discussion with the tasks and process of the group.

Analysis of the Data

Goetz and LeCompte (1984) note that ethnographic research calls for the analysis of data throughout the investigation. The ideal model for data collection and analysis, according to Miles and Huberman (1984) is one that interweaves the two from the beginning of the process. Hunches and perceived patterns were noted as each videotape was transcribed. Research

questions were refined throughout data collection and analysis and various coding schemes were considered.

Various forms of successively narrowing the recorded data were employed during the course of the investigation. Contact Summary sheets (see Appendix C) were used to focus and summarize the most important points of the group sessions. The content of each session was summarized in terms of: the main issues or events; information pertaining to the research questions; individual and group patterns, and new or emerging questions were isolated for consideration in succeeding sessions. Artifact Summary Forms (see Appendix E) were used to explain the context, content and significance of the puppets. Each member's verbatim description of his puppets was included in these summary forms. Both the Contact and Artifact Summary formats were suggested in Miles and Huberman (1984). Data coding, a form of data reduction, was utilized in order to categorize and interpret the data. As the group meetings progressed and videotapes were transcribed, the research questions were more clearly defined. The research questions and the data itself appeared to point toward four broad based typologies: tasks, products, process and outcome. Specific categories were established relevant to the research questions. Using the categories puppet-making, approach and completion; play-making, approach and completion; the puppets; personal and interpersonal dynamics; and leader's role, the transcripts were coded. File folders were designated for each of the aforementioned categories. Photocopies were made of each original transcript. The copies were cut up and placed in the corresponding category file. Contents of the files for the

categories of puppet making, play making and the puppets were further subdivided into color-coded segments for each member.

For the last two categories, personal and interpersonal dynamics and leader's role, the transcripts were coded using Bales' (1950) Interaction Process Analysis Model. In this model the categories are designed for use in the observation of social interaction in small groups.

A small group is defined as any number of persons engaged in interaction with each other in a single face-to-face meeting or series of such meetings in which each member receives some impression or perception of each other member distinct enough so that he can, either at the time or in later questioning, give some reaction to each of the others as an individual person (p. 33).

The set of categories utilized in this framework are designed to obtain a series of standard indices regarding the structure and dynamics of interaction in a small group. The categories can be used to compare individual members with themselves and others or the group with itself. The model further assumes that all small groups are similar because they involve a plurality of persons who have certain common task problems and certain problems of social and emotional relationships. The task problems typically have an external focus. The social and emotional problems more often arise out of members' contact with one another (Bales, 1950). One of Bales' Interaction profiles was filled out on each member, including the leader/facilitator, for each group session. A group profile was obtained as well. Each individual member's responses in each session were coded according to the Bales' categories. Each response was assigned to a

particular Bales' category. Table 2 provides a description of the Bales Interaction Process Analysis categorization method. An explanation of the definitions of Bales' categories and the matrices are included in Appendices I and J respectively.

The 12 categories delineated in Bales' Interaction Process Analysis (IPA) may be divided into three groups: those referring to acts in the task area and those referring to acts in the positive and negative social/emotional areas. Task related acts are those which relate to the problem, issue or object being discussed. Social/emotional acts, positive or negative, are those which involve the expression of affective reactions toward other members in the group. Task related acts may be further divided into those concerned with orientation (definition of the task or situation), evaluation (affective expressions concerning the task and things associated with it) and control (choice and implementation of solution, or of appropriate action). The positive social/emotional area may be divided into those acts classified as positive reactions toward other group members such as those showing explicit agreement and expressions of support or solidarity. The negative social/emotional area is characterized by negative reactions such as explicit disagreement and expressions of aggression and hostility.

Table 2

Bales Interaction Process Analysis (1950)

Social-Emotional Area: A. Positive Reactions	<ol style="list-style-type: none"> 1. Shows solidarity, raises other's status, gives help, reward: 2. Shows tension release, jokes, laughs, shows satisfaction: 3. Agrees, shows passive acceptance, understands, concurs, complies:
Task Area: B. Attempted Answers C. Questions	<ol style="list-style-type: none"> 4. Gives suggestions, direction, implying autonomy for others: 5. Gives opinion, evaluation, analysis, expresses feeling, wish: 6. Gives orientation, information, repeats, clarifies, confirms: 7. Asks for orientation, information, repetition, confirmation: 8. Asks for opinion, evaluation, analysis, expression of feeling: 9. Asks for suggestion, direction, possible ways of action:
Social-Emotional Area: D. Negative Reactions	<ol style="list-style-type: none"> 10. Disagrees, shows passive rejection, formality, withholds help: 11. Shows tension, asks for help, withdraws out of the field: 12. Shows antagonism, deflates other's status, defends or asserts self:

Note: Positive reactions (A) include categories 1, 2 and 3. Attempted answers (B) include categories 4, 5 and 6. Questions (C) include categories 7, 8 and 9. Negative reactions (D) include categories 10, 11 and 12.

The method, then, provides a way of classifying behavior act by act. The phrases and terms within the numbered categories are "catch phrases designed to be concretely descriptive of the implied theoretical content of the categories in their usual forms" (Bales, 1950, p. 258). Verbal interaction accounts for the largest part of responses scored, but categories apply to non-verbal interaction as well. Groups of manageable size for this method fall in the range between two and 20. Bales included groups which have the "interaction or interpersonal relations of the members as a primary focus and groups which might be said to have a primary focus on problems of personal content or experience of members, such as therapy groups" as appropriate contexts for use of the method (Bales, 1950, p. 260).

By 1950 Bales and his colleagues had obtained some 23,000 scores in terms of the 12 categories from observations of groups of different sizes and kinds, ranging through nursery school children, high school and college students, married couples and college faculty members on tasks of widely different kinds. They concluded that satisfactory reliability had been obtained between observers, but cautioned that intensive training had been an integral part of the method (Bales, 1950). Upon inspection, Bales also noted the variability of particular profiles. A group of high school boys in group discussion, for instance, was over the expected conventional limits on laughter and joking and under the limits on giving orientation. The reverse was true for a group of faculty members involved in discussion.

Applying this framework to the analysis of sequences in small group discussion, Bales (1968) further noted that within the task area, acts of orientation, evaluation and control tended to reach their peak rates in that order, while both positive and negative reactions showed a tendency to increase as interaction progressed. He interpreted these shifts in the task area as representative of a trend toward increasingly explicit influence attempts, mediated by the need to move from definition of the problem to a decision about its solution. In other words, the shifts from orientation to evaluation to control were considered to represent a trend toward increased directiveness. Bales described the increase in negative reactions as reflecting strains on group solidarity caused by directiveness.

Ziffo (1977) failed to replicate the task related sequence described by Bales. In Ziffo's study of 18 dyads of male and female students discussing abortion, the discussions were coded with the use of a slightly modified version of the Interaction Process Analysis categories. A tendency for the relative frequency of social/emotional acts to rise as interaction progressed was observed, without an accompanying shift toward increased directiveness of task related acts.

Heinicke and Bales (1952) considered developmental trends in the social structure of small groups when the same members continued to interact together. Contrastingly, Borgatta and Bales (1953) rotated subjects through a series of groups so that the development of social structure was minimized, but the task was kept the same. The evidence suggested that there are developmental trends in interactions which can be attributed to the type of task and the accumulation of similar experiences by the

members. The trends were different when social structure was allowed to form as opposed to when it was not.

In a study done seeking to establish validity of interaction coding systems, Poole and Folger (1981) evaluated three coding systems. Of the three coding systems evaluated in this study, the IPA system represented subjects' interpretations of decision-making interaction better than the Decision Proposal system and the Pattern Variable system. The results suggested a high degree of consensus among judges concerning the relationships among the categories of the Bales coding system.

Liberman (1970) studied two matched therapy groups in an outpatient clinic for nine months, from start to termination, in terms of process and outcome. Group members' behavior was scored using the Interaction Process Analysis method. Interrater reliabilities for these categories were 0.73 and 0.79, respectively. The level of cohesiveness that developed in one of the groups did not appear to suppress angry feelings that patients had for each other. As the group evolved over time, the therapist's influence accounted for less of the variance in the patients' expression of cohesiveness.

An independent observer/rater was used to help control for bias on the part of the researcher. Miles and Huberman (1984) note that use of a colleague for ongoing informal feedback as well as for more formal and structured input helps in correcting bias that might occur when the researcher is the singular observer and/or reporter of the phenomenon under investigation. The independent observer was a doctoral student in counseling. She was also a graduate assistant in the counseling center

where the study was conducted. She was experienced in working with children in individual and group counseling settings.

The researcher's training of the independent observer consisted of the researcher meeting with the independent observer to explain and thoroughly familiarize her with the research questions. Also included in the training was an explanation of the definitions of terms which further clarified the research questions. Prior to their meeting, the researcher provided the independent observer with copies of both the research questions and the definition of terms and asked her to make note of any questions or points of confusion before they met so that these could be addressed. The researcher also provided the independent observer with copies of transcripts of all the sessions, a copy of the Bales Interaction Process Analysis matrix and a listing of the definitions of the Bales categories. These were each thoroughly discussed and explained until both the researcher and the independent observer were satisfied that an understanding had been reached.

The researcher gave the independent observer summary profiles of each member that included various evaluative descriptions of each member's responses to the puppet-making and play-making, including statements about the possible significance of the puppets to the members. The profiles did not include the members' identities or factual information that would reveal their identities. The researcher asked the independent observer to match these descriptive profiles to specific members, based on opinions she formed from the transcripts. These discriminations were compared to those of the researcher to attempt to add some validity or to

raise questions concerning the researcher's perceptions of the group members and their responses.

From the copies of all the transcripts of the group sessions, the independent observer was asked to select four of nine group session transcripts randomly. They were selected by pulling four numbers from a hat which contained slips of paper numbered one through nine. She was instructed to code all of the responses in the transcripts according to Bales' Interaction Process Analysis categories. The total of nine group sessions was used because the videotape equipment malfunctioned in three of the twelve group sessions. Miles and Huberman (1984) note the value in using a random comparison of findings to provide validity and strength to the researcher's results. After the independent observer randomly picked the four transcripts for coding, a transcript from one of the remaining excluded sessions was used as a sample to do a final check for understanding of the categories. The researcher and the independent observer went through the "sample" transcript together with the independent observer coding it using the Bales' categories. The independent observer was told to do the actual categorization of the four randomly chosen transcripts with the aid of referral to a list of definitions of the categories. The independent observer's coded responses were compared and contrasted to the researcher's in answering Research Questions 3 and 4. In the latter comparison, the Pearson product moment correlation coefficient was used to compare the researcher's coding to that of the independent observer. These comparisons were then used in the final task of drawing conclusions and integrating results with those of

related studies in an attempt to show how findings relate or correspond to broader frameworks.

CHAPTER III

RESULTS AND DISCUSSION

Results

The results of this research are reported in a manner that follows the research questions. The research questions themselves are restated preceding each corresponding set of findings. Information concerning the independent observer/rater's perceptions and the correlations between the way the researcher and the independent observer/rater coded the transcripts are included at the end of this section.

Research Question 1.a. How do the group members approach and complete the puppet-making task?

The first session, prior to beginning the puppet construction, included a visualization exercise to relax the children and stimulate creative imagination. The members were told their images could be a possible source of ideas for puppets. All of the members who participated in this exercise showed little or no resistance. Interestingly, the one member (#2) who showed mild resistance was the one member who created a puppet directly from his visualization image. The group members took from one to six sessions to complete their puppets, with one member (#4) choosing to work on his puppets every session the materials were available. Member 4's behavior was more aggressive, sometimes bordering on out-of-control, in the sessions where these materials were unavailable.

Member 1's approach and completion of the puppet-making task revealed certain personal and interpersonal dynamics. There appeared to be a dual nature to his responses from the outset. His emphasis on the rules, protocol and the "right way" to do things contrasted with his initial "I don't care" response to puppet-making. In the first session he attempted to renegotiate the agenda, making suggestions for alternate activities. He suggested helping others, and indeed did help others, and talked of plans to make other puppets for his siblings. Conversely, he made critical or "put-down" comments to other group members regarding themselves and/or their creations. In contrast to his professing, "I don't care" about what kind of puppet he made, he asserted with seeming pride that his puppet was "different. . .nobody else has one like mine". When completing his puppet, he first said he was almost finished. In the next breath he said that his would probably take the longest. In Session III he generated ideas for puppets and discarded them when they did not seem feasible. He seemed to have a reasonable view of his creative ability when he said, "I don't do a great job, but I try to do a good job." In contrast, in Session IV he spent a major part of the time playing with the materials and complaining that he did not know what to do next. He said, "We're running out of supplies", as an explanation for not knowing what to do and compared himself negatively to Member 3. However, he was quick to volunteer to be the first to introduce his puppets. Interestingly, after he described his problem as "trying to get along with bullies," it seemed as though he made an ally when he made a second puppet whom he described as his first puppet's best friend.

Member 2 initially took a peripheral position. He watched as the other members organized the chairs. He claimed to have forgotten his last name during the introductions. He appeared somewhat resistant to the visualization process used to stimulate ideas for the puppets. He squirmed, opened his eyes, stood, looked around and claimed to have held his breath during the visualization exercise. Yet in describing his experience, he insightfully and directly connected the subject of his visualization with his view of himself as "invisible". In keeping with this view, he said things throughout the sessions that frequently did not receive responses from the other members or the leader. His voice had a soft, subtle, though not inaudible quality to it. He sighed often and gave verbal indications of discouragement. He complained during various sessions that he did not know how to make the puppet he wanted. He called his puppet "weird" and left it on the work table at the end of one session while the other group members took care to put theirs away. In the following session he continued to show frustration related to making his puppet. He laughed half-heartedly when another group member criticized his efforts, but later began to criticize himself and denigrate his puppet, ending by wadding it up in a ball. He acknowledged that he often destroyed things he made because he was not satisfied with them. In a later session he complained about a second puppet he had made and dropped it on the floor.

Member 3's actions and responses to the puppet-making task seemed to indicate a reluctance to complete a task. He was very sophisticated in his ability to hypothesize about his dilemma, which did not appear to help him get off dead center. Initially his idea for a puppet was to color his hand

like a face and make the body by adding pieces of cloth. When questions were raised about the logistics and temporariness of this type of puppet, he replied emphatically, "I'll figure it out." He generated several ideas in the initial sessions without starting to work. He described himself as "always trying to get something perfect and if it's not perfect, I start over from scratch, even if it's just about right." Later when he held his puppet up for others to see, he said he knew he "took too long to do it". He further noted that he "just keeps coming up with better ideas." After two semi-complete efforts at puppets, he said his second puppet was "the same guy" to whom he had given a new identity. While Member 3's self-professed problem was "how to make friends and get others to stop making fun of him" he frequently initiated "put-downs" and sarcastic remarks directed at other group members. There was a competitive quality in some of his responses to Member 2 who happened to have the same first name. In the final group session he showed no concern when his puppet was missing. When another member found Member 3's puppet, he was adamant that he did not want that member to have his puppet and went so far as to destroy the puppet to prevent the other member from taking it home.

Member 4 missed the initial group session. In the second session (the first for him) he appeared to be very socially oriented. He repeated each person's name aloud as he pointed to them. Throughout the sessions he solicited ideas from the group as to how he should construct or detail his puppets. From the outset Member 4 was very involved in the puppet-making. He remained persistent and active in his involvement in the task. He continued to add to and change his puppets up to and including the final

session. Rather than deciding on the kind of puppet he wanted to make in the beginning, he began by selecting materials. He asked frequent questions regarding the materials such as, "Can we use this?" or "Can we use all of this?" He seemed genuinely surprised that all of the materials were for group use as evidenced by his question, "Every single thing?" There were several occasions when Member 4 stood on a chair to draw or worked on the floor; he seemed to seek "non-traditional" work spaces where he had plenty of room to work. The puppets themselves seemed especially important to Member 4. He was the first to ask if they could be taken home. In response to the puppet he finished first, he said, "I'm already done with mine. This is the best puppet I've ever made." When another group member suggested making a puppet fall apart, Member 4 took issue with this exclaiming in a serious tone, "Hey man, that's just tearing him up!" As the various members introduced their puppets, Member 4 consistently made positive comments such as, "Pretty cool", "Good puppet". In a later session after another group member made a critical comment, Member 4 began to compare one of his puppets negatively to the others saying, "He looks stupid. He's too big." Member 4 then went over to a nearby cabinet and pulled out a commercially made puppet asking, "Can we use these in the play?" Nevertheless, he was adamant about wanting to take his puppets and accompanying paraphernalia home with him. He also wanted to take another member's discarded puppet. He seemed disappointed when that member refused to allow him to do so.

Member 5's approach from the beginning session was tentative. Many of his initial responses were repetitions or variations of what other

members had previously said. His responses also appeared to have a very concrete, limited quality to them. As a seemingly symbolic expression of his concreteness he offered to bring rocks, on several occasions, to add to the supplies. Member 5's initial tentativeness turned more to impatience, intolerance and frustration as the members became more involved in the puppet-making. He frequently asked questions and/or complained about the supplies and materials. There often seemed to be a whining or irritated quality to his voice. At one point he tried to "sharpen" the scissors on an upholstered chair. He agreed strongly with the leader when she suggested that perhaps his puppet had not turned out the way he had wanted. He said, "The puppet's problem is he doesn't have any hands." However, he made no effort to give his puppet hands. The "no hands" aspect of his puppet seemed consistent with the frustration and sense of "stuckness" he demonstrated in later group sessions. In one of these later group sessions Member 5 held up one of his puppets and said, "He got a haircut." He smiled when he held this puppet up for the leader to see that he had cut part of the puppet apart. He held up a second puppet saying that he did not want it anymore. Later he began stabbing his first puppet with a push pin and continued to cut up what remained of it, calling it the "dead man". When the leader asked about his action, he replied, "I hate my work;" at the same time he was stabbing a chair with a push pin.

While Member 6 participated actively and appropriately in the first session, his behavior and responses seemed to deteriorate in Session II and thereafter. Initially he was cooperative in providing suggestions for supplies and offering to bring things. His description of his image in the

visualization exercise was two-fold: a bullet-proof chair and two Dobermans kissing the ground. Member 6 continued to bring up themes of some combination of silliness and romance periodically throughout the sessions. At first he approached the materials in a playful, silly manner. He demonstrated a nonassertive and often helpless style in his approach to the puppet-making. He seemed surprised when he realized the other members had started making their puppets. At first he responded by tattling on another member. Then he asked the leader, "We can start?" His next response was, "I don't have any idea." Before putting forth any effort, he made several statements or asked questions that were pleas for help. He began to get negative feedback from other group members, verbal and nonverbal, from the beginning of this behavior. He made four puppets rather rapidly, asking other group members if they liked them, and what he should do with them when he finished. After the completion of each puppet, he asked what he should do next. He complained frequently about the difficulty of the task or of the materials being flawed. He failed to direct questions to the other members, but instead asked the leader questions concerning the other members and their creations. At one point he persisted in trying to show the leader one of his puppets while she was engaged in a dialogue with another group member. His later efforts at showing his puppets to the group all included negative or self degrading remarks. He finally suggested "voting on whose puppets are good." In the latter puppet-making sessions he complained on several occasions that "one, maybe two " of his puppets were missing. He wandered around aimlessly looking through some of the materials, but he appeared more caught up in

the loss than in finding or recreating the puppets. In the final session he continued to complain about his missing puppet, and when he introduced one of his remaining puppets, he concluded by walking away saying, "I wanna break my hand."

The puppets and the process of making them seemed to serve as a vehicle through which central themes or issues emerged for the children. At the same time there were common themes or responses among the group members. They all demonstrated an initial enthusiasm coupled with silliness in their approach to the materials. A personal style and/or problem began to emerge in the second session as they began the task of making puppets. In the beginning each member demonstrated varying degrees of satisfaction with his created puppet(s), but every member voiced some dislike, disappointment or dissatisfaction with his puppet(s) as the sessions progressed, culminating in half of the members destroying their puppets at some point in the process. They were able to give each other varying degrees of support and encouragement at different times, coupled with incidents of teasing and denigration.

Research Question 1. b. How do the group members approach and complete the play-making task?

From the beginning, the leader suggested the members think about their puppets in terms of what kinds of plays they wanted to do. The leader also jotted down ideas as members mentioned them off-handedly while they were making the puppets. When the leader suggested they finish up the puppets in Session IV, three of the members voiced direct concern about the play coming up so soon; others demonstrated tension and

uneasiness by changing the subject, cracking jokes and complaining about the supplies.

In the earliest sessions, before the group began the play construction, Member 1 said he would tear up his puppet in the play, perhaps foreshadowing some of the tension and aggression that lay ahead. He first suggested a play idea involving two participants competing over who was the hairiest. Member 1 responded to the other members' initial play-making efforts by criticizing (grammatical errors, left out words, story line's lack of reality, etc.) and renegotiating (asking members to come up with new problems and bargaining to change their suggested story lines). There was a "self-righteous" quality to his play suggestion that included "certain kids" being selected by the principal to be helpers to others. There was also a certain legality in his attempts to structure the way the other members came up with play ideas. He continued to point out that specific suggestions were his idea. He reluctantly admitted that "getting hung up on details" was a problem for him. However, he continued to try to renegotiate details. He volunteered to try to compromise, but quickly began to focus on reasons why others' suggestions would not work. The duality and ambivalence that he demonstrated in the puppet-making began to be dramatized as he struggled to participate with other group members in creating a play. He offered to pair up separately with two different members. Then he suggested they all pitch in and make a puppet for Member 5 who had destroyed and discarded his own puppet. Member 1 made efforts to conceal the stage so "nobody'll copy off anybody's ideas," again indicating a competitive stance. He was critical of plays performed

by other group members, but positive about his own efforts. He suggested the group leader rate the plays on how good they were. In Session VII he announced he no longer liked the previous play ideas, saying, "They don't make sense." At the same time he rejected ideas that other members offered. He suggested a play theme of boys in a club that cannot get along with each other. In his story line each boy got an outside source to help, and they were all "nice" to each other, doing their best and becoming best friends. He continued to criticize the details of others' ideas and drawings and to push for his own elaborate ideas. When the group members finally came to some agreement, Member 1 suggested they table their decision and vote again in the next session. When the other members complained, he relented briefly only to defend his position again. When the group members began to act out their plays, Member 1 tried to redefine the puppet stage area the leader had designated. He wanted to change another member's scenery drawing to make it larger, and he began to give orders to others assigning roles and suggesting one particular member be thrown out. He threw that particular member's puppet across the room. He asked another member to narrate in his puppet show, then criticized the member's mistakes. When it came time for him to relinquish the stage, Member 1 had difficulty doing so; he tried persistently to negotiate for more time. He was extremely critical of the next group's efforts, saying things like "they messed up;" "they're disorganized;" "their puppets are too big;" and "I told you so," to another's mistake.

Member 2's contributions to the puppet play process began in a straightforward manner. He suggested a title related to "solving

problems." His suggestion for a play included his own puppet, a bird, flying for the first time and ceasing to be mocked. During the play-making process, he repeated a few times, "I don't know what to do." However, he made suggestions regarding how to combine ideas so that everyone could participate: "Put all the problems together and tell how to work things out." Another story line he suggested involved a flood. In this play the "kids" had to dismantle a tree house in order to build a boat in which to escape. They had to work together to build it. He expanded his theme to include others' ideas of rich and poor kids fighting until one kid got tired of fighting and went to talk it out with the others. He seemed convinced that each member's problems could be included in this scenario. He began to show impatience and discouragement with Member 1's attempts to control and/or renegotiate the play-making. He became restless during Member 1's play enactment and roamed around the room, tossing his puppet in the air. While Member 2 was active in the play-making process, he appeared to be reluctant and self-conscious about participating in an actual play. He did not volunteer to participate with other members, but was chosen and urged on by Member 4. They "acted" with their puppets, but there was very little dialogue. At one point Member 2 again said, "I don't know what to do." At that point Member 4 carried on more of a monologue. Member 2 appeared to be a peacemaker during the play-making process with little interest or tolerance for conflict. In fact he dropped out of the group following the session when another member punched him.

Initially, Member 3 generated suggestions for the plays related to both content and procedure. He took a strong leadership position in the process. When the process bogged down, he appeared bored and disappointed and suggested they just "let loose and still come up with ideas." When the leader reminded the group it was time to start on the puppet plays, he voiced his surprise by saying, "The puppet show already?" He continued to favor putting all the members' ideas together in one play. He also challenged others to come up with better ideas if they did not like the idea of doing one play together. He suggested a play theme where the characters are trapped together facing some danger and they had to figure a way to stay together or to leave safely. He seemed willing to change his story line to adapt to other members' suggestions. When the theme of rich and poor gangs was suggested, he wanted to add a "mediocre gang like I am." He resisted Member 1's suggestion to resolve conflict too quickly in the play saying, "How are we gonna get our problems solved if they say to each other as soon as they meet, 'Oh, we're friends?'" He adamantly rejected several members suggestions that his puppet could be the mascot in the play. He gave Member 1 very direct feedback concerning 1's participation in the play-making by saying, "You spend a lot of time thinking of it and then you think of something else. You'll never get it perfect. Nobody's ever completely, completely perfect." This was interesting in light of Member 3's earlier comments regarding not finishing things and feeling as though he were a perfectionist himself.

Member 3 took an active, directive approach with Member 1 when they presented a play together. He registered his impatience with Member

1 by saying, "I never knew getting a play going could be so boring." He exerted effort to convince and cajole Member 1 to relinquish the floor to other players. "It seems to me like you take all the credit and won't let anyone else get a word in edgewise." In a later play effort he appeared to join with Member 1 in a more critical and negative reaction to the other members' efforts. In one of the later sessions, Member 3 insisted on doing a puppet show by himself, conceding only to allow Member 1 to narrate. Member 3's strong ideas, interest in contributing to the group and interest in performance surfaced in this play-making process.

Member 4's suggestions for titles or themes for the plays, "Cooperation" and "Teamwork", evidenced his interest in the social aspect of the group. As other members began to finish making their puppets, he commented, "We need to work on the play. When's our play gonna be, and what're we gonna call it?" And later, "Okay, okay, ya'll, what do you want to do? What do ya'll want to name it?" When the play-making process stymied, he made a suggestion for proceeding called "pass the stick." When Member 2 suggested a play with two characters, he corrected him by saying, "No, six guys." He objected to Member 1's attention to details saying, "What is this, the Constitution?" His difficulty with school was reflected in his objection to the play's setting being in school. "Why does the story have to do with school? I hate school." He made alternate suggestions for settings such as a playground or club and finally suggested, "Why don't we write it about this place right here?" Later when the group seemed stuck, he expressed his discouragement by saying, "I don't even know if we oughta' do a story. We all have different ideas." The themes

of his play ideas consisted of getting in fights or getting in trouble, similar to, though much more dramatic than his self-described school experiences. He chose a play partner and suggested to the other members with whom they should work. When the leader commented positively on the two play beginnings, he disagreed saying, "I didn't really like it myself. I don't really get into puppets." When asked about this statement, he clarified his meaning saying, "No, I just ain't into puppets today." During the play-creating, Member 4 remained involved in drawing scenery. He continued to lobby to change the play from being about their problems. He incorporated the other members ideas into his drawings of the scenery and solicited information as to how the other members wanted certain details depicted. He concurred with other members' ideas for themes that had opposing sides fighting and working things out. In the last session he said, "You know what ya'll, we ain't gonna make up a play, are we?" In the two improvised plays in which Member 4 participated, he chose his partner and made his puppet the tough guy who threatened to beat up the other one. His story lines included themes of gore and acting "macho" with females. These resembled the stories he told to the group, yet did not necessarily match his interactions with the various members.

Member 5's concrete style of thinking established in the initial sessions persisted in the play-making process. He repeated his offer to bring rocks and sand for the play. His frustration and apparent anxiety continued as well. He pounded on the stapler and the chair next to him as he made the offers to bring rocks and sand. He suggested the school, which was the setting for the play, could be on a beach. His communication with

Member 1, when Member 1 stalled or attempted to make changes in the play stories, bordered on shouting. He wadded up tape and tore up a collage he had been working on during this communication. He said he did not want to do a puppet show because he did not want it to be on tape. He was the only member to ask if parents would see the videotapes. He did participate in a puppet play when another member chose him, but his actions in the play were silly clowning and fighting with little verbalization. He seemed to be more relaxed when he was not on stage and instead was engaged in watching the efforts of the other members. Once he stretched out across a table and another time between two chairs while viewing the others' plays.

Member 6's experience in the play-making seemed to parallel his efforts in the puppet-making. Early on Member 6 suggested a play about kids making a bet as to who could get around an obstacle course the fastest. Later, when the group started to work on the play-making, Member 6 alternated between making helpful suggestions and talking or singing in silly and nonsensical ways. The latter responses seemed to match some other inappropriate ways he had of seeking attention. He got under the table and wired his shoes together at one point while the group was generating ideas for plays. Later he made appropriate and helpful suggestions for breaking up into twosomes to do the plays. Showing preference for any one member's ideas seemed difficult for him; he insisted he liked everybody's ideas. He also refused to make a choice for a play partner. During the plays he made several attempts to avoid participation, as well as deflecting from others' efforts. In a later session

he complained, "No one let me think of anything!" When asked for an opinion that would have had the effect of a tie-breaker and presumably gotten the group unstuck, he replied, "I don't got no idea." At one point in the play process he withdrew from the group by going to a corner and saying he didn't feel well. In Session XI he said, "Oh, I didn't make a puppet play." He shook his head "no" when the leader suggested there was still time. His last words into the microphone in the final session were, "I don't think we'll have time."

When the leader brought up the agenda of coming up with puppet play ideas all members' eyes were on the posted list of play ideas. They all glanced over at their finished puppets. They were generally cooperative in coming up with ideas for plays. The process met with much more resistance when it came to putting their ideas together into the finished product, the play. Everyone talked loudly and all at once; they became extremely silly and began telling jokes. Furthermore, actually performing the plays met with varying degrees of resistance from volunteering to do so to withdrawing until chosen and urged on by other group members. Group activity and tension continued to escalate in the sessions that followed the initial puppet play efforts. There appeared to be a competitive struggle for control of the group, and the boys continued to protest periodically to doing a puppet show about their problems.

Research Question 2. What are the characteristics of the puppet(s) each child creates?

Member 1 made two puppets in two different sessions. Both of his puppets were made from cups. He described his first puppet as the

"hairiest man in the land." The entire cup was covered in "fur" balls and eye balls. Member 1 described this puppet as "the chief of his tribe, unable to be tricked no matter what you do, because he keeps about six eyes open. He lives near Alaska, but when he goes out he doesn't need a coat because he's got all his hair." This puppet was "powerful and ready for any danger." He seemed to be "the answer" to some of the personal and interpersonal difficulties that Member 1 had in the puppet and play-making tasks, i. e., needing to be in control and do things the "right way."

Member 1 called his second puppet the Foil Guy, which consisted of another cup covered in foil with eyes and a nose that kept falling off. He described the Foil Guy's problem as "no one likes him; his nose falls off and everyone laughs. He can't get them to stop so he walks off lonely. He's a lonely person. His nose falls off when he's scared. He tries to reform, but he can't, so he has someone help him." The opposing qualities of these puppets are interesting in light of the member's stated problem of trying to deal with bullies and in light of some of the duality expressed in Member 1's behavior. The first puppet, the hairy chief, represented a person of power and authority that could likely deal with bullies. The second puppet appeared to have more vulnerable qualities, making him a contrasting figure to the first puppet.

Member 2 made a puppet based on his visualization image. He called it the "invisible man," which he connected to his view of himself. He expressed his problem as feeling invisible. There was evidence in the group to corroborate this view of himself. Often times he was not heard or acknowledged by the leader or other group members. His invisible man

puppet consisted of a wire sculpture, small in scale, which he worked on for several sessions. He was attempting to make clothes for his creation when he rather suddenly and abruptly destroyed it. This happened before he was to introduce his puppet to the group and following another member's somewhat critical remark aimed at Member 2's puppet. ("Cool, except he needs operations on his legs to make them even.") In a second effort he made a bird puppet with feathers. He made this second puppet immediately after he destroyed his invisible man puppet. He constructed this second puppet rapidly and did not appear to be as frustrated with the process as he was with his first effort. He was playful with the bird, making it fly and making sound effects to go with it. Perhaps his first puppet was too closely connected to his personal and interpersonal issues; the constant reminder and related frustration may have been intolerable. Interestingly, his next effort enabled him to "fly away". Both of Member 2's puppets, unlike the other boys' constructions, had distinct artistic qualities to them. The shape, form and materials had an aesthetic appeal.

Member 3 constructed his first puppet in one session from popsicle sticks. His creation was fashioned in an abstract manner that gave it a multifaceted quality. Indeed, he continued to change his puppet's identity in succeeding sessions. At first he called him Pretzel, then Mr. Tree. He described the puppet as liking to "pose like a tree." "He puts his arms down in the ground like roots and this (part of the puppet) comes up and he sticks all these branches in it and makes it look like a tree. He likes to look like a tree 'til people come along and he says, 'fooled you'." Member 3 constructed a second puppet from popsicle sticks rather than finishing his

first one. His second puppet looked very much like his first incomplete effort. He explained this second puppet by saying, "This guy's different, so I'll introduce him. Okay, my man is the saddle's spider and he made this web, but he didn't like the way it turned out so he left it. A million years later he came back to the same cave 'cause all the other caves got taken over. They fought him and he lost. And then when he came there, his web got alive and it started makin' fun of him and he didn't like it and he was tryin' to find ways to stop it from makin' fun of him." His first puppet seemed to depict qualities of not taking a stand, fooling others and being in control. His second puppet appeared to have more of a victim identity. The web the puppet supposedly made for himself was not satisfying so he abandoned it, paralleling Member 3's dissatisfaction with his own creative efforts. What he left behind turns out to mock him. The way he phrased his last sentence indicated his confusion concerning who had initiated the mocking. While Member 3 complained in various group sessions of others making fun of him, he frequently initiated put-downs and sarcastic remarks pointed at other members. In the final session, when the boys were evaluating their own progress in the group, Member 3 said he found out that he actually liked being made fun of because it gave him an opportunity to express his anger towards others.

Of all the members, Member 4 invested the most time on his puppets working on them from his initial session (Session II) through the final session. He made two very large and elaborate puppets. He started from scratch rather than using a form such as a cup or paper sack. He worked diligently on making and attaching the puppets' arms, head and clothing

and on making paraphernalia to go with his puppets. He identified his puppets as Tony Hawk and Tony Hawk II, who he noted was a famous skateboarder. Perhaps the fact that he made two of the same character emphasized the importance of this identity to Member 4. He was extremely active in the group and could easily have been labeled hyperactive during the sessions that were discussion only (minus the puppet and drawing materials). He told tall tales and suggested high drama themes for the puppet plays. These gave him a high profile in the group. Equally outstanding were the size and scale of his puppets. While the other members' puppets ranged somewhere between six and nine inches in height, Member 4's puppets were approximately 24 inches. This seemed particularly significant given Member 4's extremely small stature. He was the second oldest of the six members, yet he was by far the smallest.

Member 5 made his first puppet from a small cardboard cylinder (tissue roll). He glued feathers and eyes onto the paper cylinder after getting the idea from the feathers that were part of the materials. He introduced his puppet as an "Indian chief who lives on the beach." A few sentences later he remarked, "They didn't like where they lived so they moved. And he got burned by a volcano." There were obvious parallels and some metaphorical likenesses in Member 5's puppet and himself. His family had recently moved. His mother reported that he had severe learning disabilities. In a later session he said, "He (the puppet) got a new haircut. And he found out that he really liked the way it looked before, and he was really dumb." (Member 5 had a new haircut in this particular session.) "And he didn't have a school and he didn't learn anything." He

created his second puppet from a paper sack. He quickly glued on sponge hair and eyes and colored briefly on the lunch size paper sack. He called this puppet "the Dewey Decimal." He further explained, "This is a guy who likes to jump, and when he jumps his eyes all spring out, and he'll do that if he sees a girl 'cause he likes to gross 'em out. . . and his eyes fall off. And it comes back together and goes 'woo' and it freaks all the girls out." Member 5 told numerous stories about how he liked to tease girls and his various ways of doing this. His puppets and descriptions had a very concrete quality to them, repeating a pattern that appeared in the puppet and play-making processes.

Member 6 made four puppets. He invested very little time in each of his creations. Three of his four puppets he made from cups, and his fourth he made from a sock. He added minimal details (eyes and nose) to each of these. His response to the puppets and the way he described them to the group seemed most significant. As the sessions proceeded, he became more verbally negative about himself and the puppets he had created. He gave two of his puppets identities that other group members had previously mentioned but didn't make. Of the first he said, "He's a punk rocker and he wears a head band. I forgot to make his guitar. He's got 25 girlfriends. That's him." He named his second puppet Rock. "When someone's lonely he makes jokes and jumps in the air about 2,000 miles when somebody throws him. And he lives in NYC cause he just keeps on walkin'." When other members asked if he ran away or got kidnapped, he answered, "No, the kid didn't get kidnapped, but the rock did. The kid kidnapped the rock. When they did get home, he had to walk all the way back because his

family wasn't there. His family was in Texas." His third puppet he introduced as Mr. Foil, saying, "He goes around town and kisses all the girls. He's girl crazy. He goes for every girl he sees. He's a maniac, a girl maniac." He finished this explanation by making his puppet act out kissing each member of the group. He introduced his fourth puppet as Blue. He described this puppet by saying, "He's got a large nose and two bitty eyes. He's weird. His name is Blue, and the one thing about him that he always does is that he kisses all the girls and says, 'Hi ya, bye ya!' And then, when he kisses all the girls, they all say, 'Baby, Baby, Baby. Kiss me, Baby, now!' Okay, yeah." When he walked away from this introduction, he muttered to himself, "I wanna break my hand " and motioned doing so. The fact that he chose puppets with identities that were based on others' ideas was consistent with his helpless, non-initiatory behavior in many of the sessions. The quantity of puppets may point to the multiplicity of identities or issues he experiences. Certainly, his second puppet projected a sense of confusion with themes of responsibility for cheering others up, not being sure of who did what to whom, and a sense of not knowing where he belonged. Member 6 demonstrated behavior consistent with these hypotheses in group sessions. Themes of romance and masculine bravado identified with his last two puppets were part of Member 6's ongoing conversations throughout the group meetings.

Research Question 3: What role did the leader take in the group, and what were the corresponding group interactions ?

From the outset the leader took an active, directive stance. She solicited help with the physical setting by asking the group members to

move and arrange chairs. She asked for suggestions from group members for: a supply list for puppet-making materials, rules for group management and goals for the group members. The group members responded eagerly with suggestions for supplies, rules to govern the group and goals to be pursued. All the members showed a special interest in the privacy rule (confidentiality) suggested by the leader. They vocalized their enthusiasm and agreement by saying such things as, "Write it in big letters;" "Make it say, 'Big Time Private';" "Put it on the door". She set the agenda, giving a brief description of the plan for the group and asking group members to introduce themselves.

The leader noted the one missing member's absence to begin to encourage an awareness of others and build a sense of groupness. She sought to use the visualization exercise to encourage cooperative participation, giving the members an opportunity to relax alongside their fellow group members and, at the same time, to use their imaginations to create potential puppets and puppet stories. She elicited feedback from the members concerning their responses to the visualization exercise, paraphrased their statements, recognized individual patterns and styles of behavior and linked these to their life outside the group. She also pointed out from the outset that one of the main purposes of the group was to talk about thoughts and feelings. The group was defined by the leader as a safe place to talk. Initially she answered members' questions regarding the particulars of time, place and setting of the group meetings. Then, as the sessions proceeded, the leader used questions to get the members to conceptualize their puppets. The leader affirmed the agenda, to make

puppets and create plays, when various members tried to renegotiate the process.

The leader's style took an "on-task" focus. When she explained the videotaping procedure and presence of the camera on the other side of the one-way glass she took a matter-of-fact stance. When one of the members offered to bring rocks, she suggested he wait to bring scenery items until they were ready to start the play. When one member suggested they list consequences along with their self-made rules, the leader replied by suggesting they wait to establish consequences until they were needed.

In the second session, in an attempt to work toward the establishment of a cohesive group, the leader suggested the members introduce themselves again and update a member who missed the first session. As the task of puppet-making got underway, the leader continued to ask questions of the members regarding what kind of puppet(s) they would make, with what part of the puppets they planned to start, etc., as a means of providing open-ended direction. In the first few sessions the leader was active in helping the members solve task-related problems by making suggestions. Later she began to turn questions and requests back to individual members and/or open things up to the group for suggestions or comment. She sought to link members together by asking if they had similar problems. Initially the members appeared out to prove themselves, with little responding to one another. By the end of Session II, the boys were sharing some of their concerns with their fellow group members. There were instances where the leader appeared to reassure or seek problem resolution prematurely. From the outset the leader linked the members' puppets and

their related conversation to possible play ideas as part of her "on-task" focus. In Session III the leader continued to take a task orientation as she sought to keep the group moving. She made frequent responses seeking clarification. She asked the members to list a specific problem on which they wished to work. Near the end of this session she took more of a monitoring role by asking specific members to do specific clean up tasks and directing them to walk down the hallway when the session ended.

In response to the group members complaints and criticisms of their puppets, the leader sought to encourage the members by suggesting the puppets did not have to be perfect. This stance may have negated the members' feelings of frustration with the puppet-making task. The leader continued to attempt to keep the group on task by reminding them the play was to be based on their problems. As the leader's attention focused toward the puppet play, tension rose in the group with grabbing, demanding and competing over materials becoming more commonplace. The leader began to raise questions of "how" regarding the play before the group had settled on the question of "what" the play would be. Once the members decided they would do their plays in pairs, the leader was very directive in getting the members involved in their puppet plays. She asked who would team with whom. After the members wrestled with and decided on pairs, she suggested they team up and do a "mock play" to get started. She told them where to stand, gave them a specific time limit, reminded them to make their play match their self-described problems and acted as an announcer in getting them started. In response to one member's suggestion following the play presentations that they "vote to see whose was

best," the leader clarified the purpose of the puppet plays as noncompetitive, "a way to talk about and work through problems."

After the group members' initial efforts at puppet plays, the leader read a list of the puppet play ideas back to the group that had been suggested by various members. The tension level in terms of silliness, diversions and playful acting out increased dramatically. The leader noted this behavior on the part of the members, but failed to postulate possible reasons or purposes behind their behavior. As the group process became more wild, the leader appeared to respond by focusing more on the task of making up the plays and performing them. In Session VI the leader seemed more focused on getting something down on paper for the puppet play rather than staying with the previously used format of improvisations in twosomes. At the same time she sought group agreement, she introduced more questions to be answered by the group. The leader did make guesses as to what was going on with the group members, recognizing possible thoughts and feelings and seeking to tie the struggle within the group to their personal struggles outside the group and to their becoming a group.

As the group moved into the second half of its meetings, the leader continued to keep the group on the task of creating the puppet plays. The leader supported one member's idea for structure ("pass the stick," i. e., go around the group adding to the previous member's ideas) and urged the members to resolve their problem of how to proceed. She reminded them of the time limit and made guesses concerning the group's lack of movement. She asked for feedback from the group in general and from

specific members regarding their "stuckness." She also asked members to give feedback to one another. Member 1 received feedback from others regarding his stalling and monopolizing the group's time. Despite several suggestions from group members for resolution and movement, the group did not settle on anything. The leader ended the session by reiterating the purpose of the group as a place to work out some of their problems, to make some friends and to realize that they were not alone with some of their problems.

After an act of physical aggression took place in Session VIII, when one member punched another, the leader facilitated the group discussion of the event. She was active in asking for clarification, making guesses regarding thoughts, feelings and actions and seeking feedback. The members were able and willing to give some straightforward feedback combined with silly, deflecting remarks and actions. In the next session when Member 2, who was the recipient of the aggression, wanted to quit the group, the leader took a firm stance in maintaining that Member 2 had to discuss his proposed leaving with his fellow group members before terminating. The group became relatively quiet during this discussion. General encouragement was voiced from group members toward this particular member to continue. Two of the members were most active in their support and encouragement to Member 2 to continue. One followed Member 2 around trying to engage him in activity, and the other directly questioned him and asked him to return. In a later session, after Member 2 failed to return, the leader suggested the group might be frustrated by the

member's early termination. The noise level decreased briefly at this point, but no discussion of this matter ensued.

In the eleventh session, when the group was scheduled to see themselves and their puppet shows on videotape there were complications with the video-recording equipment. The monitor in the room was set for a speed different from the speed at which the tapes had been recorded. Equipment in another room was utilized. The leader's frustration and irritation with the malfunctioning equipment, combined with the boys' anxiety and excitement over seeing themselves and their puppet plays on videotape (going to another room to do so) led to several delays and mounting tension depicted in increased noise and activity level. The leader responded with limit setting which was effective for only a brief period of time. Overall the group was unable to maintain any settled atmosphere. When one or two members would calm down, others would act out by yelling, teasing, grabbing and making bathroom noises. This subsided some as the group became involved in watching the videotaped puppet plays, but the group atmosphere remained one of stimulation and excitement evidenced by their laughter and squirming body movements.

In the final session, the leader requested some evaluative feedback from the group members. She asked the members if they believed they had accomplished some of their goals and/or worked through some of their problems. The three members present avoided responding and became involved in a conversation about the missing members. While the leader continued to return the focus to the evaluation of goals reached and problems improved or resolved, the group members cooperated in part by

answering briefly, but then almost immediately they diverted attention by being silly, insulting each other, changing the subject and/or play fighting. When the leader noted they seemed to be having a hard time saying goodbye, they each agreed. Two of the members suggested extending the sessions.

A further look at leader behavior via the Bales Interaction profile revealed leader responses to be the highest in task oriented categories. This was true for every session making totals across sessions the highest as well. Within the task oriented categories the leader's responses were highest in the areas where she gave directions and/or information and offered suggestions and next highest in categories asking for orientation, opinion or suggestion. See Appendix J, Member 7 profile, for a complete picture of the leader's responses. Figure 1 represents the leader's and the group's responses by session, in graphic form, depicting the three major areas of the Bales Interaction Process Analysis model: (A) positive social/emotional responses, (B) and (C) task oriented responses and (D) negative social/emotional responses. This graph indicates the leader's responses were primarily in the task area. Leader responses were particularly high in the task area in sessions when the group was fully into the play-making process. Leader responses in both social/emotional areas remained low across sessions.

Appendix J also includes individual group member profiles and a profile for group interactions. The group interactions profile was obtained by adding corresponding cells per session per member and dividing by the number of group members present in that particular session. Table 3

provides composite figures for both leader and group data. Figures 1 and 2 both provide, on different scales, graphs representing these interactions. They indicate that group responses were moderate in the positive social/emotional area and low in the negative social/emotional when the group began meeting. Positive social/emotional responses peaked in Session IV, when the puppets were being completed and in Session XII, the final session. Negative social/emotional responses peaked in Sessions VI and XII when leader task-oriented responses were highest. Group responses that were labeled task-oriented were at their highest level in Session XII and at relatively high levels in Sessions VI and VII.

Table 3

Leader and Group Data

Session Number	Leader + Social/Emotional	Leader Task	Leader - Social/Emotional	Group + Social/Emotional	Group Task	Group - Social/Emotional
1	14	169	0	37	30	18
2	26	136	0	38	29	28
3	11	164	0	39	39	39
4	19	161	1	49	45	46
5	17	91	4	32	32	36
6	23	250	6	37	52	63
7	15	141	4	38	50	39
8	19	169	0	39	38	56
12	14	204	0	60	63	76

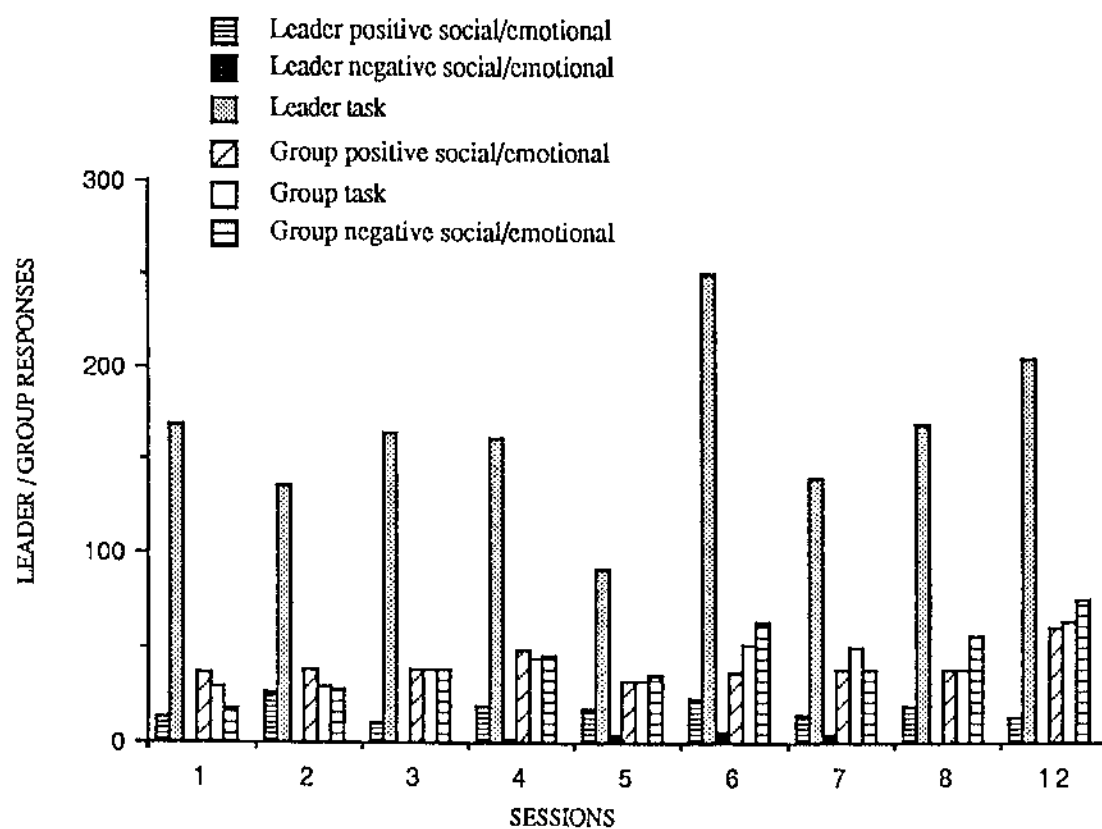


Figure 1. Leader/group responses on the Bales Interaction Process Analysis Model.

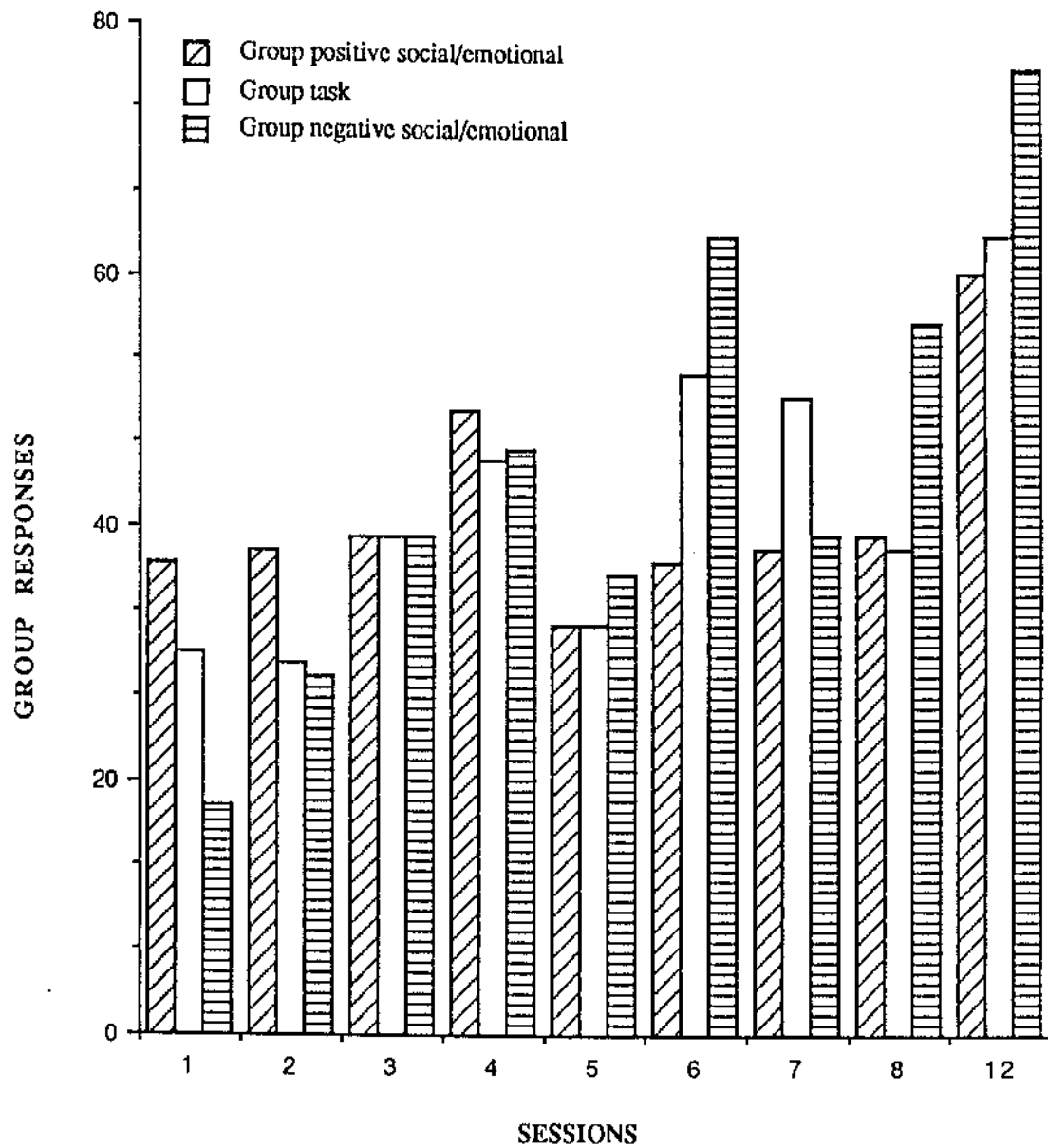


Figure 2. Group responses on the Bales Interaction Process Analysis Model.

Research Question 4: How do making puppets and creating plays interact with the group process?

In the first session, the group entered the preparation and exploration phases of its development. These phases are described by Siepker and Kandaras (1985) as bringing the group into being and establishing enough trust to warrant members returning for the next few sessions. The leader provided the group with an explanation of what was to be expected and at the same time sought their participation in creating the structure. Members' questions of the leader indicated a request for structure. These were primarily information-seeking inquiries about time, place and duration as well as the task at hand. The various members did some initial testing of the leader's and one another's expectations as a means of clarifying the existence of structure and boundaries within the group. Some members suggested alternative activities to the puppet-making, yet in general, the members demonstrated an eagerness to participate. They were active and cooperative in the visualization exercise intended to stimulate creative imagination and relaxation. Responses to the visualization exercise led to some members' early self disclosure. They were also eager to contribute their ideas for supplies to be used in making the puppets. (See Appendix D.) Their enthusiasm extended to making a list of rules (Appendix F) for group operation and a set of goals (Appendix G) to guide them. The privacy rule provided an opportunity to begin to build a sense of group identity. Individual patterns began to emerge early on in this process. There were some indications of conflict and affiliation patterns between and among members, but the group, generally speaking,

appeared to be in its "honeymoon period". Rated responses on the Bales group interaction matrix for this first session indicated group responses to be the highest in the positive social/emotional area, only slightly less in the task area and much lower in the negative social/emotional area.

In Session II, as the group members began constructing their puppets, the group moved more fully into the exploration phase of group development. The active involvement exhibited in the first session persisted. There was some initial silliness and playing with the materials by all members; however, characteristic styles of approaching the materials and the task began to emerge immediately. Random talk and activity were mixed with members trying to find a place within the group by proving themselves; later in the second session there was some sharing of real concerns. At the leader's request each member contributed a personal problem on which he planned to work while in the group. (These are listed in Appendix H.) The leader listed these as each member offered them. The discussion that ensued related to these problems provided opportunities for self disclosure. As the members became more involved in the task of puppet-making their characteristic struggles began to surface in both positive, forging-ahead behaviors and negative, holding-back mannerisms. Second session group responses on the Bales interaction matrix were still highest in the positive social/emotional area, with those in the task and negative social/emotional being essentially the same and not a great deal lower than those in the positive social/emotional area.

In Session III, as the group members were beginning to finish their puppets, the leader suggested that the members introduce their puppets to

the group and tell something about them. While involvement in the task remained high, interest in one another's creations and related explanations were equally high. Individual responses to making their work "public" to their fellow group members also provided further information regarding interpersonal styles of relating. Actual roles or identities associated with each member were becoming apparent. Berkovitz (1972) noted that in the first four or five sessions the status roles are likely to be in the process of forming. In addition to relating to one another around the puppet-making, there was more general conversation and joining with one another mixed with some criticism. Groups of twos and threes began to form in this session. Sugar (1974) noted the end of the initial stages in group development is often signaled by "a certain amount of relative stability in the group dynamics and only relative cohesion" (p. 656). Group responses on the Bales indicated all areas of interaction, positive social/emotional, task and negative social/emotional, to be approximately the same. A time of relative balance within the group existed as the members were bringing their puppet creations to completion.

Session IV forecasted the group's move to another stage of development that actually took full form in Sessions V and VI. In Session IV, the group members demonstrated tension and anxiety around finishing their puppets. There was increased arguing and complaining about the materials. They also exhibited dissatisfaction with their puppets as finished products. Two members responded destructively by tearing up their puppets while another member encouraged them to do so. The characteristics with which they endowed their puppets and the stories they

told about them were revealing in terms of the individual group members' dynamics. The leader's encouragement to finish the puppets so that the group could start with the puppet plays was met with resistance. They frequently changed the subject, all talked at once, made silly noises and told jokes. In the group's interactions there was some self disclosure coupled with the expression of aggression, tension and hostility. There was a definite move toward vying for power and control in their attempts to gain "center stage". Scapegoating, at this point, was focused on someone outside the group. Group responses on the Bales revealed responses in all three areas to be virtually the same with positive social/emotional responses only slightly higher.

Session V marked the group's entrance into what Siepker and Kandaras (1985) label the anxiety stage. They describe it as the crucial stage in the life of the group that is characterized by more active testing of the limits, constant movement, seeking control, and revealing personal problems and dilemmas. There was a definite resistance to the play-making task. The group continued to deflect from coming together to create a play for their puppets by acting silly, telling jokes and riddles, and changing the topic of conversation. Group interactions consisted of telling stories and conversing about everyday topics and events. The theme of "being out of control" existed in these stories. At the same time individual and group dynamics became more obvious. Competition was on the rise among members who tried to top each other's stories. They also sought recognition by claiming to be the originator of the various ideas the leader read to them from a list of previously suggested story lines. Some of the

expressed anxiety took the form of playful acting out in horseplay. Near the end of the session, there appeared to be more balance between competition and cooperation with members making offers of help and assistance to one another. Gaines (1981) noted that typically, as competition goes down in activity-discussion groups for children, cooperation increases and verbal interaction increases as well. Group responses on the Bales indicated similar response patterns in all three areas with negative social/emotional responses only slightly higher this session.

The tension level in Session VI continued to rise. There were no activity-oriented materials available in this session. The leader had made a prior decision to focus solely on the puppet plays. A definite power struggle for group leadership ensued and there was obvious ambivalence over maintaining the status quo vs. continuing to move. This struggle over control of group direction became focused around the task of creating a puppet play(s). The group's sometimes heated discussion focused on what format, procedure and content the play or plays should take. The process and content, including their self-chosen theme of teamwork, closely paralleled what was going on in the group, i. e. having a problem to resolve, searching for solutions, overcoming diversity and coming to some common resolution without too many casualties. The members finally resolved to proceed by doing their plays in twosomes. They did so with some prompting from the leader. Their patterns of choosing or not choosing puppet play partners provided more useful information regarding interpersonal dynamics. As the session ended, the members mentioned they missed the two missing members. The Bales interaction matrix for group

responses indicated some changes in group atmosphere for this session. Group responses were measurably higher in the negative social/emotional area, lower in the task area and lower still in the positive social/emotional area.

Session VII could be labeled "more of the same." The tension and evidence of tension release, the struggle for power and the resistance and avoidance to doing the puppet play persisted. Siepker and Kandaras (1985) noted that the struggle for dominance and power as well as scapegoating is common during this anxiety phase. They further noted that children frequently collude with one another to ward off the powers that be. There appeared to be a split between group members with regard to working out all of the details of the play beforehand or working things out as the group proceeded with its play efforts. The "stall" centered primarily around one member's holding out for a unanimous group decision favoring his ideas. The other group members finally gave him some feedback regarding his monopolizing the group. Shortly thereafter the group agreed to affiliate around another member's ideas. This was too late, however, to begin any puppet plays. Bales group interaction responses in this session showed responses to be noticeably higher in the task area and lower, but virtually equal in the positive and negative social/emotional areas.

In Session VIII, group interactions primarily focused around an aggressive act that occurred between two members. One member punched another at the beginning of the session. The other group members focused their anger, to varying degrees, on the member who did the striking. The member who was the most vocal in expressing his anger also had the

strongest affiliation with the one who received the punch. After expressing this anger in the form of threats and challenges, he was the first to actually initiate contact again with the aggressive member. After the group processed this event, they became more readily involved in giving their puppet plays. They did so in twosomes. The member who did the punching remained withdrawn from the puppet play productions. This whole event and the way it unfolded remained consistent with the manner in which this member had participated in the group up to this point. Group interaction responses on the Bales for this session indicated responses to be highest in the negative social/emotional area and lower and relatively even in the task and positive social/emotional areas.

Session IX began with the member who received the punch in the previous session telling the leader he wanted to quit. He did so in a very quiet, almost embarrassed fashion. At the leader's firm suggestion, the first part of the group session was taken up in processing this member's decision to leave. His explanation was that the group was "boring;" he denied any connection with the punch he received in the previous session. While other members were able to give him some feedback, there was a general avoidance of discussing his leaving. The remainder of the session seemed very unfocused with much of the group's activity seeming random or scattered. The members seemed to have difficulty being in close proximity to one another around the table. Consequently, they grouped themselves in twosomes to work or play in different areas of the room. Silliness increased; the noise level was extremely high and horseplay increased. Three of the members involved themselves in a puppet play that

was primarily a hitting match. Because the videotaping equipment malfunctioned in this session and in sessions ten and eleven, there are no Bales' figures for these sessions.

Although there was some element of doubt at the end of Session IX about the possibility of Member 2 returning, he did not do so in the tenth session. There was an obvious lack of discussion about Member 2's failure to return and Member 6's (the member who hit him) absence. There was a general resistance to doing more plays with accompanying complaints regarding the matter. Member 3 wanted to do a puppet play by himself and would only consent to Member 1 acting as narrator. Two members began telling secrets in this session, including another member and leaving one out. The general activity level was down from the previous session, but silliness, noise and laughter were all at high levels. Bathroom noises, jokes and play fighting were the predominate means of playful acting out among the members. Both in the previous session and in this session, it was as though the boys were trying to regroup after the impact of Member 2's early termination was felt. Anderson and Marrone (1977) noted that motor noises, bathroom noises and fighting among children are indications that cohesiveness has not developed in the group. Although some elements that characterize the cohesion stage were present in various sessions, they were always paired with elements of tension and anxiety. When twosomes and threesomes formed, and even existed across sessions there was frequently a tentative nature to them. The use of pronouns such as we and us and the offers of assistance were most often counterbalanced with instances of competition and criticism.

Tension and aggressive impulses were high in the eleventh session. This meeting opened with much expressed excitement over the video equipment in the room and anticipation over the upcoming opportunity to see themselves on tape. Demonstrations of aggression consisted of pushing and shoving, and threatening and putting each other down. During their snack time the members competed with one another by telling stories about prior times when they had been on TV. There was an outburst from one member over not getting enough room for himself at the table. The others ignored him until he asked to be included. The group became very quiet, momentarily, when the leader asked if some of their overly excited behavior had anything to do with Member 2's leaving. They became increasingly keyed up as the time came to view the tape. Because the monitor in their regular meeting room would not accept the tape, the group was taken to another room to watch the video of their puppet plays. By this time, group anxiety and excitement was reaching an intolerable level. Once in the new room there was much laughter and seeming enjoyment of viewing themselves on the tape. One member was extremely active during the videotape. His comment regarding the fighting in one of the puppet plays was, "That reminds me of my mom and dad." The combined effect of the group's extreme level of excitement and anxiety and the malfunctioning equipment left no time for processing the group's reactions to the videotape.

The final session was the only session characteristic of the termination phase. Only three members were present. The leader tried to focus the group on evaluation of the rules, goals and individual problems

they each had listed in the initial sessions. The group preferred to discuss the missing members. When the leader mentioned the member who had terminated, however, the group members began grabbing and fighting over the materials for a brief period of time. Member 3 verbalized his disappointment at Member 1's absence (the member with whom he had affiliated). Although they were somewhat reluctant to talk about themselves in the evaluation discussion, they were more willing to do so than to give feedback to their peers. They often changed the subject, deflected attention and exchanged insults. Finally, they admitted it was hard to end and requested more sessions. During the final moments of the session they began to shout and play fight. Responses on the Bales group interaction matrix indicated negative social/emotional responses to be at an all time high, with task related responses somewhat below these and positive social/emotional responses slightly lower, but the latter two areas were still relatively high in comparison to former sessions.

The group appeared to remain in the exploration phase of its development during most of the puppet-making activity. There was some limit testing, horsing around and expression of tension during this period, but for the most part the real acting out and demonstration of anxiety began when the group started its play-creating efforts. This high level of expressed anxiety continued to build until they had viewed their puppet plays on videotape. Key events and issues that characterized the group's anxiety stage were the mounting tension around creating and performing puppet plays, the punch one member leveled at another, the maligned

member's leaving the group and the anticipation of viewing of the puppet plays.

The termination phase was limited to the final session which two members missed. The leader brought up the impending termination in Session X, but the group chose to ignore the issue by changing the subject and distracting in some of the characteristic ways mentioned earlier. Siepker and Kandaras (1985) noted that the group that has had a particularly turbulent anxiety stage may repeat some of this during termination, though it is usually not as intense. It is unclear in this case whether the expression of aggression in the last session was related to termination or primarily a continuation of an incomplete anxiety stage.

Views of the Researcher and the Independent Observer/Rater

With respect to similarities in the researcher's and the independent observer's views, the independent observer responded to the summary profiles of each member by identifying four of the six group members correctly based on the evaluative descriptions contained in these profiles. Initially, the independent observer identified the remaining two members correctly as well. However, she reconsidered her initial labeling and reversed these two members. She noted that she felt she had "less of a solid sense of these two members" than was the case with the other four members.

The independent observer/rater randomly chose transcripts of Sessions III, V, VI and VIII. The discriminations she made in coding the members' responses via the Bales Interaction Process Analysis were correlated with the researcher's coding choices by means of the Pearson

product moment correlation. These correlations were done for the group on each of the three areas represented on the Bales IPA, i. e. positive social/emotional responses, task related responses and negative social/emotional responses, and for the leader combining the three areas. The correlations were as follows: .99 for the leader, .43 for the group positive social/emotional area, .79 for the group task oriented area and .43 for the group negative social/emotional area. The corresponding figures for the correlation coefficients are included in Appendix L.

A possible explanation for the low correlation coefficients in the positive and negative group social/emotional areas is the more interpretative nature of the Bales categories in these areas as opposed to the task related categories, which are more straightforward and factually oriented. Bales (1968) did report interrater reliabilities to be .80 after intense and extensive training of raters. While attempts were made to adequately and appropriately train the independent observer/rater, the researcher's efforts to do so were obviously not as extensive as the Bales' research team. Because the correlation coefficients for both positive and negative group social/emotional areas are quite low, it is extremely important to realize the limitations of the conclusions drawn from this study. In the future, cross validation should be done by repeating the process many more times with a large number of groups and using parametric statistics before widely generalizable results can be reported.

Discussion

The conclusions drawn from the results in this study are organized and presented in the following manner: (a) conclusions drawn about the puppet and play-making process; (b) the leader's role; and (c) group dynamics. Suggestions for alterations and further application of the process and implications for future research are also included.

In the broadest sense, the puppet and play-making process appeared to offer an opportunity to view children's individual and interactional behavior. The researcher found much of what was described in the literature to hold true for the group in this study. The anonymity of the puppet did encourage the expression of feelings (Walsh, 1980); otherwise inhibited individuals allowed their problems to emerge through the personality and related stories of the puppet (Creadick, 1985); and the children became the performers playing out themes they could not or would not discuss freely (Philpott, 1969). These all provided an avenue for the release of emotion as well as diagnostic information. The puppet and play-making and the puppets themselves seem to fit the description of projective methods described by Frank (1948). The procedures incorporated the use of projection, and the person reacted to stimulus material by endowing his response with his own idiosyncrasies. The spontaneity inherent in the puppetry technique, projective and experiential, appeared to circumvent some early resistance and intellectualization by enabling the symbolic representation of concerns. The puppets appeared to act as metaphors for the group members as they interfaced with their view of themselves and others in the world. As such, the puppets gave the

children a chance to dramatize their dilemmas and demonstrate the importance they placed on various aspects of themselves and their lives.

Dinkmeyer (1970), Irwin (1985) and Gendler (1986) have taken the position that counseling and assessment are interactive, ongoing processes. The use of fantasy as a problem resolution strategy for this age group is well accepted (Gould, 1972). The procedure examined in this study offers a possible means of providing for the counseling and assessment elements through the use of fantasy material. The different ways in which the various members approached and completed the tasks of puppet and play making provided potential avenues to demonstrate and work through some of their central issues. The finished products, the puppet and the puppet plays, appeared to offer information not readily available from the members general conversation. As the subject matter and content of the puppets and plays became apparent, they provided some clues as to how each member approached and solved problems. The puppets and plays and their making offered the members a means of expressing what some of their wants and wishes were and a picture of how they viewed themselves, others and their world. For each member, a characteristic style and particular role or identity emerged within the group via the puppets and plays.

While the group members participated in the puppet-making, with varying degrees of enthusiasm, they were much more vocal and demonstrative about their reluctance to start the play. This reluctance seemed related to a variety of factors. Three of the members voiced their concern about the play coming "so soon" and the other three demonstrated

their concern in expressions of anxiety and tension release. The process of coming together in some common, cooperative task, i. e., the play-making, raised issues of power and control within the group. The issues included whose ideas would be used; how differences would be negotiated or resolved; and how they would actually proceed to perform the plays. While the puppet-making was primarily a task that addressed intrapersonal issues, the play-making task called for interpersonal skills. The ability to interact appropriately while seeking to solve a problem was highlighted in the play-making and play-performing processes. The play-making involved coming to some agreement regarding content and procedure. The play-performing involved the ability to improvise with one or more members while being watched by the others. Those members who were the most verbally sophisticated and who enjoyed performing teamed together, and those who were less forthright hung back and did not readily choose a partner or a threesome. Way (1967) noted that the presence of an audience in children's creative drama experiences does tend to undermine the qualities of concentration and absorption leading to either self-consciousness or shyness for some and insincerity from others. Elements of both shyness and insincerity existed in the boys' various puppet play productions. Way elaborated by saying that the moment others are watching, concentration becomes divided between the actual doing and the observers' reactions, consequently affecting the quality of the effort. This was likely the case with the more reticent members.

The play-performing did appear to confirm small groupings that had begun to form within the group. Members who were affiliating with one

another chose to be partners. Patterns that emerged as part of the puppet-making persisted throughout the play-making and performing. Many of the themes and most of the action in the plays that were actually performed were consistent with what was reported in the literature. The frequency of hostile themes and excessive hitting combined with gore and death is cited as typical of initial creations of boys in this age range. (Carlson, 1970; Arnaud, 1971; Oaklander, 1978). Johnson (1982) spoke of the definite relationship that exists in drama therapy between developmental level and degree of complexity of spontaneous improvisations. This was found to be true in this group on both an individual and group level. The younger and/or less mature members contributed play efforts that were primarily hitting matches with much laughter and little dialogue. One subgroup whose verbal and intellectual development seemed more advanced performed a play that was more elaborate in terms of developing a story line and then acting on it. Group efforts to come together and produce one play as a group did not materialize. Doing so would likely call for a level of group development and maturity that did not come about in this group. However, what the group discussed as possible themes and story lines for the plays were far more elaborate than what they acted out, with the exception of the subgroup (mentioned previously) that was more verbally sophisticated and performance-oriented. Again, perhaps the presence of an audience coupled with differing levels of development and degrees of confidence influenced the content and performance inconsistencies.

The active, directive role the leader took initially seemed to facilitate group cooperation and interest in the task at hand. The visualization

exercise that she led appeared to relax the group members and ease them into the puppet-making. Using the exercise to promote creative imagination and leaving the "how" and "what" regarding the puppets up to the individuals seemed to encourage members to participate and invest in the process. When the leader solicited suggestions for supplies, group rules, goals and specific problems, the group responded cooperatively and as a result began to build an initial sense of group identity. Bretzing and Caterino (1984) pointed to the value of exercises that call for contributions in introductory sessions to develop trust and build rapport. The various means the leader used to promote group development seemed to encourage group members' participation and involvement in the group. However, there were times when she appeared to over-focus on members who were more verbally and/or psychologically sophisticated, presumably because they were more skilled in getting and maintaining attention. Two of the three members who were not present for the final group session had terminated early. They were both somewhat reticent in the beginning group sessions. The leader could have encouraged one of these member's sense of belonging by allowing him to bring scenery items. He volunteered on several occasions to bring rocks. Rather than suggesting he wait until a later session, it may have been more facilitative to allow for his contribution. The other member who terminated early seemed to be especially bothered by the conflict within the group. He appeared to be quite frustrated when the group became stuck around the play-making process. The leader attempted to address these issues in the group discussion, but it appeared to be a situation where group needs and

individual needs were at odds with one another. To solve these issues may have eased Member 2's discomfort, but at the same time interfered with group process. Perhaps his frustration could have been lowered had he been heard more often during the initial sessions. However, the tone and quality of his voice made it difficult to hear him, especially when other members were talking as well.

The members' concerns with the finished products of their puppets combined with the leader's task focus may have contributed to the building tension within the group. There did not appear to be a balance between processing group dynamics and maintaining a focus on the task at hand. The leader's efforts to stay "on task", particularly as they pertained to the play-making process, may have met with more positive responses from group members had she tempered her approach with more responses related to the social and emotional nature of events within the group. By asking for too much clarity in the details of the play, too soon, she appeared to be working against herself and the group. Ganter, Yeakel and Polansky (1967) emphasized the importance of pacing expectations and giving freedom within the structure when using innovative therapeutic techniques. A probable explanation for the leader's stance is threefold. The leader's dual position as group leader and as the researcher likely caused her to be overly invested in the task at hand. Also, the very nature of this leader's approach tends to be directive. Finally, as the group as a whole appeared to struggle for a power base, the leader and her proposed agenda may have become the focal point of resistance. The resistance that is addressed in the group counseling and psychotherapy literature (Siepker

& Kandaras, 1985) could be related to the leader's stance and actions as well as group process. The completion of the agenda was obviously more important to the leader/researcher than to the group members. At times this was probably counter productive to the development of a cohesive group. When the leader was more facilitative of group process, the group members were able to cooperate and participate in the discussion to varying degrees, but they frequently returned to episodic demonstrations of tension and aggression, indicating the presence of other contributing variables as well.

Other possible contributors to the high tension level include the group's transition from one task or stage to another, the group's changing membership due to absences and early terminations, and environmental and mechanical problems due to the failure of the air conditioning system and the videotaping equipment. Johnson (1982) noted that typical signs of transition points causing more than tolerable amounts of anxiety are: sudden loss of energy; people dropping out; resistance; laughter; overt anxiety and distractibility. These all existed within the group and were particularly high during transition periods. Johnson further noted that transition periods should be prominent, although this may not always allow for "smooth going."

While the process and the procedures involved in creating the puppets seemed to give members a way to enter and become a part of the group, the play-making did not appear to extend this facilitative process. Conversely, the plays appeared to engender a sense of restlessness and resistance. They provided a vehicle around which the group struggled to

proceed. As the group members began to finish their puppets, it appeared that they were entering into the anxiety stage. The struggle that ensued as they began the play-making seemed to accentuate this anxiety stage. The findings reported by Walsh (1980) and Egge, Marks and McEvers (1987), i. e. that working together to develop puppet plays facilitates group cohesiveness, did not prove to be true in this study. The group simply was not at a point in its development that allowed for ongoing cooperative action, although temporary and fleeting examples of group cohesiveness existed. Yalom (1975) depicted groups as rarely permanently graduating from one phase or stage to another. He described these stages as more cyclical with dim boundaries that overlap. The three phases of group process (Group Formation, Working and Termination) that Parmenter, Smith and Cecic (1987) outlined seemed to accurately describe the group in this study. In the Group Formation stage the group was characterized by more dependency on the therapist. In the Working phase some group cohesiveness developed with some alternation between hope and despair. There were definite demonstrations of regression, acting out, rebellion, anger, blame and pairing that Parmenter, et al. describe.

The suggested content of the plays offered by the members in group discussion closely paralleled what was actually happening in the group itself. Conversely to prior play efforts, the play-performing that followed the outbreak of physical aggression in the group appeared to provide a welcome fulfillment of a need for structure. What had previously been a source of resistance now became a source of direction after an outburst. Play efforts in the sessions that followed the "wronged" member's leaving

the group seemed to parallel efforts to re-group. Some pairings changed; one member insisted on doing a play by himself. Another member, the aggressor, did not participate in further plays. In essence the entire play-creating and play-producing provided a means by which they could dramatize the process that was occurring in the group at large. While Walsh (1980) and Gendler (1986) reported the videotaping of children's puppet shows in counseling settings to have a positive effect on the children, the opposite appeared to be true with the group in this study. Initial curiosity about the videotaping equipment behind the one way mirror seemed to be replaced with anxiety demonstrated by members frequently cupping their hands and peering through the one way glass. When the prospect of viewing the videotaped puppet plays became a reality in the eleventh session, the group's excitement and anxiety was elevated to an almost intolerable level. While the complications related to videotaping equipment also added to the tension, it was as if the videotape added one too many stimulants. It was too much, too late. The videotape viewing also cut into time that could have been used more appropriately to process the group's upcoming termination.

In the final session devoted to termination, there was a definite avoidance of the subject by the three group members who were present. They preferred instead to discuss the missing members or to playfully act out. There were probably some genuine concerns and regrets about the missing members. In addition, the group may have been continuing the remains of a particularly turbulent anxiety stage mixed with responses to the termination process. It is also likely that some of what Kalter, Pickar

and Lesowitz (1984) described as typical of termination was happening as well. They noted that for children who have experienced previous losses, termination may be particularly difficult. In a school-based group for children whose parents were divorced, they found that the children responded to talk of termination with veiled angry comments, missing following sessions, forgetting the actual date and avoiding discussing it when the subject came up. Demographics on the group members in this study reveal that all but one had limited or no contact with one of their parents. Some had experienced other losses, such as moving and hospitalization as well.

In summary, the making of puppets in a children's group appeared to provide a viable means for the children to come together around an individual, but common, task. As the children projected aspects of themselves and their styles of relating, as well as some of their conflicts, onto the content and process of the puppet-making, material for assessment and intervention became available. The puppet-making and the puppets seemed to further group process. The play-making and performing, on the other hand, marked a transition in the group's development that did not go as smoothly. The leader appeared to become overly task-oriented at the same time the group entered a new stage of its development characterized by increased tension and anxiety. Altogether, it appeared there were too many factors with which to contend at one time. However, the plays and their production did reveal a dramatized version of what was happening in the group, and consequently, did provide an added dimension for viewing

group dynamics. The individual suggestions for plays and procedures also repeated some of the patterns noted in the puppet-making process.

In analyzing what worked and what did not work, it may have been more effective had the leader allowed for more improvisation, following the completion of the puppets, rather than insisting the puppet plays pertain to the members' problems. There appeared to be too many requirements to satisfy in too limited amount of time. The importance of considering interactive dynamics became apparent in the course of this study. The need to coordinate group tasks with group process and development became more and more obvious. The dual role of researcher and group leader complicated decisions with regard to the direction to take on task and process matters.

Other recommended alterations and additions to the process include: the addition of a co-leader; the extension of the number sessions in a time-limited format, or the incorporation of the process into an ongoing activity group; the seeking of further training in the area of drama therapy/education by the group leader; the provision for a more open agenda for the group; and the addition of a parent dimension to the process. The addition of a co-leader could protect against an imbalance in focus related to task and process issues. Siepker and Kandaras (1985) pointed out the advantage of having a co-therapist, especially unique and important with some children's groups, to be the reduction of anxiety surrounding controls. They suggested that limit setting can be easier with an acting out group; one therapist deals with the group while the other deals with the acting out member. With the group in this study it would

have been particularly helpful during the play-making process to have had a co-leader. Support and confrontation roles could have been split as a strategy in dealing with some of the resistance and rigidity that existed. Different sides could have been taken on the ambivalence demonstrated in the group. Reticent or reluctant members might have received more encouragement from the outset with more leader resources available. Also, the presence of a co-leader could have helped the leader/researcher maintain a sense of objectivity in the face of "massive group pressure" (Yalom, 1970, p. 320).

While a 10 to 15 session limit is regarded to be typical for the duration of brief therapy in children's groups (Abramowitz, 1976; Gumaer, 1984), the twelve sessions did not appear to allow for adequate group development in this study. The idea that setting the limit on the number of sessions helps achieve the group's goals more quickly (Mahler, 1969) did not appear to be the case in this group. In retrospect, it would be preferable to allow for 20 to 25 sessions as Scheidlinger (1984) recommended. Some members made suggestions for extending the puppetry process to use themselves as live puppets; another wanted to do puppet shows with commercially made puppets. It would have been helpful to see whether these members approached self chosen tasks in the same manner as they did the puppetry process under study.

While the literature describes in detail various ways of approaching drama in children's counseling and therapy groups, (Way, 1960; Wagner, 1976; Champlin, 1980) the leader found herself in need of further explanation and experience in this area. The forms of questioning and

other techniques these resources outlined were difficult to follow in the midst of the full-blown anxiety stage unfolding within the group. The leader has made plans to obtain further training in this area.

The leader/researcher plans to continue to refine and alter the group puppetry process in working with children in groups. She is employed in a setting that provides for a large base of child clients with limited child therapists. Group work is not only feasible, but also practical under these circumstances. Innovative approaches are encouraged in this work setting, so the potential that exists for developing this model more extensively seems quite plausible. As noted, however, caution is advised in terms of generalizing these results without extensive research using parametric statistics.

The inclusion of a parent element seemed to be needed in this group experience. The early termination by two members could possibly have been eliminated had the leader maintained closer contact with the parents in an ongoing manner. In the follow up session, one mother raised concerns that would have been more appropriately addressed in the early stages of the group's meetings. Another mother was hesitant about her son's participation in the group before it started to meet. These two were the mothers of the two boys who left the group before the final session. In future puppetry groups for children, the researcher plans to include a parent orientation meeting prior to beginning the group sessions and to meet individually with the parent or sets of parents midway through the group sessions.

Implications for application of the puppetry procedure that would provide for further research include use of the process with groups that are older and/or more developmentally mature; groups that are organized around adjustment to specific problems such as death, divorce, adoption, etc.; and contrasting differences in groups made up of boys with all-female groups. It would be interesting to note if there were apparent differences in individual and group responses to the play-making aspect of the procedure if the puppets (pre-made) were available at the inception of the group. The use and variation of this process seems especially suited to school settings, children's hospitals, and agencies that provide for children's groups. The procedure could potentially be altered to be used with families as well.

APPENDIX A
INTERVIEW GUIDE

APPENDIX A

INTERVIEW GUIDE

Pre-interview

1. Give brief description of the planned group experience to each potential member (note the puppets and plays will be about some of their problems and concerns)
"Do you think you'd like to be a part of such a group?"
2. "Tell me about yourself. . ."
 - a. Interests
 - b. Strengths and weaknesses
 - c. Wants and wishes
 - d. Biggest problem"
3. "How do you get along with others?"
 - a. Adults
 - b. Other kids
 - c. In school
 - d. In your family"
4. "What do you think you'd like to be when you grow up?"
5. "Do you have any questions about the group and what we'll be doing?"

Post interview

1. Feedback to parent(s) and child regarding child's experience in the group
2. "What do you think was the best part of the experience?" (to child)
3. "What do you regret or what would you change about the experience?" (to child)
4. "What did you learn about yourself?"
5. "What did you learn about other people?"

APPENDIX B
GROUP AGENDA/FORMAT

APPENDIX B

GROUP AGENDA/FORMAT

The puppetry group met for 12 one hour sessions over a 14-week period. Meetings were postponed on two occasions, one for bad weather and one for spring break.

Session I

Introductions - Tell their names and something about themselves
Discuss puppet idea
Visualization exercise - Begin to create puppets in their imaginations
Feedback - Talk about what they visualized
List materials needed based on members requests
List rules for the group - Devised by the group and leader together
List group goals - Solicited from the group members
Clarify purpose and answer questions

Session II

Introductions - Reiterate to include new member and build a sense of groupness
Begin puppet-making - Make materials available in bins placed on the central work table
Raise questions as to how members will proceed to encourage self direction
Review rules and goals
Try to tie members' puppet ideas to themes for future puppet plays
Solicit list of problems, one or more for each member, that each wants to work on during the course of the group
Clean up
Add any newly requested materials to the list

Session III

Focus on puppet-making task
Discuss personal issues as members work on puppets
Discuss puppet play ideas and procedures
Clean up
Introduce puppets - Members tell the group about their puppets
Invite the group to interact by asking questions or making comments regarding each others' puppets

Session IV

Finish up puppet-making

Discuss personal issues as members complete puppets

Introduce any newly completed puppets

List members' ideas for plays

Clean up

Session V

Continue finish-up work on the puppets

Review play themes and content suggested in previous sessions

Process personal and interpersonal dynamics

Clean up

Session VI

Review play ideas

Reiterate list of problems to be included in the puppet play(s)

Attempt to get group consensus on content and procedure for the puppet play(s)

Improvise plays

Session VII

Continue to attempt to integrate group process with the play-making process

Continue to seek some resolution as to how the group will proceed

Session VIII

Give puppet plays based on their combined ideas from previous sessions

Process play efforts and other happenings within the group

Session IX

Continue to refine puppet plays

Continue to process outcomes of the puppet plays and other group dynamics

Session X

Finish up puppet plays

Process plays and related individual/group responses

Remind group of upcoming termination date

Session XI

View and process videotape of the puppet plays
Continue to discuss termination

Session XII

Evaluate group experience - Puppet-making, play-making, group goals and individual problems
Say anything new or left over with their puppets
Say goodbyes

APPENDIX C
CONTACT SUMMARY FORMS

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session I

Date: 1/16/89

Members present: 1, 2, 3, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Leader's active and directive stance
 - b. Members' eagerness to participate and contribute
 - c. Members' personal styles begin to emerge
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - all active and cooperative with the introductory exercise (visualization); all contribute to list for supplies, offer to bring things, show concern about cost; members make suggestions for alternatives to puppet-making
 - b. Play-making - Member 3 makes reference to the mechanics of doing a puppet play; Member 5 suggests having puppets fight in a play
 - c. Leader - active and directive in setting tone of the group
 - (1) Requests for help with the physical setting
 - (2) Explains agenda
 - (3) Leads visualization exercise
 - (4) Asks for suggestions for lists of rules, supplies, goals
 - d. Group process - members contribute to list of rules, supplies and goals; requests for structure from members (ask questions about room, time, number of sessions, agenda); conflict and affiliation patterns begin to emerge between and among members
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns

- (1) Member 1 - Do-gooder orientation coupled with need for control
 - (2) Member 2 - Insightful disclosure re: visualization exercise coupled with reluctance to participate initially
 - (3) Member 3 - Clearly expressed need for the group, showed concern about the missing member's absence; sense of humor, jokes in more abstract, mature manner
 - (4) Member 4 - Absent
 - (5) Member 5 - Anger at rules (impatience); concrete thinking, lack of original ideas
 - (6) Member 6 - Offered practical suggestions; made statements depicting themes of fantasy/silly romance
 - b. Group Reaction - Strong positive response to Privacy (confidentiality) rule, rally around this
4. New or remaining questions or ideas to pursue in next contact.
- a. Do personal styles continue along same line?
 - b. What problems do members list to be worked on in the group?
Style and manner of doing so?
 - c. Approach to puppet-making
 - d. Leader's role
 - e. Group process

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session II

Date: 1/23/89

Members present: 1, 2, 3, 4, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Began puppet construction
 - b. Problem list provided opportunity for self disclosure
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Active and involved in the task after some initial silliness and playing with the materials, some assist each other; different intra/interpersonal styles emerge around the task
 - b. Play-making - Member 3 suggests tying the play to their problems
 - c. Puppets - Various creations of each member have a metaphorical or symbolic quality
 - d. Leader - Appeared to be eager to help out in problem solving area of how to approach the task; may have over focused on more psychologically sophisticated, articulate member (#3) to the point of missing comments of other members (esp. #s 2 & 5)
 - e. Group process - Some random talk and activity; balance between tension release and tension/antagonism (some aimed at Member 6); twosomes beginning to form; initially out to prove themselves, near the end of session some real sharing of concerns via discussion of forming a list of problems to be worked on
3. Other salient, interesting, illuminating or important events in this contact.

- a. Individual patterns
 - (1) Member 1 - Joins with Member 3; some put-downs; theme of taking problems to authority
 - (2) Member 2 - Frequently ignored, voice quality makes him difficult to hear, frequently responds to leader's questions but not heard
 - (3) Member 3 - Sarcasm; only member to make suggestion about play; suggestions have an adult-like quality
 - (4) Member 4 - Projects "tough guy" image; poses information questions to group members
 - (5) Member 5 - Impatience with members, low level of tolerance to members' lack of verbal clarity--frequently said, "Spit it out!"; slow to start on puppet
 - (6) Member 6 - Seems surprised when he realizes others have started making puppets; seeks group approval; moving into scapegoat position
 - b. Group reaction - Active involvement in puppet-making
4. New or remaining questions or ideas to pursue in next contact.
- a. Ways members proceed with the puppet-making
 - b. Ways to bring Members 2 & 5 into the group more

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session III

Date: 1/30/89

Members present: 1, 3 (late), 4, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Puppets coming to completion
 - b. Members introduce puppets, tell about them to other group members
 - c. Individual patterns/styles becoming more apparent; actual roles or identities associated with members emerging
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Involvement in the task high; interest in one another's creations/explanations high; personal style of approach to the task apparent
 - b. Play-making - Member 1 suggests idea for puppet show, Member 6 later suggests a play theme
 - c. Puppets - Do reveal personal dynamics of the members; facilitative/nonfacilitative of group membership depending on the individual members approach to the task
 - d. Leader - Primarily directive
 - e. Group process - Joining with one another in groups of 2's and 3's; some relating to one another around puppet-making, more general relating to one another; some criticizing
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1 - Emphasis on the "proper" way, corrects other members
 - (2) Member 2 - Absent

- (3) Member 3 - Demonstrates mature insight, often takes stance of one-up-manship, watchful of leader's response, labeled "the smart guy" by Member 1, voices concern about "not enough time"
 - (4) Member 4 - Takes a supportive, encouraging role with others, identifies himself as "the trouble maker" with his stories, etc.
 - (5) Member 5 - Demonstrates low frustration tolerance; offers several times to help others
 - (6) Member 6 - Makes self-defeating attempts to become part of the group; silly/romantic themes persist; takes the role of scapegoat
 - b. Group Reactions - Show interest in each other's puppets--ask questions of the puppets when introduced
4. New or remaining questions or ideas to pursue in next contact.
- a. Does leader remain as directive?
 - b. Is there a sense of pushing forward and/or holding back in the group?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session IV

Date: 2/6/89

Members present: 1, 2, 3, 4, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Tension and anxiety around finishing up their puppets
 - b. Stories to go with puppets revealing in terms of dynamics of individual members
 - c. Group conversation around each one's experiences at school
 - d. Attempts to gain "center stage" (all but Member 2)
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Voicing concerns about having to finish puppets this session (Members 1, 2, 3); arguing over and complaining about materials
 - b. Play-making - Frequently changing the subject when we start to work on the play(s)--silliness, burping, all talking at once, telling jokes, singing
 - c. Puppets - Dissatisfaction with finished products; destructiveness re: puppets--tearing up work (Members 2 & 5)--Member 3 encouraging them to do so, 4 shows concern about not wanting them to do so
 - d. Leader - Encouraging group to finish puppets so they can start puppet plays
 - e. Group process - Self disclosure, trust and cohesiveness, at same time, aggression, tension and hostility, sarcasm and changing the subject during anxiety-provoking conversations; vying for power and control; scapegoating someone outside the group

3. Other salient, interesting, illuminating or important events in this contact.

Puppets and play themes appear to depict their individual and group dilemmas

- a. Individual Patterns

- (1) Member 1 - Themes of being in control, being made fun of, and loneliness; affiliative remark, "Mine can help yours" (referring to puppets); critical of others; affiliates with Member 3
- (2) Member 2 - Unlike other members, does not make a bid for "center stage" during group conversation; expresses disgust, discouragement and is destructive with his puppet, labels his puppet "the dead man"; sighs heavily and frequently
- (3) Member 3 - Critical remarks, labels self "a loner", observant of Member 2; encourages tearing up puppet
- (4) Member 4 - Shows concern about others' destructiveness toward puppets, compliments others on their puppets; suggests they do a play about their problems
- (5) Member 5 - Gets excited, has difficulty formulating what he wants to say when talking to group; affiliates with Member 2 (offers him help); destructive of his puppet
- (6) Member 6 - Defends and protects Member 2; alternates between bragging and self-denigration

- b. Group Reactions - Talk about puppets includes story to go with them

4. New or remaining questions or ideas to pursue in next contact.

- a. Do twosomes persist, expand or change?

- b. Does aggression continue to mount or does it peak?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session V

Date: 2/13/89

Members present: 2, 3, 4 (late), 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Individual and group dynamics becoming more obvious
 - b. Resistance to play-making
 - c. Being "out of control" theme of group conversation
 - d. Telling stories, conversing about everyday topics and events
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Some work on puppets still going on, Member 4 remains involved in the task
 - b. Play-making - Group continues to deflect away from this task with silliness, unrelated conversation
 - c. Puppets - Member 4 very involved in his puppets; Member 3 invests his puppet with personal characteristics
 - d. Leader - attempts to keep group on task by reading out list of play ideas that members have suggested so far
 - e. Group process - Competition among members, near end of session more balance between competition and cooperation; some joining with each other in silliness, horseplay, telling jokes and riddles; groups of twosomes, approaches to each other, offers of help and assistance to one another
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1 - Absent
 - (2) Member 2 - Exhibits nervous mannerisms; says doesn't know what to do several times, runs blade of scissors

- across neck and face; shows awareness/memory of who said what; puts actions to what others say
- (3) Member 3 - Shows concern about leader's approval; trying to move conversation to deeper level--self-discloses; suggests solution of combining all ideas into one play; claims his puppet is not a good fighter--"gets beat up"
 - (4) Member 4 - Addresses everyone; gives suggestion about theme for the play; demonstrates vulnerability related to being small; encourages Member 2
 - (5) Member 5 - Asks information questions; concrete thinking; high level of tension, impatient
 - (6) Member 6 - Whining, complaining, silliness; inappropriate closeness (gets in others' faces); often deflects from a deeper level of communication
- b. Group Reactions - Try to top each other's stories; recognition seeking--claiming to be the originator of ideas
4. New or remaining questions or ideas to pursue in next contact.
- a. What movement does the group make? How does this happen?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session VI

Date: 2/20/89

Members present: 1, 4, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Start puppet shows in twosomes
 - b. Activity with materials not part of this session
 - c. Tension level continues to rise
 - d. Individual and group dynamics continue to be the predominate issues around which the process proceeds
 - e. Power struggle for leadership
 - f. Ambivalence over maintaining status quo vs. group movement
 - g. Confrontation of Member 5 by leader and other group members
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Member 4 continues to work
 - b. Play-making - Struggle over direction to take (format, procedure and content); talk about "teamwork" theme matches what's going on in the group
 - c. Puppets - Member 4 becomes critical of the puppets (calls them aliens) other members agree; puppets are used to communicate with each other
 - d. Leader - Limit setting, urging members to stay on task (focus on the play process); some of leader's comments appear to contribute to the group's stuckness
 - e. Group process - competition, vying for leadership; confrontation; some complimenting, reassuring; mention they missed the absent members

3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1 - Competitive, critical, detail-oriented pattern persists; assertive about choosing a partner to do a puppet play with, pleased with his play effort; brought up missing 2 (absent) members
 - (2) Member 2 - Absent
 - (3) Member 3 - Absent
 - (4) Member 4 - Critical of puppets; seems to emphasize cooperation, suggests teamwork theme; suggests way for group to proceed ("pass the stick"); becomes calmer in the group when anger and tension are more overt; volunteers to be first in doing a puppet play, chooses a partner; affiliation with Member 2
 - (5) Member 5 - Destructive of puppet; doesn't participate in group discussion of play, but becomes visibly agitated during this conversation; doesn't choose partner; does what partner directs him to do in the play once chosen; enjoys the "hitting match" the puppets play out in their play
 - (6) Member 6 - Makes suggestion for play, how to proceed, suggests twosomes, won't choose partner; uses puppet to tell Member 4 what he thinks of him (via 4's puppet); makes attempts to affiliate, offers encouragement, uses inappropriate closeness
 - b. Group Reactions - Gets stuck on how to proceed with plays, works it through with some leader prompting
4. New or remaining questions or ideas to pursue in next contact.
 - a. Does group continue to grapple with how to proceed? What form does this take?
 - b. Leader's role?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session VII

Date: 2/27/89

Members present: 1, 2 (late), 3, 4, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Tension and tension release
 - b. Power struggle
 - c. Avoidance of leader's questions and suggestions
 - d. Group gives feedback to Member 1 re: monopolizing the group
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Member 4 wants to start a new puppet
 - b. Play-making - Resistance to doing; ideas and suggested themes parallel group process; group finally affiliates around Member 2's play idea
 - c. Leader - Attempts to get members into play producing; notes patterns in individual and group dynamics
 - d. Group process - Power struggle--vying for leadership, whether group will move on, come to some agreement over puppet play; tension intensified, noise level up, talking all at once, teasing; confrontation in the form of feedback to Member 1 re: his stalling
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1 - "proper" orientation, seeks to control the group, wants little conflict in the play(s), resists combining all the members' ideas to create a storyline for the play, presses for unanimous agreement on a play idea

- (2) Member 2 - urges resolution and "getting on with it", says he likes all the ideas, suggests theme where grownups help the kids resolve their problem, another part of storyline involves 2 kids escaping; says he's afraid they'll never finish the play; group finally affiliates around his ideas
 - (3) Member 3 - Notes the group is a place to resolve problems; favors majority rule to decide on resolution to play creation; adamant about not wanting his puppet to be the mascot in the play; didn't remember Member 5 when group was discussing 5's absence
 - (4) Member 4 - Busy drawing scenery for most of the session, asks for group's input on details to be included; outside authority helps resolve problem in his play idea; admires Member 3's jacket
 - (5) Member 5 - Absent
 - (6) Member 6 - Says he didn't want to come, tears up materials, complains of being sick, withdraws from group participation, takes more of observer role, makes "poor me" statements; declines to give his opinion when doing so could break the stalemate in the group
 - b. Group Reactions - Split between maintaining (working out details of play beforehand) and moving on (involving some level of risk); Finally affiliating around Member 2's ideas
4. New or remaining questions or ideas to pursue in next contact.
- a. Does someone leave or consider leaving the group?
 - b. Does group continue to avoid doing the play?
 - c. Shifts in members' stances? Positions of power?
 - d. Who misses?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session VIII

Date: 3/6/89

Members present: 1, 2 (late), 3 (late), 4, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Act of aggression-- one member punches another at the beginning of the session--individual members have specific responses
 - b. Members' different styles and characteristics reflected in the way they approach and act out the puppet plays
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Member 4 continues to make puppets
 - b. Play-making - First group (Members 1 & 3)--more detail, dramatic action, dialogue; second group (Members 2 & 4)--little or no dialogue, enjoying playing with the puppets; Member 6 did not participate in a play; plays serve as a means of forming subgroups, contain alot of fighting
 - c. Leader - Facilitated processing aggressive act; afterward kept group task oriented by continuing to focus on play process, may have contributed to group stuckness when making specific suggestions for play procedures
 - d. Group process - Group members focus anger on Member 6 who punched Member 2, gradually they give him ways to re-enter the group
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1- Put downs aimed at others; takes direction from Member 3 once they are involved in puppet play

- together, has extreme difficulty relinquishing the stage to second group to do their play--complains, criticizes
- (2) Member 2 - Initially says he doesn't know how he feels about Member 6 punching him, then says he's angry, remains aloof for awhile then begins to draw, joins Member 4, shows irritation with Member 1's stalling; playful with puppet in play, little verbalization
 - (3) Member 3 - Attempts to understand Member 6's aggressive act, tentative, not too hard on Member 6, calls the incident "a chain reaction", gives 6 feedback on how to re-enter the group; attempts to get puppet play going, suggests giving other group a chance after making an attempt at a play, tries to reason with Member 1 (his partner) to relinquish the stage
 - (4) Member 4 - Expresses anger toward Member 6 directly, and symbolically through his puppet, for 6's aggression, threatens, but then is the first to affiliate with Member 6 again; draws (away from the table) while everyone else is seated; works at affiliating with Member 2--several initiatory responses directed to Member 2; takes the lead in puppet play (filled with gorey detail) with #2
 - (5) Member 5 - Absent
 - (6) Member 6 - Denies any malicious intent in punching Member 2, apologizes, displays anger aimed at Member 4's threats, denigrates himself, deflects feedback he gets from group members with silliness, takes an observer's position, then tries to re-enter the group by drawing with Members 2 and 4, 4 objects so 6 draws by himself; does not participate in a puppet play, objects when another member tries to use one of his puppets
- b. Group Reactions - Primarily involved in responding to and processing the aggressive act
4. New or remaining questions or ideas to pursue in next contact.
 - a. How does the aggressive act effect future group dynamics?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session IX (Mechanical problems--no sound on this videotape)

Date: 3/13/89

Members present: 1, 2 (late), 3 (late), 4, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Member 2 announced he wanted to terminate
 - b. Group processing of Member 2's decision
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Member 4 continues to work on adding to his puppet and making it perform
 - b. Play-making - Members 1, 3 & 5 do a play that is a playful hitting match; general complaints about having to do a puppet play about their problems
 - c. Puppets - Member 2 tosses his puppet around, does not take the puppet with him upon leaving the group
 - d. Leader - Tells Member 2 he must stay to discuss leaving the group with the other members, facilitates this process
 - e. Group process - very unfocused, much of the activity seems random or scattered, members have difficulty being in close proximity to one another around the table, go to different areas of the room to work or play in twosomes; general avoidance of discussing 2's leaving
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1 - Engages in a puppet play with Members 5 and 3, appears to wander some after this; tries to draw with Member 6, but does so by trying to take charge

- (2) Member 2 - Tells leader in soft voice that he wants to quit the group, tells the group only after the leader tells him he has to talk with the whole group; resists involvement in the group for the remainder of the session, requests to leave to go to the bathroom, sneaks out of the room, etc.
 - (3) Member 3 - Comes in late, joins already formed puppet play group (Members 1 & 5), involves himself in horseplay, "goofing around" with other members throughout session
 - (4) Member 4 - Encourages Member 2 to continue in group; very loud, then suggests we have snacks in future sessions as a way to help group calm down
 - (5) Member 5 - Initially forms twosome with Member 1 in puppet play then very supportive of Member 2 after 2 said he wanted to leave the group (pursued him, affiliated with him)
 - (6) Member 6 - More actively involved than in last 2 sessions, does draw on the board with his back to the group when group is discussing Member 2's leaving the group
 - b. Group Reactions - Increase in silliness, noise level extremely high, horseplay increased
 - c. Other - Discussion with Member 2's mother concerning him completing the sessions
4. New or remaining questions or ideas to pursue in next contact.
- a. What does Member 2's mother report in scheduled telephone conversation?
 - b. How do group members respond to 2's return/lack of return?
 - c. Does tension level change?
 - d. Group's response to addition of snack to its agenda

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session X (Mechanical problems - no sound on this videotape)

Date: 3/27/89

Members present: 1, 3, 4, 5

1. What were the main issues, events or themes that stood out in this contact?
 - a. Member 2 does not return
 - b. Playful acting out among members
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Member 4 continues to want to work on his puppet
 - b. Play-making - General resistance to continuing, complaints about, Member 1 wants to do puppet play by himself
 - c. Puppets - Member 4 shows preference for others' puppets
 - d. Leader - Reminding members of upcoming termination
 - e. Group process - Begin telling secrets (primarily Members 1 & 3, some joining by 5), leaving 4 out; activity level down from Session IX, but noise, silliness and laughter all at high levels--bathroom noises, jokes and play-fighting
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns
 - (1) Member 1 - Begs to join in puppet play with Member 3
 - (2) Member 2 - Does not return to group
 - (3) Member 3 - Wants to do puppet play by himself, consents to let Member 1 be the narrator; demonstrates self responsible behavior in cleanup; shows picture of his girl friend to the group during snack time; last to leave

- (4) Member 4 - Plays role of the entertainer, clown in the group; encourages Member 5 to do a puppet play, disrupts during Member 3's play; helpful in moving things, getting ready for snack
 - (5) Member 5 - Articulates feelings of self consciousness about doing puppet plays, watches others' production intently
 - (6) Member 6 - Absent
 - b. Group Reactions - Lack of discussion of Member 2's failure to return and Member 6's absence; snack does appear to have a calming effect, involves some general complaints and competition over food
4. New or remaining questions or ideas to pursue in next contact.
- a. Any comments concerning no-shows, terminations?
 - b. Responses to viewing the videotape?

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session XI

Date: 4/3/89

Members present: 1, 3 (late), 4, 5, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Aggression--pushing, shoving over member trying to make a place for himself at the snack table
 - b. Excitement over video equipment in the room, anticipation of viewing themselves on tape
 - c. Videotape complications/going to control room to view the videotape
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making
 - b. Play-making - Member 3 asks about doing a play; Member 6 claims he didn't get to do a puppet play
 - c. Leader - Wonders out loud if group is effected by Member 2's leaving, facilitates Member 5 regaining a place for himself (suggests he talk it out with fellow group members); sets ultimate limit with Member 4 of leaving the group; experiences anger and frustration at videotape viewing complications, attempts to settle group down before going to another room to view the videotape
 - d. Group process - Demonstrate increased tension and anxiety, threaten and put each other down; compete in telling stories about prior times when they have been on TV
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns

- (1) Member 1 - Volunteers to fill Member 3 in on what we've done, put-downs and critical remarks, continues strong affiliation with Member 3
 - (2) Member 2 - Terminated
 - (3) Member 3 - Wants to see tape of initial interview; attempts to show the group his watch; confronts Member 4 on lying; makes derogatory remark about himself while viewing tape
 - (4) Member 4 - Having a difficult time keeping his hands off the VCR; clowning and yelling before going to view the videotape; comment related to the fighting demonstrated between the puppets in the play "That reminds me of my mom and dad", demonstrates extremely hyper behavior after group goes to another room to view the videotape
 - (5) Member 5 - Demonstrates disappointment at not being chosen by Member 3 to "fill him in", frustrated about not having enough room for himself at snack table, threw himself on the floor, whining and complaining, able to regroup and rejoin the group with some suggestions from the leader, exhibits anger at the leader for not "fixing it" for him
 - (6) Member 6 - Denies having participated in a puppet play, declines to do so now; asks to be filled in on what happened last session (after Member 1 does so with Member 3 re: this session); acts in silly, nonsensical manner; demands for food at snack time
 - b. Group Reactions - Extremely keyed up over watching videotape; group virtually ignores Member 5's outburst at the snack table; snack does not appear to have a calming effect this session; group becomes very quiet when leader asks if some of their overly excited behavior has to do with Member 2's leaving; general appearance of enjoyment of the videotape by group members
4. New or remaining questions or ideas to pursue in next contact.
 - a. Ways they handle goodbyes--able to verbalize?
 - b. Evaluation responses

APPENDIX C

CONTACT SUMMARY FORM

Contact type: Session XII

Date: 4/10/89

Members present: 3, 4, 6

1. What were the main issues, events or themes that stood out in this contact?
 - a. Only 3 members present
 - b. Evaluation of group goals, individual problems and rules
 - c. Telling stories about nakedness and being in their underwear
2. Summarize the information obtained on each of the research questions.
 - a. Puppet-making - Member 4 continues to work on his puppet
 - b. Play-making - Member 3 says doesn't want to do a play today; Member 4 seems surprised the group won't be doing any more work on the play; Member 6 wants to finish watching "the movie"
 - c. Puppets - Member 3 shows no concern for his missing puppet, later resists saying anything more about his puppet, and destroys it rather than let Member 4 take it home; Member 4 says his puppet is drunk; Member 6 complains about one of his missing puppets, makes negative remarks about the last one he shows to the group; asks to take his puppets home
 - d. Leader - Suggests evaluation of goals, stays on this to the exclusion of processing members' current conversation of missing members
 - e. Group process - Discuss missing members; reluctant to give feedback to one another; admit it's hard to end; shouting, play-fighting at the very end of session
3. Other salient, interesting, illuminating or important events in this contact.
 - a. Individual Patterns

- (1) Member 3 - Labels himself a loner; says he tried to "show" himself to the group rather than tell about himself; leaves decision as to whether he made friends in the group up to the group; verbalizes disappointment at Member 1's absence; refuses to let Member 4 have his puppet, attempts to keep Member 4 in line, tells him he ought to write down all those stories he tells and sell them to make money; asks the other members if they've had their first kiss; says he wishes the group could go on longer, briefly lobbies for more sessions
 - (2) Member 4 - Suggests dramatizing what happened to Member 6's back, continues high drama themes about fighting; appears self conscious when Member 3 asks about his ethnic/cultural background; gives his opinion of what he thinks others are "really" saying; says "thank you" in a silly voice with his puppet as his goodbye; finds Member 3's puppet, wants to take it home; takes his puppets and accompanying paraphernalia when he leaves
 - (3) Member 6 - Declines drawing activity, then participates after all, denigrates his work; enjoys showing others a scrape on his back; calls other members "girls"; makes negative assessments of self in evaluation discussion, leaves the table when leader asks the group to give him some feedback/suggestions; says he wishes they could stay when it's time to go; takes his puppets with him
 - b. Group Reactions - Group gets grabby, fighting over materials when leader mentions Member 2's leaving; reluctant to give each other feedback, deflect attention, change the subject, insult one another
4. New or remaining questions or ideas to pursue in next contact.
 - a. Evaluation comments in exit interview with parents and child

APPENDIX D
LIST OF SUPPLIES FOR PUPPET-MAKING MATERIALS

APPENDIX D

LIST OF SUPPLIES FOR PUPPET-MAKING MATERIALS

Construction paper
Crayons
Markers
Yarn
Glue
Tape
Puff Balls
Cotton Balls
Sponge
Paper Bags
Scissors
Hole Punch
Stapler
Cups
Socks
Plastic eyes
Fake Hair and Fur
Colored Felt
Colored Cellophane Paper
Colored Tissue Paper
Colored Pipecleaners
Feathers
Cardboard Tissue and Towel Rolls
Cardboard
Tagboard
Popsicle Sticks
Wire

APPENDIX E
ARTIFACT SUMMARY FORMS

APPENDIX E

ARTIFACT SUMMARY FORM 1A

Identifying information:

Member 1 - His first puppet

Puppet's name and member's description of his puppet:

"Hairy" - "This guy is the hairiest man in the land, and he's the chief of his tribe. No matter what you try to do he keeps about six eyes open and all the rest closed. So you can't rob him or anything. He lives near Alaska, so whenever he goes out, he doesn't need to get a coat on or anything. He's just got all his hair."

Event or contact with which the puppet is associated:

Created in Session II, introduced in Session III

Significance or importance of the puppet:

Themes of power and being in control;
"Chief" - in charge or in control of things
"Six eyes open" - no tricks or surprises
"Can't be robbed" - nothing can be taken away
"Hair" - protective, doesn't need anything extra

Brief summary of the contents:

Large plastic cup covered in fake fur balls and plastic eyes

APPENDIX E

ARTIFACT SUMMARY FORM 1B

Identifying Information:

Member 1 - His second puppet

Puppet's name and member's description of his puppet:

"The Foil Guy" - "This guy is a guy who has this problem and his problem is nobody likes him and his nose falls off and, um, then they laugh. And whenever he can't get 'em to stop laughing at him, he just walks off lonely and everything. He just goes off lonely. He's a lonely person. Nobody likes him because his nose falls off. It falls apart whenever he's scared. He tries to reform and he can't, but then he has somebody help him."

Event or contact with which the puppet is associated:

Created in Session III, introduced in Session IV

Significance or importance of the puppet:

In contrast to his first puppet, Hairy, this second puppet is vulnerable, "a guy with a problem". He's lonely and he gets scared. He can't solve his problem without some help.

Brief summary of the contents:

Large plastic cup covered in aluminum foil with 2 plastic eyes and a cotton ball nose that kept falling off

APPENDIX E

ARTIFACT SUMMARY FORM 2A

Identifying Information:

Member 2 - His first puppet

Puppet's name and member's description of his puppet:

"The Invisible Man" - "My guy's dead. Mine's a dead guy." (He wadded this puppet up into a ball before he introduced him to the group.)

Event or contact with which the puppet is associated:

Worked on this puppet during the second, third and fourth sessions, destroyed it in the fourth session prior to introducing it to the group

Significance or importance of the puppet:

Formed from his imagined image in the visualization exercise
Made direct connections between his puppet's identity and feeling he has about himself
Destroyed his puppet after another member criticized it and before he was to introduce it to the group

Brief summary of the contents:

Wire sculpture, small in scale, definite artistic or aesthetic quality to it

APPENDIX E

ARTIFACT SUMMARY FORM 2B

Identifying Information:

Member 2 - His second puppet

Puppet's name and member's description of his puppet:

"Birdman" - "He's a bird with a helmet. He was just born, and that's why his wings are all messed up." (He "flew" his bird puppet several times.)

Event or contact with which the puppet is associated:

Created and introduced in Session IV

Significance or importance of the puppet:

Made this second puppet immediately after he destroyed his first one
Constructed it quickly and with much less frustration than he expended on the first puppet
Provided a means to "fly away" - escape

Brief summary of the contents:

Made from feathers glued together to form a V shape; the "helmet" was made from a small lego block he found among the materials
Small in scale with an artistic quality

APPENDIX E

ARTIFACT SUMMARY FORM 3A

Identifying Information:

Member 3 - His first puppet

Puppet's name and member's description of his puppet:

"Pretzel"/"Mr. Tree" - "I'll call him Mr. Tree. He likes to pose like a tree. He puts his arms down in the ground like roots and this comes up and he sticks all these branches in it and makes it look like a tree so...He likes to look like a tree 'til people come along and he says, 'fooled you'. So he turns cartwheels."

Event or contact with which the puppet is associated:

Created in Session II, introduced in Session III

Significance or importance of the puppet:

Puppet's changing identity
Not what he appears to be, fools others
Did not actually finish this first puppet

Brief summary of the contents:

Popsicle stick figure with abstract appearance

APPENDIX E

ARTIFACT SUMMARY FORM 3B

Identifying Information:

Member 3 - His second puppet

Puppet's name and member's description of his puppet:

"The saddle's spider" - "This guy's different so I'll introduce him. Okay, my man is the saddle's spider, and he made this web, but he didn't like the way it turned out so he left it. Um, a million years later he came back to the same cave 'cause all the other caves got taken over. They fought him and he lost. And then when he came there his web got alive and it started makin' fun of him, and he didn't like it, and he was tryin' to find ways to stop makin' fun of him."

Event or contact with which the puppet is associated:

Created in Session III, introduced in Session IV

Significance or importance of the puppet:

Dissatisfied with his own efforts so he abandoned them
Losing the fight
His own creation (the web) making fun of him

Brief summary of the contents:

Made from popsicle sticks held together with glue
Very similar to his first puppet

APPENDIX E

ARTIFACT SUMMARY FORM 4A

Identifying Information:

Member 4 - His first puppet

Puppet's name and member's description of his puppet:

"Tony Hawk" - "This dude has a skateboard and he's Tony Hawk. I ain't done yet. This is his skateboard. I'm not done with it. This is his beach shorts, pink shirt."

Event or contact with which the puppet is associated:

Created in Session II and III, introduced in Session III, but continued to work on throughout most of the group sessions

Significance or importance of the puppet:

Named after a celebrity

Size - 3 to 4 times as large as the others' puppets

Extensive amount of time and effort put into his creations

Brief summary of the contents:

Made from scratch, cut the various parts of the puppet's body from cardboard; worked hard to attach these parts together; added clothing and made props to go along with the puppet

APPENDIX E

ARTIFACT SUMMARY FORM 4B

Identifying Information:

Member 4 - His second puppet

Puppet's name and member's description of his puppet:

"Tony Hawk II" - "He's Tony Hawk the second. He's a skateboarder. He's alive."

Event or contact with which the puppet is associated:

Created and introduced in Session III, continued to work on throughout most of the sessions

Significance or importance of the puppet:

Identity the same as the first puppet
Large and elaborate like his first creation

Brief summary of the contents:

Made from scratch like his first puppet, constructed from cardboard pieces cut out and attached together; made clothes for this one as well

APPENDIX E

ARTIFACT SUMMARY FORM 5A

Identifying information:

Member 5 - His first puppet

Puppet's name and member's description of his puppet:

"An Indian chief" - "This is an Indian chief. Um, he's Apache Indian. Um, he lives on the beach. They didn't like where they lived so they moved. And he got burned by a volcano." In the next session, "He got a new haircut. I changed my man. See, I changed him a little bit. He uh, he uh . . . He decided to get a haircut. And he found out that he really liked the way it looked before, and he was really dumb. And he didn't have a school, and he didn't learn anything."

Event or contact with which the puppet is associated:

Created in Session II, introduced in Session III

Significance or importance of the puppet:

Chief - similarity of this idea to another member's (#1's)
Likenesses between his puppet and himself - moving, new haircut, not learning in school and feeling dumb

Brief summary of contents:

Small cardboard cylinder (tissue roll) with a few feathers and 2 plastic eyes glued onto it

APPENDIX E

ARTIFACT SUMMARY FORM 5B

Identifying Information:

Member 5 - His second puppet

Puppet's name and member's description of his puppet:

"The Dewey Decimal" - "Well, he doesn't exactly have blue hair. He has blue hair . . . He's the Dewey Decimal. Um, this is a guy who likes to jump and when he jumps his eyes all spring out, and he'll do that if he sees a girl 'cause he likes to gross 'em out, and he'll go . . . And his eyes fall off. And it comes back together and goes 'wooo' and it freaks all the girls out."

Event or contact with which the puppet is associated:

Created and introduced in Session IV

Significance or importance of the puppet:

Similarity in the brief story he told about his puppet (above) and the stories he told about himself at other times in the group
Simplicity and lack of detail in his puppet construction

Brief summary of the contents:

Lunch size paper sack onto which he glued sponge hair and eyes and then colored briefly

APPENDIX E

ARTIFACT SUMMARY FORM 6A

Identifying Information:

Member 6 - His first puppet

Puppet's name and member's description of his puppet:

"A punk rocker" - "He's colored and he's a punk rocker, and he wears a head band. I forgot to make his guitar. He's got 25 girl friends. That's him."

Event or contact with which the puppet is associated:

Created in Session II, introduced in Session III

Significance or importance of the puppet:

Puppet's identity was one that another member mentioned but did not make
Invested little time or effort in creating the puppet
Large number of female admirers

Brief summary of the contents:

Large plastic cup with 2 plastic eyes and a nose glued onto it

APPENDIX E

ARTIFACT SUMMARY FORM 6B

Identifying Information:

Member 6 - His second puppet

Puppet's name and member's description of his puppet:

"Rock" - "When someone's lonely he makes jokes. And he jumps up in the air about 2000 miles when somebody throws him. And he lives in New York City 'cause he just keeps on walkin'. The kid was walkin' from his house from Texas to New York. The kid didn't get kidnapped, but the rock did. The kid kidnapped the rock. When they did get home, he had to walk all the way back because his family wasn't there. His family was in Texas."

Event or contact with which the puppet is associated:

Created in Session II, introduced in Session III

Significance or importance of the puppet:

Clowns to cheer people up
Jumps when somebody throws him
Seems confused about where he belongs
Small amount of time and effort devoted to making the puppet

Brief summary of the contents:

Large plastic cup covered with felt, 2 eyes and a nose glued onto the felt

APPENDIX E

ARTIFACT SUMMARY FORM 6C

Identifying Information:

Member 6 - His third puppet

Puppet's name and member's description of his puppet:

"Foil Man" - This is a round guy with 2 eyes and a mouth. His name is Mr. Foil. He goes around town and he kisses all the girls. He's girl crazy. He goes for every girl he sees. He's a maniac. A girl maniac." (made kissing motions with his puppet aimed at each member in the group)

Event or contact with which the puppet is associated:

Created in Session II, introduced in Session III

Significance or importance of the puppet:

Interest in girls - expresses this in a silly way that gets him unfavorable response from other group members
Lack of investment in the puppet's creation

Brief summary of the contents:

Large plastic cup wrapped in foil with 2 eyes and a nose glued on to it

APPENDIX E

ARTIFACT SUMMARY FORM 6D

Identifying Information:

Member 6 - His fourth puppet

Puppet's name and member's description of his puppet:

"Blue" - He's got a large nose and two bitty eyes. He's weird. The one thing about him that he always does is that he kisses all the girls and says, 'Hi ya, bye ya!' And then, when he kisses all the girls, they all say, 'Baby, Baby, kiss me, Baby, now!' Okay, yeah."

Event or contact with which the puppet is associated:

Created in a later session, introduced in Session XII

Significance or importance of the puppet:

Theme of "the one who has all the girls" continues
Silly manner of expressing this
His parting comment after introducing this puppet - ("I wanna break my hand.")

Brief summary of the contents:

Sock with eyes and nose glued to it

APPENDIX F
GROUP RULES

APPENDIX F

GROUP RULES

1. No bad language or name calling
2. No fighting
3. Help each other out
4. Obey these rules
5. No showing off or babyish behavior
6. PRIVATE
7. Take turns talking and no yelling

APPENDIX G
GROUP GOALS

APPENDIX G

GROUP GOALS

1. Help others and ask for help
2. Make a friend
3. Share things about yourself
4. Don't worry, be happy

APPENDIX H
PROBLEMS LIST

APPENDIX H

PROBLEMS LIST

Member 1 - How to deal with bullies

Member 2 - How to feel important

Member 3 - How to get friends and get people to stop picking on you

Member 4 - Being good in class

Member 5 - How to make friends

Member 6 - How to feel good about yourself

APPENDIX I
DEFINITIONS OF THE BALES CATEGORIES

APPENDIX I

DEFINITIONS OF THE BALES CATEGORIES

1. Shows solidarity, raises other's status, gives help, reward:
 - a. Initiative and responsive acts of active solidarity and affection:
 - (1) Hailing the other, waving or greeting--hello or good-bye
 - (2) Approaching, touching, shaking hands, placing a hand on the shoulder, slapping on the back, linking arms
 - (3) Welcoming, treating to food or drink, escorting or accompanying
 - (4) Starting a conversation or expressing sympathy
 - (5) Affiliating - Using first name or nickname or term "we"
 - b. Initiative and responsive status-raising acts:
 - (1) Praising, rewarding, boosting, giving approval or encouragement
 - (2) Complimenting, congratulating, admiring
 - (3) Showing esteem or respect, attempting to imitate or emulate
 - c. Gives help:
 - (1) Offers assistance to the other, volunteers, assumes a task or duty on behalf of the other or the group
 - (2) Sharing, bequeathing something or giving a gift
 - (3) Defends, protects, advocates or vouches for the other
 - (4) Giving support, reassurance, comfort or consolation

- d. Acts which may appear after a situation of difficulty or during a situation of estrangement:
 - (1) Interceding or mediating
 - (2) Urges unity, harmony, agreement or cooperation
- 2. Shows tension release, jokes, laughs, shows satisfaction:
 - a. Spontaneous indications of relief:
 - (1) Expressions of contentment, enjoyment, enthusiasm
 - (2) Positive responses to a compliment, expression of pleasure
 - b. Joking:
 - (1) Attempts to amuse or entertain in a friendly manner--humorous, funny, silly or nonsensical remarks
 - (2) Clowning, bantering, friendly kidding
 - (3) Active rough-housing or horseplay
 - c. Laughing:
 - (1) Smiling, grinning, giggling or laughing
- 3. Agrees, shows passive acceptance, understands, concurs, complies:
 - a. Confirms or affirms
 - (1) Appears to come to a decision
 - (2) Accepts responsibility to carry out
 - b. Conceding
 - (1) Receptiveness, readiness, responsiveness

- c. Acquiescent
 - (1) Shows submission, takes a back seat, surrenders
 - (2) Accepts blame or criticism without retaliation
- 4. Gives suggestion, direction, implying autonomy:
 - a. Implies cooperative action, suggesting ways of attaining a goal:
 - (1) Proposing a solution, how to cope with a problem
 - (2) Gives instruction or a briefing
 - b. Includes leader requests related to group management
 - (1) Assignment of tasks
 - (2) Delegation of authority
- 5. Gives opinion, evaluation, analyses, expresses feeling, wish:
 - a. Indications of thought-in-process
 - (1) Musing, cogitating, concentrating, calculating
 - b. Affirms values, intentions, desires
 - c. Attempts to diagnose or interpret motivations
 - (1) Logical and reasoned explanations
- 6. Gives orientation, information, repeats, clarifies, confirms:
 - a. Acts intended to secure or focus the attention of the other
 - (1) Calling one's name, clearing one's throat, mentioning a problem to be discussed, calling attention to what's being said, reference to an agenda

- b. Efforts to prevent or repair breaks in the flow of communication
 - (1) Repeating, restating, explaining, enlarging, summarizing
 - c. Reflecting back on past activity or preparatory looking forward, without making inferences--factual information
7. Asks for orientation, information, repetition, and confirmation:
- a. Acts indicating lack of knowledge, confusion or uncertainty:
 - (1) Acts puzzled, bewildered, baffled, stumped
8. Asks for opinion, evaluation, analysis, expression of feeling:
- a. Requests for inferential or evaluative responses:
 - (1) Open-ended, non-directive statements or questions
 - (2) Significant pauses
9. Asks for suggestion, direction, possible ways of action:
- a. Appeals that do not have an emotional undertone of dependence or of a need for help, an inability to take responsibility for direction
10. Disagrees, shows passive rejection, formality, withholds resources:
- a. Passive forms of rejection
 - (1) Remaining immobile, rigid, restrained, silent, uncommunicative
 - (2) Responseless to overtures of others--ignoring a request or complaint
 - b. Passive withholding

- (1) Detached, indifferent, disinterested, secluded, unapproachable
 - (2) Working at something other than that which the group is concerned--including asides, winks, whispering
 - c. Active disagreement and/or disbelief
 - (1) Skeptical, dubious, cautious about accepting proposals
 - (2) Critical, suspicious, distrustful--corrects or contradicts
 - d. Direct evasions or delays
 - (1) Frustrates, balks, obstructs, hinders
 - (2) Withholds resources--possessive, retentive, secretive
11. Shows tensions: asks for help, withdraws out of field:
- a. Diffuse tension:
 - (1) Indications of strain--impatience, restlessness, keyed-up, agitated
 - (2) Various nervous habits--self grooming, fiddling, playing with some object
 - b. Diffuse anxiety
 - (1) Signs of being startled or perturbed or having misgivings--hesitation, blushing, stammering, verbal disjunctivity, blocking up
 - (2) Over-cautious, hangs back, evades or refrains from action
 - (3) Self-effacing, concerned about the good opinion of others

c. Shame and guilt

- (1) Acknowledges, confesses, admits responsibility in response to accusations
- (2) Shows embarrassment--laughing nervously, covering face with hands
- (3) Acts of atonement--does something to balance the wrong, condemns, belittles, humiliates or mutilates self

d. Frustration

- (1) Expressions of feeling discouraged, disheartened, thwarted or deprived
- (2) Appearances of brooding, discomfort, distress, disturbance

e. Asking for help, permission:

- (1) Carries a noticeable undertone of emotionality
- (2) Attempting to place responsibility for solution to one's own problems on others
- (3) Insincerely seeks sympathy by acting the martyr, exaggerating injuries or misfortunes by exhibiting wounds or whining and crying
- (4) Shows excessive need of support, nurturance or guidance

f. Withdrawal out of field:

- (1) Indicates psychologically withdrawn from the problem at hand--inattentive, bored, yawning, daydreaming, oblivious to others, talking to oneself or mumbling, excessive inaction
- (2) Definite and overt withdrawal--giving notice, leaving, quitting, going home

12. Shows antagonism, deflates other's status, defends or asserts self:

a. Attempts at autocratic or arbitrary control:

- (1) Demands or commands
- (2) Tries to regulate govern, direct or supervise
- (3) Gives warnings or threats

b. Autonomy

- (1) Rejects, refuses, or purposefully ignores directions, commands, demands or authoritative requests
- (2) Defies authority--negativistic, stubborn, resistant, sulky or sullen, unrestrained, rebellious--includes avoiding or quitting prescribed activities

c. Status deflating:

- (1) Attempts to override the other in conversation, interrupting, finishing sentences when the other does not want help
- (2) Implications of inferiority or incompetence--belittling or depreciating, making fun of, teasing, provoking, sarcasm
- (3) Acts of gossip--telling secrets when one is obvious target of
- (4) Showing ascendancy--self-opinionated, self-important, condescending

d. Status defending

e. Status seeking

- (1) Efforts to impress the other--tries to be seen or heard by pushing self forward or dramatizing, is exhibitionistic, spectacular or conspicuous

- (2) Seeks the limelight by showing off, playing the clown, bragging, boasting, trying to outdo the other, showing rivalry

f. Diffuse aggression:

- (1) Shows irritation, anger, rage or has a temper tantrum--glaring, fuming, screaming, kicking
- (2) Challenges, hits or fights with another
- (3) Destructive, cruel or ruthless behavior

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 1

		SESSIONS												TOTALS
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	
A	1 SHOWS SOLIDARITY, RAISES OTHER'S STATUS, GIVES HELP, REWARD	9	10	18	21	A	16	13	11	14	7	5	A	124
	2 SHOWS TENSION RELEASE, JOKES, LAUGHS, SHOWS SATISFACTION	15	23	13	30	A	8	13	30	2	15	25	A	174
	3 AGREES, SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	18	17	15	9	A	19	25	13	3	2	10	A	131
B	4 GIVES SUGGESTION, DIRECTION, IMPLYING AUTONOMY FOR OTHER	10	5	11	6	A	24	18	10	0	0	1	A	85
	5 GIVES OPINION, EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	3	11	19	13	A	22	13	8	0	1	0	A	80
	6 GIVES ORIENTATION, INFORMATION, REPEATS, CLARIFIES, CONFIRMS	10	5	10	15	A	8	9	24	0	0	2	A	83
C	7 ASKS FOR ORIENTATION, INFORMATION, REPETITION, CONFIRMATION	2	3	8	5	A	4	7	8	0	0	0	A	35
	8 ASKS FOR OPINION, EVALUATION, ANALYSIS, EXPRESSION OF FEELING	0	0	1	0	A	1	6	0	0	0	1	A	9
	9 ASKS FOR SUGGESTION, DIRECTION, POSSIBLE WAYS OF ACTION	2	0	0	3	A	1	0	0	0	0	0	A	6
D	10 DISAGREES, SHOWS PASSIVE REJECTION, FORMALITY, WITHHOLDS HELP	2	2	6	6	A	30	35	41	3	9	2	A	130
	11 SHOWS TENSION, ASKS FOR HELP, WITHDRAWS OUT OF FIELD	7	9	20	11	A	16	16	8	4	2	9	A	102
	12 SHOWS ANTAGONISM, DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	5	4	12	24	A	7	16	30	0	8	9	A	121

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 2

		SESSIONS													
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	TOTALS	
A	1 <u>SHOWS SOLIDARITY.</u> RAISES OTHER'S STATUS, GIVES HELP, REWARD	5	11	A	2	7	A	4	4	4	T	T	T	37	
	2 <u>SHOWS TENSION RELEASE.</u> JOKES, LAUGHS, SHOWS SATISFACTION	17	18	A	24	17	A	2	5	3	T	T	T	84	
	3 <u>AGREES.</u> SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	17	14	A	15	6	A	15	6	1	T	T	T	74	
B	4 <u>GIVES SUGGESTION.</u> DIRECTION, IMPLYING AUTONOMY FOR OTHER	9	7	A	2	2	A	25	1	0	T	T	T	46	
	5 <u>GIVES OPINION.</u> EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	4	8	A	8	3	A	4	4	1	T	T	T	32	
	6 <u>GIVES ORIENTATION.</u> INFORMATION, REPEATS, CLARIFIES, CONFIRMS	5	6	A	13	13	A	7	10	0	T	T	T	54	
C	7 <u>ASKS FOR ORIENTATION.</u> INFORMATION, REPETITION, CONFIRMATION	3	5	A	2	1	A	1	2	0	T	T	T	14	
	8 <u>ASKS FOR OPINION.</u> EVALUATION, ANALYSIS, EXPRESSION OF FEELING	0	1	A	0	0	A	0	0	0	T	T	T	1	
	9 <u>ASKS FOR SUGGESTION.</u> DIRECTION, POSSIBLE WAYS OF ACTION	0	0	A	1	1	A	0	0	0	T	T	T	2	
D	10 <u>DISAGREES.</u> SHOWS PASSIVE REJECTION, FOMALITY, WITHHOLDS HELP	19	9	A	12	5	A	9	5	6	T	T	T	67	
	11 <u>SHOWS TENSION.</u> ASKS FOR HELP, WITHDRAWS OUT OF FIELD	20	25	A	36	25	A	12	13	9	T	T	T	140	
	12 <u>SHOWS ANTAGONISM.</u> DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	2	5	A	5	7	A	1	3	1	T	T	T	24	

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 3

		SESSIONS												TOTALS
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	
A	1 SHOWS SOLIDARITY, RAISES OTHER'S STATUS, GIVES HELP, REWARD	8	9	5	6	8	A	15	12	4	10	8	12	97
	2 SHOWS TENSION RELEASE, JOKES, LAUGHS, SHOWS SATISFACTION	17	15	19	51	23	A	23	30	5	13	21	40	263
	3 AGREES, SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	9	15	13	11	2	A	11	10	2	4	4	18	97
B	4 GIVES SUGGESTION, DIRECTION, IMPLYING AUTONOMY FOR OTHER	13	14	0	13	9	A	24	12	0	1	1	5	92
	5 GIVES OPINION, EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	17	22	14	27	10	A	28	19	0	1	5	42	195
	6 GIVES ORIENTATION, INFORMATION, REPEATS, CLARIFIES, CONFIRMS	8	9	7	19	17	A	13	25	0	0	0	18	118
C	7 ASKS FOR ORIENTATION, INFORMATION, REPETITION, CONFIRMATION	7	9	5	12	6	A	10	6	0	0	4	11	70
	8 ASKS FOR OPINION, EVALUATION, ANALYSIS, EXPRESSION OF FEELING	1	0	2	3	0	A	4	3	1	0	0	7	21
	9 ASKS FOR SUGGESTION, DIRECTION, POSSIBLE WAYS OF ACTION	1	0	1	3	2	A	1	1	0	0	0	0	9
D	10 DISAGREES, SHOWS PASSIVE REJECTION, FOMALITY, WITHHOLDS HELP	1	6	11	7	8	A	8	9	1	5	1	13	60
	11 SHOWS TENSION, ASKS FOR HELP, WITHDRAWS OUT OF FIELD	5	5	13	20	16	A	15	10	3	1	3	24	115
	12 SHOWS ANTAGONISM, DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	3	31	24	17	12	A	12	14	1	5	17	41	177

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 4

		SESSIONS												TOTALS
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	
A	1 <u>SHOWS SOLIDARITY.</u> RAISES OTHER'S STATUS, GIVES HELP, REWARD	A	11	11	9	9	8	19	19	13	3	6	9	117
	2 <u>SHOWS TENSION RELEASE.</u> JOKES, LAUGHS, SHOWS SATISFACTION	A	9	14	17	20	7	8	19	8	12	24	33	169
	3 <u>AGREES.</u> SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	A	12	19	5	2	26	16	18	4	2	11	17	132
B	4 <u>GIVES SUGGESTION.</u> DIRECTION, IMPLYING AUTONOMY FOR OTHER	A	2	14	5	9	20	13	7	0	1	1	1	73
	5 <u>GIVES OPINION.</u> EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	A	2	9	3	6	15	12	7	0	3	1	23	63
	6 <u>GIVES ORIENTATION.</u> INFORMATION, REPEATS, CLARIFIES, CONFIRMS	A	10	19	12	7	20	9	9	0	0	3	11	100
C	7 <u>ASKS FOR ORIENTATION.</u> INFORMATION, REPETITION, CONFIRMATION	A	7	16	11	8	10	10	15	0	0	2	14	93
	8 <u>ASKS FOR OPINION.</u> EVALUATION, ANALYSIS, EXPRESSION OF FEELING	A	0	2	1	2	3	1	1	0	0	0	3	13
	9 <u>ASKS FOR SUGGESTION.</u> DIRECTION, POSSIBLE WAYS OF ACTION	A	0	4	5	5	4	5	6	0	0	0	1	30
D	10 <u>DISAGREES.</u> SHOWS PASSIVE REJECTION, FORMALITY, WITHHOLDS HELP	A	1	7	9	6	15	15	13	3	4	4	7	22
	11 <u>SHOWS TENSION.</u> ASKS FOR HELP, WITHDRAWS OUT OF FIELD	A	4	8	11	7	32	6	23	10	7	7	30	145
	12 <u>SHOWS ANTAGONISM.</u> DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	A	5	7	8	22	16	7	58	5	7	21	27	183

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 5

		SESSIONS												TOTALS
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	
A	1 <u>SHOWS SOLIDARITY.</u> RAISES OTHER'S STATUS, GIVES HELP, REWARD	6	6	12	7	4	12	A	A	16	5	2	A	70
	2 <u>SHOWS TENSION RELEASE.</u> JOKES, LAUGHS, SHOWS SATISFACTION	16	14	9	30	12	11	A	A	4	14	28	A	136
	3 <u>AGREES.</u> SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	7	13	14	11	6	7	A	A	4	1	7	A	70
B	4 <u>GIVES SUGGESTION.</u> DIRECTION, IMPLYING AUTONOMY FOR OTHER	6	4	2	9	0	5	A	A	0	1	4	A	32
	5 <u>GIVES OPINION.</u> EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	6	6	0	9	3	5	A	A	0	1	3	A	35
	6 <u>GIVES ORIENTATION.</u> INFORMATION, REPEATS, CLARIFIES, CONFIRMS	3	5	11	28	4	12	A	A	0	0	2	A	65
C	7 <u>ASKS FOR ORIENTATION.</u> INFORMATION, REPETITION, CONFIRMATION	5	4	7	5	4	1	A	A	0	0	2	A	20
	8 <u>ASKS FOR OPINION.</u> EVALUATION, ANALYSIS, EXPRESSION OF FEELING	0	0	0	0	1	1	A	A	0	0	1	A	3
	9 <u>ASKS FOR SUGGESTION.</u> DIRECTION, POSSIBLE WAYS OF ACTION	1	2	0	2	0	0	A	A	0	0	0	A	5
D	10 <u>DISAGREES.</u> SHOWS PASSIVE REJECTION, FORMALITY, WITHHOLDS HELP	1	0	2	5	1	21	A	A	1	8	3	A	43
	11 <u>SHOWS TENSION.</u> ASKS FOR HELP, WITHDRAWS OUT OF FIELD	7	4	20	33	12	44	A	A	9	4	12	A	145
	12 <u>SHOWS ANTAGONISM.</u> DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	5	6	5	14	10	9	A	A	3	2	21	A	77

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 6

		SESSIONS												TOTALS
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	
A	1 SHOWS SOLIDARITY, RAISES OTHER'S STATUS, GIVES HELP, REWARD	11	5	4	5	6	10	10	3	4	A	9	5	78
	2 SHOWS TENSION RELEASE, JOKES, LAUGHS, SHOWS SATISFACTION	16	14	19	35	35	14	11	7	2	A	18	26	199
	3 AGREES, SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	12	12	12	10	3	11	7	7	3	A	8	10	95
B	4 GIVES SUGGESTION, DIRECTION, IMPLYING AUTONOMY FOR OTHER	16	6	13	7	5	22	6	0	0	A	2	2	79
	5 GIVES OPINION, EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	4	5	5	5	1	5	7	8	2	A	2	24	71
	6 GIVES ORIENTATION, INFORMATION, REPEATS, CLARIFIES, CONFIRMS	14	6	5	13	9	10	7	3	0	A	8	15	90
C	7 ASKS FOR ORIENTATION, INFORMATION, REPETITION, CONFIRMATION	8	6	6	11	12	7	4	3	0	A	3	11	71
	8 ASKS FOR OPINION, EVALUATION, ANALYSIS, EXPRESSION OF FEELING	0	1	1	0	2	3	3	0	0	A	0	3	13
	9 ASKS FOR SUGGESTION, DIRECTION, POSSIBLE WAYS OF ACTION	0	0	1	0	0	1	3	0	0	A	0	0	5
D	10 DISAGREES, SHOWS PASSIVE REJECTION, FORMALITY, WITHHOLDS HELP	1	8	9	7	4	10	9	8	2	A	2	23	83
	11 SHOWS TENSION, ASKS FOR HELP, WITHDRAWS OUT OF FIELD	5	22	25	19	10	36	20	12	5	A	6	45	219
	12 SHOWS ANTAGONISM, DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	5	14	25	28	39	15	12	20	1	A	12	18	190

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF MEMBER 7

		SESSIONS													
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	TOTALS	
A	1 SHOWS SOLIDARITY, RAISES OTHER'S STATUS, GIVES HELP, REWARD	6	14	1	12	7	8	9	7	1	0	6	5	78	
	2 SHOWS TENSION RELEASE, JOKES, LAUGHS, SHOWS SATISFACTION	2	0	0	0	1	1	0	2	0	0	2	2	10	
	3 AGREES, SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	6	12	10	7	9	14	6	10	1	0	0	7	82	
B	4 GIVES SUGGESTION, DIRECTION, IMPLYING AUTONOMY FOR OTHER	49	45	44	40	17	54	40	45	13	4	18	49	418	
	5 GIVES OPINION, EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	19	14	21	23	6	32	19	28	2	0	10	20	194	
	6 GIVES ORIENTATION, INFORMATION, REPEATS, CLARIFIES, CONFIRMS	61	23	37	34	29	64	42	45	2	1	13	62	413	
C	7 ASKS FOR ORIENTATION, INFORMATION, REPETITION, CONFIRMATION	17	23	27	28	23	40	24	25	0	0	6	30	245	
	8 ASKS FOR OPINION, EVALUATION, ANALYSIS, EXPRESSION OF FEELING	10	22	24	29	5	31	13	23	1	1	5	42	206	
	9 ASKS FOR SUGGESTION, DIRECTION, POSSIBLE WAYS OF ACTION	13	9	11	7	11	29	3	3	0	0	0	1	87	
D	10 DISAGREES, SHOWS PASSIVE REJECTION, FORMALITY, WITHHOLDS HELP	0	0	0	0	1	5	1	0	0	0	1	0	8	
	11 SHOWS TENSION, ASKS FOR HELP, WITHDRAWS OUT OF FIELD	0	0	0	0	1	0	3	0	0	0	3	0	7	
	12 SHOWS ANTAGONISM, DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	0	0	0	1	2	1	0	0	0	0	1	0	5	

APPENDIX J

INTERACTION PROCESS ANALYSIS DATA MATRICES

INTERACTION PROFILE OF THE GROUP

		SESSIONS												TOTALS
INTERACTION CATEGORIES		1	2	3	4	5	6	7	8	9	10	11	12	
A	1 <u>SHOWS SOLIDARITY.</u> RAISES OTHER'S STATUS, GIVES HELP, REWARD	7.8	6.7	10	8.8	6.8	11.5	12.2	9.8	9.2	6.3	8	9.7	
	2 <u>SHOWS TENSION RELEASE.</u> JOKES, LAUGHS, SHOWS SATISFACTION	16.8	15.2	14.8	31.2	21.4	10	11.4	18.2	3.7	13	23.2	35.7	
	3 <u>AGREES.</u> SHOWS PASSIVE ACCEPTANCE, UNDERSTANDS, CONCURS	12.6	13.8	14.6	8.5	3.8	15.8	14.8	10.8	2.8	2.3	8	14.3	
B	4 <u>GIVES SUGGESTION.</u> DIRECTION, IMPLYING AUTONOMY FOR OTHER	10.8	6.3	8	7	8.2	18	17.2	6	0	1	1.8	2.7	
	5 <u>GIVES OPINION.</u> EVALUATION, ANALYSIS, EXPRESS FEELING, WISH	8.8	9.3	9.4	10.8	5	12.5	12.8	8.8	.5	1.5	2.2	29.7	
	6 <u>GIVES ORIENTATION.</u> INFORMATION, REPEATS, CLARIFIES, CONFIRMS	7.5	8.8	10.4	16.7	10	12.5	9	14.2	0	0	4.2	14	
C	7 <u>ASKS FOR ORIENTATION.</u> INFORMATION, REPETITION, CONFIRMATION	5	5.6	8.4	7.6	6.2	5.5	6.4	6.4	0	0	2.2	12	
	8 <u>ASKS FOR OPINION.</u> EVALUATION, ANALYSIS, EXPRESSION OF FEELING	.2	.3	1.2	.87	1	2	2.8	.8	.17	0	.4	4.3	
	9 <u>ASKS FOR SUGGESTION.</u> DIRECTION, POSSIBLE WAYS OF ACTION	.8	.33	1.2	2.3	1.6	1.5	1.6	1.4	0	0	0	.33	
D	10 <u>DISAGREES.</u> SHOWS PASSIVE REJECTION, FORMALITY, WITHHOLDS HELP	4.8	4.3	7	7.8	4.4	19	15.2	15.2	3	6.5	2.4	14.3	
	11 <u>SHOWS TENSION.</u> ASKS FOR HELP, WITHDRAWS OUT OF FIELD	8.8	12.7	17.2	21.7	14	32.5	13.8	14.2	6.7	3.5	7.4	33	
	12 <u>SHOWS ANTAGONISM.</u> DEFLATES OTHER'S STATUS, DEFENDS OR ASSERTS SELF	4	11.2	14.8	16	18	11.8	9.8	26.2	1.8	5.5	16	28.7	

APPENDIX K
MEMBER SUMMARY PROFILES

APPENDIX K

MEMBER 1 SUMMARY PROFILE

Response to puppet-making

Dual nature to responses - cooperative coupled with attempts to renegotiate the agenda, emphasizes the "right way"

Response to play-making

Suggests ideas involving competition and being "right", critical and overly detail-oriented, difficulty compromising, enjoys performing

Puppets created - significance of

Dual nature to their identities

#1 - Paragon of strength, power and control

#2 - Symbol of vulnerability

Problem listed to work on

How to deal with bullies

Characteristic features

Formality, need to be in control

Role in the group

Maintaining the status quo

Bales profile indicators

Disagreement/resistance highest in play-making sessions; low response level in areas pertaining to asking questions; highest response rate over sessions - tension release

Significant or outstanding event(s)

Most active in bringing the play process to a stand still; actively pursued an affiliation with Member 3

Number of sessions attended

10

Evaluation comments

Asked about Member 3; said he liked the puppet-making, not the play-making; wished he could have been there for the last session

Initial parent comments

Concerns about son's need to win and his inflexibility related to this

Final parent responses

Believed the group experience to be valuable for he son; thought it was unfortunate it could not go on longer

APPENDIX K

MEMBER 2 SUMMARY PROFILE

Response to puppet-making

Reluctant initially, demonstrated discouragement and lack of confidence in his ability to create; destroyed one puppet

Response to play-making

Active participant, made suggestions for cooperative solutions; low tolerance for conflict and lack of resolution; peacemaker in this process

Puppets created - significance of

Artistic quality; articulates relationship between self and puppet's identity; lack of a sense of belonging

Problem listed to work on

How to feel important

Characteristic features

Shyness about performing; demonstrated artistic ability; displayed high degree of tension nonverbally

Role in the group

Covert leadership; discourager of conflict

Bales profile indicators

Overall low level of responses; highest numbers of responses in "Shows tension/withdraws" area, lowest in areas "asks for opinion" and "asks for suggestion"

Significant or outstanding event(s)

Recipient of aggressive act; terminated early

Number of sessions attended

7

Evaluation comments

Before leaving, noted he thought the group was boring

Initial parent comments

Concerns about son's low self esteem and poor performance academically; inquired whether leader would be willing to share information concerning what happened in the group; showed some initial hesitation about son's being a member of the group

Final parent comments

None - efforts to contact were unsuccessful; was pleased midway through the sessions that son's school performance had improved dramatically

APPENDIX K

MEMBER 3 SUMMARY PROFILE

Response to puppet-making

Ambivalence in completing; avoidance with relatively sophisticated reasoning

Response to play-making

Actively involved; took leadership position; emphasized whole-group focus and cooperative effort

Puppets created - significance of

Changing identity; elaborate stories to accompany

Problem listed to work on

How to get friends; how to get people to stop picking on you

Characteristic features

Very articulate; psychologically sophisticated; appeared most invested in the group from the outset

Role in the group

Leadership position; most willing to self disclose and confront others

Bales profile indicators

Highest in areas "Shows tension release", "gives opinion" and "shows antagonism"; lowest in "asks for suggestion or opinion"

Significant or outstanding event(s)

Insisted on doing a puppet show by himself near the end of the sessions; refused to allow Member 4 to have his puppet even though he did not want it himself and discarded it in the final session; asked leader if she planned to keep the videotapes, requested she do so

Number of sessions attended

11

Evaluation comments

Said he liked the "horsing around"; mentioned he missed Member 1 in the last session; didn't like it when the group "got stuck"; wanted the group to go on longer

Initial parent comments

Concerns about son's making friends; concerns about son's high degree of anger

Final parent responses

Found the group to be a valuable experience for son; requested suggestions for further involvement in group experiences; active in seeking feedback from the leader

APPENDIX K

MEMBER 4 SUMMARY PROFILE

Response to puppet-making

Enthusiastic and persistent involvement; used the process as a means of relating to the group; appeared to provide a means to channel his extremely high activity level

Response to play-making

Enthusiastic; solicited ideas and answers from the group; suggested ways for the group to get unstuck, proposed titles that suggested a group perspective

Puppets created - significance of

Large size of his puppets; high degree of investment in them; identity of a famous person

Problem listed to work on

Being good in class

Characteristic features

Extremely high activity level; acted out the tension level in the group

Role in the group

Sensationalist, teller of tall tales; tried to project "tough guy" image

Bales profile indicators

Highest in the areas "shows tension", "tension release", "shows antagonism"; highest of all members in area "asks for suggestion"

Significant or outstanding event(s)

Suggested "pass the stick" procedure to get the group unstuck; loyalty to Member 2 - actively pursued him; suggested themes of Cooperation and Teamwork for puppet plays; only member to connect puppet plays to family situation

Number of sessions attended

11

Evaluation comments

"It was fun. I liked makin' those puppets, but we didn't really get to give a play."

Initial parent comments

Concern about son's inappropriate behavior in school, said he's "always in trouble"; concern about his relationship with his stepfather, described it as poor

Final parent responses

Believed the experience had been positive for son; raised questions about son's activity level; related existence of marital discord and the possibility of separation

APPENDIX K

MEMBER 5 SUMMARY PROFILE

Response to puppet-making

Tentative; unsure initially, later frustrated and destructive

Response to play-making

Primarily anxious and noncontributory; low frustration tolerance; reluctant to perform, asks if parents will see

Puppets created - significance of

Concrete quality; negative response to completed products; direct parallels in his accompanying stories and his life situation

Problem listed to work on

How to make friends

Characteristic features

High level of frustration; verbal signs of tension; concern about others approval; difficulty "switching gears" in his thinking, difficulty with original thought; demonstrated sensitivity to Member 2

Role in the group

Difficulty finding or making a place for himself

Bales profile indicators

Highest in areas "shows tension" and "tension release"; very low in "asking for opinion" and "asking for suggestion"

Significant or outstanding event(s)

Outburst when he couldn't make enough room for himself at snack time; affiliated with Member 2 when #2 announced he wasn't returning to the group; did not return for the final session

Number of sessions attended

9

Evaluation comments

"It was hard when things got wild. I didn't like it when they wouldn't give me a space. That one kid was mean."

Initial parent comments

Concerns about son's academic struggles in school and accompanying frustration level

Final parent responses

Withdrew son (unbeknownst to the leader) prior to the final session; voiced anger at the leader for allowing things "to get out of hand"; believed son did not benefit from being in the group

APPENDIX K

MEMBER 6 SUMMARY PROFILE

Response to puppet-making

Primarily non-assertive with complaints and self-degrading comments

Response to play-making

Alternating between cooperative interaction and disruptive, distracting responses

Puppets created - significance of

Large number, little effort invested, negatively assessed them; identities based on others' ideas; theme of lack of belonging

Problem listed to work on

How to feel good about yourself

Characteristic features

Initial positive responses, participation deteriorated becoming increasingly negative; self denigration; silly behavior that earned him negative responses from other group members

Role in the group

Scapegoat

Bales profile indicators

Highest in "shows tension", "tension release" and "shows antagonism"; low in "asks for suggestion" and "asks for opinion"

Significant or outstanding event(s)

Aggressive act aimed at Member 2; refused to offer an opinion that would act as tie-breaker in the group process

Number of sessions attended

11

Evaluation comments

Said he didn't make friends; wanted the sessions to go on

Initial parent comments

Concerns about son's sense of failure both socially and academically

Final parent responses

Unable to attend follow up interview on 2 separate occasions; did indicate that further plans had been made to seek counseling for son on an individual basis

APPENDIX L
PEARSON PRODUCT-MOMENT CORRELATION COEFFICIENTS

APPENDIX L

PEARSON PRODUCT-MOMENT CORRELATION COEFFICIENTS

LEADER ROLE

Researcher view of
Leader Independent
Observer
view of
Leader

X	Y	x	y	x y	x ²	y ²	r
11	19	-52	-45	2315	2687	1995	0.9959
164	162	101	98	9948	10235	9669	
0	0	-63	-64	4000	3948	4053	
17	6	-46	-58	2643	2101	3325	
91	103	28	39	1108	793	1547	
4	0	-59	-64	3746	3461	4053	
23	15	-40	-49	1939	1587	2368	
250	252	187	188	35250	35031	35469	
6	0	-57	-64	3618	3230	4053	
19	15	-44	-49	2133	1921	2368	
169	190	106	126	13412	11271	15960	
0	2	-63	-62	3875	3948	3803	
63	64	0	0	83987	80214	88667	

The Pearson product-moment correlation coefficient between Researcher and Independent Observer is .9959.

APPENDIX L

PEARSON PRODUCT-MOMENT CORRELATION COEFFICIENTS

GROUP POSITIVE SOCIAL/EMOTIONAL

Researcher view of
Leader

Independent Observer
view of
Leader

X	Y	x	y	xy	x ²	y ²	r
10.0	18.0	-2.0	4.0	-9.0	5.0	14.0	0.4257
15.0	14.0	3.0	-1.0	-2.0	6.0	0.0	
15.0	17.0	2.0	3.0	6.0	5.0	8.0	
6.8	4.6	-5.0	-10.0	53.0	30.0	93.0	
21.4	15.8	9.0	2.0	14.0	83.0	2.0	
3.8	10.0	-8.0	-4.0	36.0	72.0	18.0	
11.5	9.5	-1.0	-50.0	4.0	1.0	22.0	
10.0	4.5	-2.0	-10	22.0	5.0	95.0	
15.8	25.8	4.0	12.0	41.0	12.0	134.0	
9.8	14.6	-2.0	0.0	-1.0	6.0	0.0	
18.2	14.0	6.0	0.0	-1.0	35.0	0.0	
10.8	23.4	-1.0	9.0	-14.0	2.0	84.0	
12.0	14.0	0.0	0.0	150.0	264.0	471.0	

The Pearson product-moment correlation coefficient between Researcher and Independent Observer is .426.

APPENDIX L

PEARSON PRODUCT-MOMENT CORRELATION COEFFICIENTS

GROUP TASK

Researcher view of
Leader

Independent Observer
view of
Leader

X	Y	x	y	xy	x ²	y ²	r
8.00	6.80	1.33	-2.71	-3.59	1.76	7.35	0.7962
9.40	10.60	2.73	1.09	2.97	7.43	1.19	
10.40	16.40	3.73	6.89	25.66	13.88	47.47	
8.40	15.80	1.73	6.29	10.85	2.98	39.56	
1.20	1.20	-5.48	-8.31	45.50	29.98	69.06	
1.20	3.80	-5.48	-5.71	31.26	29.98	32.61	
8.20	7.60	1.52	-1.91	-2.91	2.33	3.65	
5.00	3.80	-1.68	-5.71	9.56	2.81	32.61	
10.00	17.00	3.33	7.49	24.90	11.06	56.09	
6.20	13.60	-0.47	4.09	-1.94	0.23	16.72	
1.00	1.20	-5.68	-8.31	47.16	32.21	69.06	
1.60	1.40	-5.08	-8.11	41.16	25.76	65.78	
18.00	11.80	11.33	2.29	25.93	128.26	5.24	
12.50	14.80	5.83	5.29	30.81	33.93	27.98	
12.50	23.30	5.83	13.79	80.32	33.93	190.15	
5.50	13.50	-1.17	3.99	-4.69	1.38	15.92	
2.20	0.75	-4.68	-8.76	40.95	21.86	76.74	
1.50	3.30	-5.18	-6.21	32.14	26.78	38.57	
6.00	8.80	-0.67	-0.71	0.48	0.46	0.50	
8.80	12.80	2.13	3.29	6.99	4.52	10.82	
14.20	19.80	7.53	10.29	77.43	56.63	105.88	
6.40	17.00	-0.27	7.49	-2.06	0.08	56.09	
0.80	0.00	-5.88	-9.51	55.87	34.52	90.45	
1.40	3.20	-5.28	-6.31	33.29	27.83	39.82	
6.68	9.51	0.00	0.00	608.06	530.51	1099.32	

The Pearson product-moment correlation coefficient between Researcher and Independent Observer is .796.

APPENDIX L

PEARSON PRODUCT-MOMENT CORRELATION COEFFICIENTS

GROUP NEGATIVE SOCIAL/EMOTIONAL

Researcher view of
Leader

Independent Observer
view of
Leader

X	Y	x	y	xy	x ²	y ²	r
7.00	9.40	-9.15	-0.59	5.41	83.72	0.35	0.4312
17.20	9.00	1.05	-0.99	-1.04	1.10	0.98	
14.80	4.40	-1.35	-5.59	7.55	1.82	31.27	
4.40	5.40	-11.75	-4.59	53.95	138.06	21.08	
14.00	5.60	-2.15	-4.39	9.44	4.62	19.29	
18.00	4.80	1.85	-5.19	-9.60	3.42	26.95	
19.00	12.50	2.85	2.51	7.15	8.10	6.29	
32.00	12.50	15.85	2.51	39.76	251.22	6.29	
11.80	8.30	-4.35	-1.69	7.36	18.92	2.89	
15.20	22.60	-0.95	12.61	-11.98	0.90	158.97	
14.20	6.40	-1.95	-3.59	7.00	3.80	12.90	
26.20	19.00	10.05	9.01	90.53	101.00	81.15	
16.15	9.99	0.00	0.00	205.54	616.73	368.39	

The Pearson product-moment correlation coefficient between Researcher and Independent Observer is .4312.

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