

**Drama Therapy is a Valuable Asset in Career Aspiration Setting:
A Multiple-Angle Investigation**

Teresa Steinfert

A Research Paper

in

The Department

of

Art Education and the Creative Arts Therapies

Presented in Partial Fulfilment of the Requirements
For the Degree of Master of Arts
Concordia University
Montreal, Quebec, Canada

May 2005

©Teresa Steinfert, 2005



Library and
Archives Canada

Bibliothèque et
Archives Canada

Published Heritage
Branch

Direction du
Patrimoine de l'édition

395 Wellington Street
Ottawa ON K1A 0N4
Canada

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*
ISBN: 978-0-494-16261-3
Our file *Notre référence*
ISBN: 978-0-494-16261-3

NOTICE:

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

AVIS:

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protègent cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.


Canada

ABSTRACT

The objective of this study is to examine the effectiveness of a drama therapy approach in career aspiration. The author used group comparison quantitative methods based on pre- and post-test data collected from two separate workshops. The control group (CG) received dialectical methods and the experimental group, the Drama Therapy group (DTG), experienced an action method. The overall statistical results appeared to favour the assumption that an action-oriented drama therapy approach in career aspiration was beneficial to workshop participants. Statistical findings also shed light on the value of a time-limited intensive creative process-oriented workshop.

Thematically, the author compared and contrasted the workshop evaluation between the CG and the DTG. Both groups requested to spending more time on each activity. The CG found the length of the workshop to be exhausting. On the contrary, the workshop process energized the DTG. Three months later, the author conducted an email follow-up. The responding rate was 20% from the CG vs. 70% from the DTG. Most DTG participants reported that they either took concrete steps in their career move or developed new perspective towards their career choices.

In addition, the author conducted two interviews to support the statistical results. The first one was on the effectiveness of drama therapy in a career aspiration workshop. The other was about the therapeutic value of a time-limited creative process workshop. Taken together, findings in this study demonstrate that drama therapy is a valuable asset in career aspiration work. Likewise, results suggest that drama therapy can be a contribution to other psychoeducational settings.

TABLE OF CONTENTS

ABSTRACT	iii
TABLE OF CONTENTS	iv
ACKNOWLEDGEMENTS	ix
LIST OF TABLES	x
LIST OF FIGURES	xi
CHAPTER 1: INTRODUCTION	1
Limits of Managerial and Exploration Approach to Career Development	1
The Case for the Usefulness of Drama Therapy in Career Aspiration	2
Property of Drama Therapy	3
CHAPTER 2: REVIEW OF LITERATURE	4
The Application of Drama Therapy in Career Development	4
Creativity/Creative flow	4
Spontaneity	4
Career and Related Theories	5
Career Self-Efficacy	5
Self-Concept Theory	6
Life-Stage Model	6
Family Influence in career development	7
Narrative as a creative technique in career exploration	8
Learning Theory	9
Social Cognitive Career Theory	9
Hope Theory	10

Expressive media in career aspiration	11
Rationale for the Application of Drama Therapy in a Career Aspiration Workshop	12
CHAPTER 3: QUANTITATIVE STUDY	13
Methods	13
Participants	13
Instruments	14
The Adult State Hope Scale	14
Evaluation form from the Career and Placement Services (CAPS)	14
Counseling and Development at Concordia University	
Administration	15
Results	15
Statistic comparison between the two groups	15
Discussion	19
CHAPTER 4: HIGHLIGHTS OF THE CAREER ASPIRATION WORKSHOP	21
Career Aspiration Workshop Overview	22
Compare and Contrast between the Two Groups	22
Ice breaker	22
The spectrogram	22
Assessing life balance	23
Balanced wheel	24
Family career genogram	26
Sculpting	27
Witnessing	28

Partner-mirroring	28
Counting game	29
Constellation of selves	29
Role profile	30
Mission statement	31
Closing ritual	32
Summary	32
CHAPTER 5: FEEDBACK AND FOLLOW-UP	34
Compare and Contrast Participants Feedback between the Two Groups	34
The most liked part of the workshop and what makes it so?	34
The least liked part of the workshop. How can facilitator improve in the future?	36
The most challenging activity and why	37
What might be missing from this workshop? Future reference for the facilitator.	38
Recommending others?	39
Three-Month Email-Follow-Up	40
CHAPTER 6: CONCLUDING DISCUSSION	42
Contributions	42
Usefulness of Drama Therapy in a career aspiration workshop	42
Interview: Mr. André Gagon M.Ed., Career Counsellor of CAPS, and c.o. co-Facilitator of this study	42
Drama Therapy actualizes the existential aspect in career aspiration	45

Limitations	48
Quantitative procedures	49
Implementation challenges	51
The Usefulness and Limitation of a Time-Limited Creative Process Workshop	51
Interview: Dr. Stephen Snow, Coordinator of the Drama Therapy Option at Concordia University and Shelley Snow, MA, a Certified Music Therapist	51
Future of Drama Therapy in Career Aspiration and Psychoeducational Settings	54
REFERENCES	56
Appendix A: Recruitment Flyer	61
Appendix B: The Adult State Hope Scale	62
Appendix C: The Adult State Hope Scale Pre-Test	63
Appendix D: The Adult State Hope Scale Post-Test	64
Appendix E: Career Aspiration Workshop Evaluation	65
Appendix F: Consent Form	66
Appendix G: Life Balance 3D Living Drawing	67
Appendix H: Life Balance Wheel	68
Appendix I: Things I Like to Do	69
Appendix J: Life Balance Interview Sheet	70
Appendix K: Family Career Genogram	71
Appendix L: Possible Selves Sheet	72
Appendix M: Possible Selves Interview Sheet	73
Appendix N: Role Profile Card Sort Recording Sheet	74

ACKNOWLEDGMENTS

A client gave me the nickname, "Walking Miracle." The description accurately illustrates the miraculous composition of my event-filled, colour- and meaning-full life story. In every chapters of my life story, there is a magical cast. It is you, who made this Drama Therapy chapter an Oscar memory. With gratitude, I dedicate this research paper to you,
My

Creative Arts Therapies Sages: Dr. Stephen Snow & Ms. Shelley Snow

Research Inspiration: Dr. Norman Amundson

Academic Mentors: Dr. Paul Wong & Dr. Lilian Wong

Career Aspiration Pilot: Monsieur Andr— Gagon

Playback Masters: Mr. Jonathan Fox & Ms. Jo Salas

Encourager: Professor Stance Campbell

Existential Comrade: Madam Lise Gariepy

"Shy Girl Power": Ms. Ariel, Tzu-hui Chan

Spiritual Director: Father Pierre Leblond

Prayer Warriors: Ms. Edith Nee, Mr. & Mrs. Harvey & Lillian Underwood

Prayer Intercessors: Edith, Pam, Catherine, Kathleen, Sandy, Susan, and Jennifer

Neighbour-Family: Constable Darren Carr & Ms. Melanie Carr

Creative Aspirator: Ms. Patricia Baun

Partner in Adventure: Mademoiselle Kathleen Olivier

Shepherd: Madam Marie-Christine Morel

Supporter: Ms. Carmela Kwan-Chu

Inspirator: Ms. Nisha Sajnani

Many Thanks to my Production Manager who made the Impossible a Reality,

Mr. Wolfgang Steinfort, my love, my joy, my Husband

Forever grateful to my Lord, Christ Jesus, in Whom, through Whom, & with Whom,

I give thanks to the Living God, our Father. Amen.

LIST OF TABLES

Table 1: Means and Standard Deviations for Time, Groups as a Function of Hope	17
Table 2: Career Aspiration Workshop Overview	22

LIST OF FIGURES

Figure 1: Group Means across Time. Hope across Time

18

CHAPTER 1: INTRODUCTION

Drama therapy serves a wide range of populations. The spectrum includes people that are highly capable of daily functioning and those who are in need of constant care. The drama therapy movement tends to cater to clinical populations that require mental health assistance, have societal and developmental issues, or are crisis-oriented (Landy, 2001; Lewis & Johnson, 2000; Lahad, 1999; Mitchell, 1996; Jennings, Cattanach, Mitchell, Chesner, & Meldrum, 1994). The present research moves beyond the prescriptive and intervention mode. The study looks at the properties of drama therapy in relation to personal growth and motivation in career development. Through this investigation, the author hopes to expand the scope of drama therapy into the larger sectors of the society.

Limits of Managerial and Exploration Approach to Career Development

The notion of career management is a straightforward, no-nonsense, and goal-oriented approach. The assumption is through logical and well-organized planning, a person is able to attain a successful career. A main feature of this linear model is functionality. As society increases its pace, the dynamic and volatile career process demands an innovative and flexible approach to career (Herr, 1999). Poehnell and Amundson (2002) used the term "careercraft" to illustrate the active and engaging process in career development. Individuals are actively and creatively crafting their career instead of robotically walking through a pre-mapped career route (Amundson, 2003a). Most people face other issues along with career dilemmas. The notion of "careercraft" invites people to explore both self and career issues.

According to the Webster's dictionary (2002), aspiration is the strong desire to achieve something high or great. Therefore, the objective of career aspiration is not job search. The goal is to create an environment to promote a sense of higher pursue for the person. Career aspiration is about finding inspiration and alternatives to change (Amundson, 2003). Most career aspiration workshops focus on self-exploration and career consideration. Participants collect a set of data and then proceed to the practical search of a career choice. This linear transposition from knowledge to production bears resemblance to the concept of career management.

Furthermore, integration goes beyond exploration. Integration involves sorting the information gathered from exploration and putting them into meaningful units. To manifest change, individuals integrate the exploration experience and actualize the learning (Crisci, 2005). Therefore, integration is an experiential understanding. This knowledge-in-motion invokes cognitive, attitudinal, emotional, and behavioral change in a person (Prochaska, Norcross, & Diclemente, 1994).

The Case for the Usefulness of Drama Therapy in Career Aspiration

Incorporating drama therapy in career exploration expands the crafting of career from information to experiential processing. It moves the person from explorative learning to the integration of knowledge and experience. Cochran (1991) noted that career development is a continual refinement, expansion, revision, and sometimes transcendence of one's life. Career is the performance piece of a transcending-self. Steve Mitchell (1994), a drama therapist, made two philosophical assumptions on theatre processes that support the use of drama therapy in career development. Mitchell noted that there is a need for human to express the inner self creatively. He also pointed out that

healing qualities exist in the here-and-now and not from past perceptions or future expectation. Therefore, adding drama therapy, a dynamic model, to career development prepares individuals to face an influential transitioning point in life identity.

Properties of Drama Therapy

Drama therapy stands as its own approach under the Creative Arts Therapies umbrella. The signature of drama therapy is the employment of drama and theatre processes to achieve therapeutic goals. In general, drama therapy is an action method and it is highly experiential. The multifariousness of drama therapy enables it to capture and affect most of the human sensory system. Drama therapy facilitates practical learning through visual, audio, verbal, kinesthetic, tactile, and even olfactory processing techniques (Trytan, 2005). The implementation is both active and reflective. Depending on the therapist's preference and clients' need, the list of drama therapy processes and techniques is extensive. It includes improvisation, theatre games, storytelling, and enactment, the use of text, performance, ritual, arts, music, and many other expressive modalities. Therapeutic objectives range from landscaping personal and family stories, setting goals, seeking out options and alternatives to resolve problematic issues, expressing feelings and wants, achieving catharsis, etc. Thus, drama therapy has the power to generate a reciprocal fusion among attitude, emotion, cognition, and behavior in a person. This dynamic internal and external exchange is likely to invoke awareness, insights, readiness, and action in a person to face tasks. For nearly thirty years, drama therapy has proven effective with numerous populations in a variety of treatment settings (NADT, 2004).

CHAPTER 2: REVIEW OF THE LITERATURE

The Application of Drama Therapy in Career Development

Many of the essential concepts in drama therapy are applicable to career development. They are creativity, spontaneity, role, developmental theme, self-story, self-actualization, circular pattern, transitional space, self-transcendence, emotions, empathy, imagination, universal consciousness, humanistic approach, and the use of rituals (Lewis & Johnson, 2000). Creativity and spontaneity are two elements in drama therapy that are particularly relevant to career aspiration work. When people are in the creative flow together with spontaneity training, they are likely to increase their self-development and role repertoire. These benefits are bound to be long lasting.

Creativity/Creative flow

Creativity draws on a natural flow of imagination and intuition. However, worry inhibits creative flow (Blatner, 2000a). People, who are in life transition and career dilemma, i.e., graduating students, career change, geographical move, etc., often experience distress. Such anxiety tends to block the creative flow. It prevents individuals from having a clear vision of their career goals. They may not have a realistic self-evaluation of ability and challenge. In addition, they may have difficulty acknowledging constructive feedback from others, developing self-awareness, focusing and concentration on the present, and strengthening self-concept and life balancing (Csikszentmihalyi, 1996).

Spontaneity

According to Blatner (2000s), the notion of spontaneity is the interweaving of multiple and complex skills. Spontaneity is the interplay between playfulness and

seriousness, exploration and task-orientation, intuition/impulse and rational calculation, energy and relaxation, knowledge of the creative self and the mixing of creative others. Spolin (1999) described the movement of spontaneity being the moment of personal freedom. It encapsulates discovery, experience, and creative expression. In this instant, a person faces a reality, sees it, explores it and acts accordingly. To this regard, participants that attend a drama therapy-career aspiration workshop is likely to gain and grow in self-concept, self-identity, self-confidence, self-esteem, transpersonal growth, discovering new options, and acquiring new role repertoire (Lewis & Johnson, 2000; Landy, 2001; Blatner & Blatner, 1988; Sternberg & Garcia, 1989; Gold, 2000).

Drama therapy is an action method for group work. The group engages in emotional, community, and larger social issues through enactment and other expressive media. The group is likely to create stimulating discussions, greater understanding and acceptance among participants. Thus, the group atmosphere promotes a sense of collective identity and enhances interpersonal relationship (Lewis & Johnson, 2000; Emunah, 1994). The following career and related theories provide valuable support for using drama therapy in a career aspiration workshop.

Career and Related Theories

Career Self-Efficacy

Bandura's (1986, 1989) concept of self-efficacy centers on the individuals' confidence in their ability to execute the necessary behaviors that constitutes the expected outcome. Bandura's (1997) notion of self-efficacy on career decision requires individuals to confront a list of uncertainties: personal capabilities, the stability of self-interests, the prospects of alternative occupations, and the construct of self-identity (cited in Swanson

& Fuad, 1999). Drama therapy provides participants with a rehearsal field. Using creative and imaginative processes and techniques, Participants experiment with the known fact and the uncertainty of their career choice. The creative exploration produces a probable outcome. The process gives participants a reality check to balance their skills with career challenges. Furthermore, the result is likely to provide participants with a workable solution to face their career issues.

Self-Concept Theory

According to Super's (1984) self-concept theory, vocational self-concept is part of the total self-concept. It is the driving force behind the life-long career pattern. The enhancement of self-esteem encourages the development of personal ideas and positive opinions. An accurate self-concept contributes to career maturity. Evidence of career maturation is the accomplishment of developmental tasks within a continuous series of life stages, in which a person takes on several roles simultaneously within various circumstances. All roles affect one another. The success of one role can influence the success of the other. The use of role and role-play in drama therapy provides insight for participants to enhance their role repertoire. Thus, the expansion of self-identity provides participants with a wider perspective to evaluate their career choices.

Life-Stage Model

Super's (1990) life-stage model is the interaction of biographical and geographical factors. The interchange between the two components has significant impact on the person's career development process. The movement manifests itself through the interactive learning process between personality variables and societal aspects. The personality variables include a person's needs, values, interests, intelligence, and special

aptitudes. The societal aspects encompass community, school, family, peer groups, the economy, society, and labor market. The outcome of the interaction is the forming of self-identity and personal development.

The influence between a person and his/her family, society, and culture is bi-directional. There is an inherent interdependence between the person and others around. The relationship can be either a source of meaning or distress for the person (Wong, 1999). Drama therapy provides participants with an existential understanding of self through the collective process. It integrates the self with external influences. The integration helps participants to develop new relational pattern in light of their personal conflicts. The process also increases participants' self-awareness and insight to confront their career situation.

Family influence in career development

Goldenberg & Goldenberg (2000) described family as a micro-cultural social system consisting of a group of individuals. They share many common properties such as history, internalized perceptions, assumptions about the world, and a sense of purpose. Furthermore, powerful, durable, reciprocal emotional attachments and loyalties tend to bind these individuals together over the course of family life.

According to the status attainment theory in sociological perspectives of work and career development (Hotchkiss & Borow, 1996), parental status has direct influence on the offspring's attitude towards appropriate levels of education and the occupational level they attain. Similarly, Siemens' (1965) research indicates that selected aspects of the family situation influence levels of educational and occupational aspirations of youth.

Wong's (1998a) research on the development of academic attitude scale discovers

that external pressure, especially in the form of parental expectation, acts like a double-edged sword. On one hand, it promotes the likelihood of higher education and career aspiration for an individual. Yet, it decreases achievement motivation if there is a lack of positive personal reasons for the individual to pursue the task.

Another recent research (Buboltz, Johnson, & Woller, 2003) shows that dynamics in the family of origin are related to the development of psychological reactance in college students. Students may rebel and exhibit various forms of resistance when they feel a threat to their personal freedom. Likewise, Hall (2003) recognized the correlation between the strengthening of individual identities in relation to family identities. He recommended youths to access their family legacies when considering their academic and career options.

According to above theorists, the notion of family legacy is an important aspect in career development. Family life affects a person's self-worth, communication skills, feelings, and behaviours, and link to society (Satir, 1988). Thus, family history illuminates the effect of family influence has on one's career choice. The finding helps participants to adjust their hypotheses regarding future career plans. However, family issues often can create emotional arousal. The exploration can be an overwhelming one. Distancing techniques such as sculpturing in drama therapy creates emotional potentials as well as providing a buffer for participants to study their family career history in a contained manner.

Narrative as a creative technique in career aspiration

Cochran (1997), Jepsen (1994), Polkinghorne (1988), and Savickas (1991) referenced the use of narrative in career counseling (cited in Young & Valach, 2000.)

Cochran(1991) looked at career through the lens of life story. Blatner (1996) noted that a meaningful life story is an intrinsic dynamic. It is the construction of experience and process, feeling and thinking, and the integration of life paradox. Creating life story is more than just a cognitive procedure. The use of physical action and dramatic enactment are particularly powerful to imprint the story onto one's soul (Blatner, 2000b). The active and reflective processes in drama therapy provide a hands-on experience for participants to rewrite their life story in light of their career choice. Through the enactment, participants confront and find ways to overcome career obstacles. Moreover, the experience gave them a glimpse of the person that they want to become.

Learning Theory

The assumption behind Mitchell & Krumbolt's (1996) learning theory of career choice is about the learning experience of individuals' reaction and interaction with their environment. According to Bandura (1986), observable learning involves five stages: (1) paying attention, (2) remembering what is observed, (3) reproducing actions, (4) becoming motivated to reproduce what is observed, and (5) perfecting an imitation according to what was observed (cited in Zunker, 1998, p.200). The premises in these learning theories respectively underscore the essential of learning through concrete experiences and observation. Thus, they echo the practical and experiential aspects of drama therapy.

Social Cognitive Career Theory (SCCT)

Bandura's (1986) SCCT is a complex interacting system. The combination of personal behaviour and external factors shape personal thoughts and behaviours as well as external situations. It coalesces cognitive, self-regulatory, and motivational process

into a lifelong phenomenon. The model seeks to explain the interrelation among one's interests, abilities, and values. It also elucidates how the interaction can influence career outcome. Moreover, this theory examines personal agency and its effect on career goals and adaptation to career changes. Personal goals are important in SCCT because they guide and sustain behavior.

Another aspect in SCCT is the choice process. The pathways to career choice in SCCT involve self-efficacy and outcome expectation. The interaction promotes career-related interests and, in turn, influences goals. The action towards these goals leads to behavioral outcome that determines future paths. These pathways help individuals to establish career decision or redirect career goals. In this context, the dynamic of drama therapy makes it an integrative approach. Through the integration of attitude, emotion, cognition, and behavior, participants reconcile their personal conflicts with their career dilemma. The reconciliation process enhances their personal growth and mental health. Consequentially, it increases their self-efficacy and provides means to achieve their career choice.

Hope Theory

The notion of Hope Theory (Snyder, Harris, Anderson, Holleran, Irving, Sigmon, Yoshinobu, Gibb, Langelle, & Harney, 1991) is a goal-oriented cognitive set. It involves two types of expectancies that are reciprocally interrelated. They are agency and pathways. Agency is the mental motivation that a person initiates and sustains movement towards a goal. Pathways thinking is the a person's perceived capability of imagining ways to pursue a particular goal. According to hope theory, there is a correlation between emotions and goal attainment. While a perceived successful goal attainment results in

positive emotion, the opposite results in negative emotions (cited in Chang, 2001).

Snyder and his colleagues (Snyder, Sympson, Ybasco, Borders, Babyk, & Higgins, 1996) developed the Adult State Hope Scale. One of its function is to monitor the effect of ongoing goal-related cognition has on various emotional states (Snyder, 2000).

Career aspiration by large is more than a cognitive endeavor. It helps the individual to amalgamate information and inspiration towards career selection. The process also invokes a perspective shift and a change of attitude within the person. Either way, career aspiration helps people to gain new insights and generate solutions to their career dilemma. The active and reflective properties of drama therapy make it a suitable candidate to cover the cognitive and existential spectrum in career aspiration. In this light, the Adult State Hope Scale (Snyder et al., 1996) appears to be an appropriate instrument for statistical purposes. The quantitative part of this research uses group comparison methods to look at the usefulness of drama therapy in a career aspiration workshop.

Expressive media in career aspiration

When people actively engage in the exploration process and are happy, they are in flow (Csikszentmihalyi, 1991, 1996, 1997, 2003). With creative flow, individuals have the courage to seek out innovative methods to achieve goals (Csikszentmihalyi, 1996). A creative process workshop has the potential to energize its participants. Participants experience empowerment from their contribution to the process and validation from others' responses. Amundson (2003a) suggested an extensive list of creative self-assessment in "careercrafting." Some of the methods are applicable to this research. They

are mind mapping (brain storming or summarization), audio/video playback, multiple perspectives, metaphors and symbols, learning through games, and story telling.

In this study, the author used the above career and related theories as the blueprint to design the two career aspiration workshops. These theories provided references for the rationale and implementation of drama therapy at both workshops.

Rationale for the Application of Drama Therapy in a Career Aspiration Workshop

As the above theories attest, drama therapy seems to be an appropriate model to generate creative flow among participants in a career aspiration workshop. In flow, drama therapy inspires and provides solutions for participants who face career issues.

Improvisation, enactment, and other projective methods in drama therapy help participants to concretize their career dilemma and seek out possible solutions. The distancing, dramatic, and theatrical techniques and processes help participants to lower their anxiety level. Hence, it breaks down their stressful situations into workable tasks (Csikszentmihalyi, 1997). Metaphorically, drama therapy transforms the paper tiger into the creative flow to help participants meeting their career goals.

CHAPTER 3: QUANTITATIVE STUDY

The purpose of this study was to examine the effectiveness of a drama therapy approach in a career aspiration workshop. In two separate workshops, the control group (CG) received non-action-oriented dialectical methods. The experiment group, the Drama Therapy group (DTG), experienced an action method, the use of drama therapy processes. Pre- and posttest were used for group comparison. It was hypothesized that the over all scores would be higher on the posttest than on the pretest. However, it was predicted that the DTG would have a greater difference between the pre- and posttests than the CG. In addition, participants' rating of the workshop was compared and studied.

Methods

Participants

Most of the participants were recruited within a four-week period through the Career and Placement Services (CAPS) internet networking system (<http://caps.concordia.ca>) at Concordia University. Flyers (see Appendix A) were used and posted at (1) CAPS, (2) Concordia Graduate Students Association (GSA), and (3) Concordia Visual Arts (VA) building. In total, there were 44 people registered for the two workshops. The first one was held on a Friday and the other on the following day.

Advertisements for the workshop indicated that it was part of a thesis research project, which served as partial fulfillment of the requirement for the degree of Master of Arts in Creative Arts Therapies at Concordia University. However, there was no indication that each workshop would be conducted differently. Therefore, aside from the principle and co-facilitators, prospective participants and others that were involved in the recruitment were kept "blind" to reduce participant bias.

Ten people showed up for the Friday workshop (CG), and 12 for the Saturday workshop (DTG). Among the 12 who attended the DTG, 1 person left after the first break. In total, the CG had 10 female participants and the DTG had 11 participants, of which 8 were female and 3 male.

Instruments

The Adult State Hope Scale. The Adult State Hope Scale (Snyder, Simpson, Ybasco, Borders, Babyk, & Higgins, 1996) is a self-report, six-item inventory designed to measure an individual's goal-directed thinking in terms of efficacy expectancy in a given moment. The Adult State Hope Scale (Snyder et al., 1996) can be used to study an individual's "here and now" hope in relation to ongoing goal-related activities such as work, relationships, and sports. The Adult State Hope Scale (Snyder et al., 1996) was labelled as the "Goals Scale For The Present" during administration (see Appendix B).

The Adult State Hope Scale (Snyder et al., 1996) has two factors: Agency (goal-directed determination) and Pathways (planning of ways to meet goals), even-numbered items for Agency and odd-numbered items for Pathways. The scale has a response range of 1 = Definitely False to 8 = Definitely True. Each subscale ranges from a minimum of 3 to a maximum of 24. The summation of Agency and Pathway subscales equals to a global score, which ranges from 6 to 48. Cronbach's alphas for the total score ranged from .79 to .95. Alphas for the Agency subscale ranged from .76 to .95, and alphas for Pathways subscale ranged from .59 to .93. Test-retest correlations ranged from $r = .48$ to $r = .93$ across a four-week study (Snyder, 2000).

Administration

Both groups filled out the pretest format of the Adult State Hope Scale (Goal Scale For The Present) (Snyder et al., 1996) (see Appendix C) at the beginning of each workshop. Participants from both groups also filled out the original format of the Adult State Hope Scale (Snyder et al., 1996) as the posttest (see Appendix D), and a Career Aspiration Workshop Evaluation (see Appendix E) at the end of each workshop. To warrant individual anonymity and confidentiality, a number was randomly assigned to individual participant to replace the real name for data collection and organization.

Results

Statistical Comparison between the Control Group (CG) and the Experiment Group (DTG)

One individual's score from the DTG statistically was an outlier and hence was dropped from the data pool. The assumption of homogeneity of variance was tested using the Levene's Test. Results (p value ranged from .242 to .695; all $> .05$) confirmed the homogeneity of the two groups. A 2 (groups) x 2 (time) x 2 (Hope) between-within ANOVA was performed on the pre- and post-test data to find out if the mean difference between the CG and the DTG was significantly different (see Table 1). An independent measure t -test was employed to compare group means for the workshop rating.

The analysis showed that there was a significant main effect of time ($p = .002 < .005$). As can be seen in Figure 1, both the CG and DTG have higher scores on the posttest than on the pretest. Although the group, by time interaction, did not reach statistical significance, $p = .094 > .05$, these results can be considered a trend in the analysis, $p = .094 < .10$. As such, post hoc analyses showed a significant difference ($p =$

.001 < .005) between pretest and posttest in the DTG collapsed across the two aspects (Agency and Pathways) of Hope, but were not different in the CG ($p = .214 > .05$). Thus, the result confirmed, as predicted, that there was a tendency for the DTG to change across time as well as to score higher at Time 2 than the CG. In addition, there was a trend towards the DTG having greater posttest scores as compared to the CG ($p = .06 < .10$).

The study also indicated a significant mean difference between the two aspects of Hope, $p = .001 < .05$, with Pathways having a higher mean score than Agency. Furthermore, an independent measure t -test was performed for the workshop rating comparison. The CG group mean was 3.95 ($SD = 0.955$) and the DTG group mean was 4.5 ($SD = .527$), $t(18) = -1.593$, $p = .120 > .05$, showing that there was not a significant difference between two groups.

Table 1. Means (M) and Standard Deviations (SD) for Time (Pre and Post-Test), Groups (the Control Group, CG, and the Drama Therapy Group , DTG) as a Function of Hope (Agency and Pathway).

Groups	<u>Pre-Test</u>		<u>Post-Test</u>	
	Agency	Pathways	Agency	Pathways
CG				
<u>M</u>	6.033	6.500	6.300	6.833
<u>SD</u>	.776	.633	.922	.840
DTG				
<u>M</u>	5.833	6.766	6.900	7.466
<u>SD</u>	1.124	.6095	.770	.525

Note. N total = 20. CG N = 10. DTG N = 10.

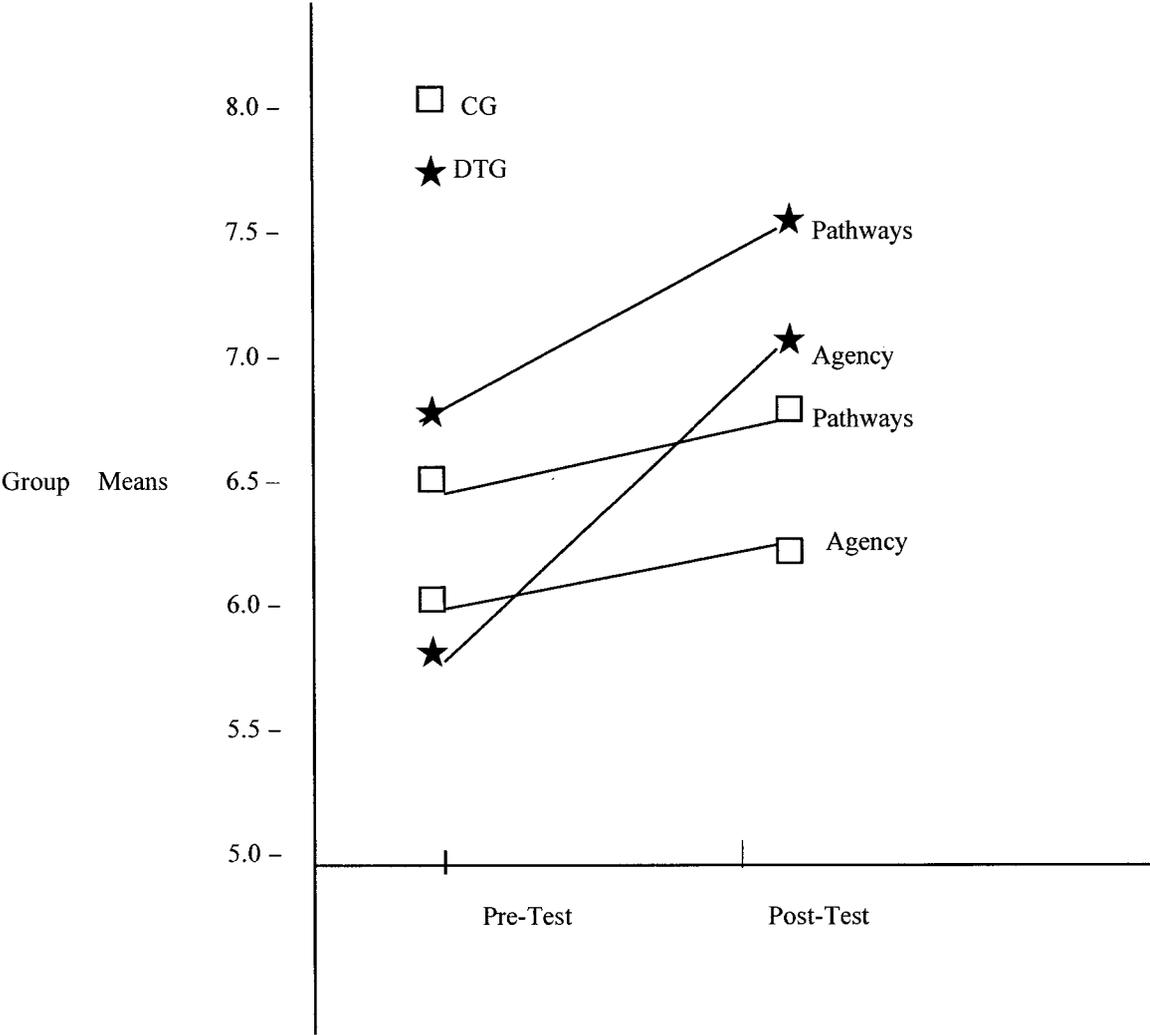


Figure 1. Group Means across Time. Hope across Time

Discussion

The overall results in this research looked promising. Due to the small sample size, the study suffered minor statistical setbacks as the consequence of low statistical power. A small sample size is also very sensitive to any unusually extreme scores. They may distort the statistical result. In this case, a DTG participant's score statistically was an outlier. Its statistical value is widely separated from the rest of the data (Howell, 1995). Therefore, in spite of the already small sample size, the author had to drop that score from the data pool. The workshop rating comparison did not reach statistical significance. It was likely due to the combination of incompatible evaluation design and the lack of statistical power. Evidently, there was a significant main effect of time. The result indicated that a one-day career aspiration workshop was beneficial to participants. Results also favoured the assumption that participants were likely to receive more benefit from a career aspiration workshop that used a drama therapy approach than one that used an non-action-oriented dialectical method.

Statistical analyses showed that Pathways (planning to meet goals) had a higher mean score than Agency (goal-directed energy). According to Snyder (cited in Chang, 2001), goal attainment requires both agency and pathways thinking. Some people have many ideas to achieve goals, but they do not have the mental motivation to accomplish them. On the contrary, others perceive the possibility about future prospect and yet lack the means to make it happen. To this regard, the higher Pathways mean score reflected the latter phenomenon. After attending the workshop, participants found workable methods to pursue their career goals.

As shown in Figure 1, the DTG have a noticeable increase in Agency than Pathways mean score across time. Snyder (1994) pointed out that people select a goal through conscious, thoughtful analysis. A person is more likely to engage in that goal and exert more effort in attaining it when he/she perceives the goal as meaningful or possessing inherent value. Likewise, the person's persistence to pursue the goal is a form of agency (Leung, Steinfort, Vroon, 2003). In this case, the increase of Agency mean score across time in the DTG may allude to the fact that drama therapy is useful in actualizing the existential aspect in career aspiration. In the following chapters, workshop and feedback comparisons, participants' three-month follow-up, and the two interviews further underscore the value of drama therapy in career aspiration work.

CHAPTER 4: HIGHLIGHTS OF THE CAREER ASPIRATION WORKSHOP

Career Aspiration Workshop Overview

Control Group (CG)

Drama Therapy Group (DTG)

Introduction & Overview of Workshop	Introduction & Overview of Workshop
Confidentiality & Fill out Questionnaires	Confidentiality & Fill out Questionnaires
Breaks & Ending of Workshop; Follow-up & Support	Breaks & Ending of Workshop; Safety & Self-Care Rules; Follow-up & Support
	Warm-up: Spectrogram
Icebreaker: Mirroring Circle & Identity Mapping - Dialectic	Icebreaker: Mirroring Circle & Identity Mapping - Action Method
Assessing Life Balance Presentation	Life Balance Spectrogram & Group Reflection
Life Balance 3D Living Drawing	Break (10min)
Break (10min)	Warm-up: Group Expressive Mirroring
Life Balance Wheel: "Things I Like to Do" self-assessment; Life Balance Interview	Life Balance Wheel: "Things I Like to Do" self-assessment; Life Balance Interview
Lunch (1 hr)	Lunch (45min)
	Warm-up: House, Tenant, & Earthquake
Small Group Sharing and Large Group Discussion on 3 Sentences Summary of the Life Balance Exercise	Playback Theatre Format using Tableau to Express the 3 Sentences Summary of the Life Balance Exercise
Family Career Genogram Presentation	Group Reflection
Fill out Family Career Genogram	Break (5min)
Small Group Sharing and Large Group Discussion on Family Career Genogram	Family Career Genogram Presentation
Break (5min)	Fill out Family Career Genogram
Constellation of Self Presentation	Sculpting: Family Portrait
The Possible Self Activity	Group Reflection
	Pick up Exercise to Contain and Monitor Group Emotion: Partner-Mirroring & Counting Game
Group Discussion	Break (5min)
Break (5min)	Role Profile Presentation
Mission Statement Presentation	Role Profile Card Sort Activity
Fill out Mission Statement	Group Sharing
Group Sharing	Mission Statement Presentation
Questionnaires & Workshop Evaluation	Fill out Mission Statement
Closing Ritual: Passing the Hand Signal in Silence	Group Sharing
	Questionnaires & Workshop Evaluation
	Closing Ritual: Dancing under the Fabric

For the purpose of group comparison, the basic workshop design was similar for both the control group (CG) and the drama therapy group (DTG). Even refreshments and lunch for the two groups were almost identical. All participants signed the Consent Form (see Appendix F). However, there were a few exceptions. For example, pen and paper were the main tool for CG participants in most activities. DTG participants employed creative media, such as sound and movement, and card sort as well as pen and paper. CG received oral presentation before the main activity while DTG had drama/theatre games as warm-up. Two different instruments were used to explore individual and collective identity. CG participants used Amundson's (2003b) "Possible Selves" self-assessment design. (Dr. Amundson is a renowned career theorist and counsellor.) The DTG employed Landy's (2001) "Role Profile Cart Sort." (Dr. Landy is a well-known drama therapist and educator.)

Compare and Contrast between the Two Groups

Ice breaker

Both groups had two icebreaker activities: mirroring circle (an introduction name game) and identity mapping (served as an introduction and workshop preview). The DTG had a warm-up exercise, the spectrogram, before launching onto the two intro-activities. The spectrogram is a line. The two ends of the axis represent the gradation of intensity. Individuals choose a spot along the axis that they find best expresses their personal interpretation of an open-ended statement. The main intention for the spectrogram was to have DTG participants get used to the idea of being up and moving around in the room.

For future study, both groups should have the spectrogram before the icebreaker for a fair group comparison. The CG can use the spectrogram with a non-action method.

Participants can have a show of hands to indicate their preference to each statement. As it was, the CG set down in a circle and went right into the name introduction. Participants showed signs of hesitation and shyness until half way through the first icebreaker activity. Gradually, CG participants became relaxed. Smiles began to appear on people's faces and there was occasional laughter in the group.

Unlike the CG, the DTG had already broken ice when time came for the icebreaker exercises. The non-competitive format of the spectrogram fostered a non-judgemental atmosphere that prepared the DTG for appropriate self-disclosure. It also served as an informal introduction for the group. As a result, the DTG responded with enthusiasm since the beginning of the workshop. There were smiles on people's faces. Sounds of giggling and laughter can be heard throughout the room.

Assessing life balance

According to Amundson (2003b), life balance is an active pursue. In order to maintain a balanced life in a fast paced society and to combat distractions and competing forces, a person needs to cultivate an attitude of watchfulness and acquire a set of skills. Amundson (2003b) created a conceptual space-time three-dimensional configuration for individuals to identify the degree of their life balance. The three dimensions include length, width, and depth. Length examines whether the person tends to be past, present, or future oriented. Width looks at the amount and degree of involvement in one's life. Depth addresses the life meaning and purpose of one's being.

The CG group received a presentation from the co-facilitator on life-balance and space-time dimensional concepts. Each participant used a '3-D Living Drawing' (Amundson, 2003b) (see appendix G) to sketch in their current state of life balance

accordingly. The DTG received neither a life balance presentation nor a 3-D living drawing. Instead, the DTG used the spectrogram to assess their personal life balance. For future study, instead of repeating the spectrogram, DTG participants could use art to create an individual version of a 3-D living drawing. The group comparison would then look at the difference between the tool used: pre-fabricated material vs. creativity.

CG participants appeared to be engaging in the small group discussion. When they gathered for the large group discussion, the level of enthusiasm seemed to decrease. On the contrary, there was a noticeable increase of collective energy among DTG participants as the workshop progressed. Individuals took initiative to express their thoughts and experience. The group demonstrated their support towards each other's feedback with head nodding or verbal statements of agreement.

Balance wheel

Participants in both groups worked on the "Life Balance Wheel" (Amundson, 2003b) (see appendix H). It is a self-assessment to examine a person's life balance. The Wheel consists of four sets of contrasting factors. They are work and play, physical and spiritual, social and personal, emotional and intellectual. Through this exercise, individuals gather information and reflect on their finding. The result provides the explorer insights to make realistic changes in their lives. Then, participants filled out a "The Things I Like to Do" list (Amundson, 2003b) (see appendix I). In pairs, they took turn to interview each other from questions written on the "Life Balance Interview Sheet" (Amundson, 2003b) (see appendix J). The interview broke the monotonous of self-assessment. In the end, each person made a summary of his/her own balance wheel process in three sentences.

In general, the CG seemed to respond better in small group discussion than in large group sharing. The level of energy and enthusiasm during the large group reflection appeared to be relatively lower as compared to when participants worked in pairs or smaller groups. There were even periods of complete silence in the room during the group discussion. One speculation is that participants might have felt that they had already shared in pairs. If so, they might have seen the large group discussion as repetitive. Furthermore, group discussion might not necessarily create group bonding as in theatre or drama processes.

Instead of using large group discussion to share individual's summary of the balance wheel process, the DTG used a modified playback theatre format. Playback Theatre (Fox, 1999) in its traditional fashion consists of an audience member tells a personal experience and a group of actors improvise and enact the moments. Here, DTG participants took turns to be the teller and shared their three-sentence summarisation. They also assumed the role of the playback actor. Three actors, each actor represented one of the three sentences from the summary. Together, they created a tableau to reflect the teller's findings.

The playback process created a transformational impact on the DTG. For example, a participant, who displayed signs of lethargy since the beginning of workshop, became alive and animated when taking on the role of the playback actor. This participant maintained the sense of liveliness throughout the rest of the workshop. The same effect happened to another participant who claimed to have severe shyness. Their willingness and courage to take the stage impressed the rest of the group. There was no sign of reluctance among participants to either be the teller or perform. There were plenty

of laughter and even moments of tears during the playback performance and at the large group sharing later.

Embodiment is an important element in drama therapy. It intensifies a participant's involvement in both session and workshop setting. Participants discover and express roles, ideas, and relationship through their body. Thus, there is an integration of the body and mind. These bodily expressions in turn create a vicarious effect on the audience. Both actors and audience gain insights and awareness through the physical embodiment to confront presenting issues (Jones, 1996). Here, DTG participants overcame their vulnerability to share their life balance assessment in public. They relied on empathy and spontaneity to enact each other's summary. Together actors and audience encountered the revelation of pattern and ontological meaning of a balance life (Salas, 1999).

Both CG and DTG groups set in a circular arrangement for group discussion. From this activity onward, the DTG circle became noticeably tighter and closer. The proximity likely reflected the increase of self-confidence, belonging, group trust and bonding among DTG participants.

Family career genogram

McGoldrick and Gerson (1985) noted that there was a tendency for family patterns to repeat in an intergenerational manner. Occurrences, especially unresolved emotional issues, were likely to pass on from one generation to the next. The intention for the career genogram was to explore individual career choices in light of family career patterns. Participants from both groups filled out their own career genogram (see appendix K). In pairs, they shared with each other the process and findings.

The CG proceeded with the activity according to instruction. There was a flow of dialogue exchanged in the pair. Again, the level of engagement seemed to decline when participants gathered for group discussion. Some occasional yawning and the slow pace during discussion indicated the depletion of energy.

Sculpting. The DTG used sculpting to present the genogram in addition to sharing in pairs. The notion of sculpting is a metaphoric expression of individual's internal interrelational process. Sculpting is a safe way to externalize a person's knowledge, perception, feeling, and thought. It is a non-verbal use of self in space to gain awareness. The process bypasses the defenses of denying, ignoring, and distortion. It taps into a person's kinaesthetic responses (Satir, Banmen, Gerber, & Gomori, 1991).

One volunteered participant from the DTG shared the genogram by sculpting a family portrait. The participant chose people from the group to represent self and family members in the career genogram. The participant then described, positioned, and framed each family member according to self-perception. When the family portrait was completed, the participant spoke at its members in the context of career. Then, the participant rearranged the position of its members. The rearrangement reflected insights and knowledge that the participant gained through this exercise. It also highlighted choice points for future exploration. The physical arrangement in space helped the participant to gain a panoramic perspective of family and self in the career context (Satir, et al., 1991).

The career theme served as the container for the sculpting. Its intention was to monitor the emotional arousal during the activity. Still, the emotion among DTG participants ran strong. The volunteered participant was in tears throughout the process

and so were a few other participants. There was a sombre tone in the group during debriefing.

Witnessing. Another important element in drama therapy is witnessing. It is the act of being an audience to others or to self. Those DTG participants that took part in the family portrait became the audience-performer. The rest of the DTG witnessed their performance. Together, they witnessed the participant who made the sculpting arrangement. The sculptor-participant witnessed self and the family through other participants' portrayal of the family career genogram. The interactive witnessing manifested a sense of collective unconscious. According to Jung (cited in Corsini & Wedding, 2000), collective unconscious is the vast, hidden psychic resource shared by all human beings. Thus, witnessing provided an essential movement in the processes of dramatic projection and in the creation of perspective and support for the DTG (Jones, 1996).

It is a common practice for the drama therapist in drama therapy to use discussion and to control the level of emotional intensity of the group. Instead of relying on cognition decompression, the principle facilitator introduced two drama exercises, partner-mirroring and counting game to the group. These exercises were not part of the original workshop design. The mirroring is one on one. The counting game is a group effort. The intention of these two activities was for participants to create a sense of empathy and merge the self with the collective. The group support also validated the self-effort.

Mirroring creates a powerful sense of intimate sharing and communion. The result is empathy and connectedness. The non-verbal synchronistic physical expression brings

participants into a transcending emotional state. In pairs, two people facing each other. One person takes on the role of the leader and the other becomes the mirror image. The mirror image follows the leader's movement as close as possible. At one stage, the role of the leader and mirror image switch. Eventually, the partners reached a sense of simultaneity and these two roles dissolve (Emunah, 1994).

Counting game is an improvisation warm up exercise. DTG participants stood in a close circle facing each other. They then looked down onto the floor. Randomly, each person called out a number beginning with the number one and started counting to fifteen. If more than one person said the same number at the same time, the count immediately returned to one and the group restarted the counting. When the group reached number fifteen, the target number, there were clapping and cheering in the group. Some participants said that they felt a sense of group achievement after these exercises.

Constellation of selves

Amundson (2003b) noted that most people carry a unique constellation of selves. The assembly of roles steers an individual to behave and respond according to situations and tasks. Since individual identity manifest itself in a larger community, self-knowledge on both individual and collective development is important. Moreover, career independence and relationships are both integral parts of the career development process.

Individually, CG participants filled out the "Possible Selves" (Amundson, 2003b) sheet (see appendix L). These many aspect of selves might portray characters of those from movies, plays, literature, family members, or friends, etc. In pairs, participants interviewed each other according to the questions written on the "Possible Selves

Interview Sheet" (Amundson, 2003b) (see appendix M). Afterwards, participants gathered for group discussion.

CG participants showed signs of fatigue, such as yawning and looking at their watches during group discussion. Participants were also much quieter comparing to earlier part of the workshop. However, they remained active when working in pairs. The physical exhaustion displayed by the CG was likely due to the lack of implementation variety. It was the same sedated setting, sitting arrangement, the pen and paper reflection, and discussion format throughout the workshop. CG participants might even have experienced information overloading. Nevertheless, it appeared that the presenting materials and the person to person interaction continued to hold participants' interest in the workshop.

Role profiles

Landy's (2001) Role Theory views human beings in term of their behaviours in role. Role is a set of archetypal qualities representing certain aspects of a person. Through relationships, the role provides a meaningful and coherent view of self. Therefore, examining individual's archetypal can provide valuable information for career exploration.

The "Role Profile" (Landy's 2001) was a card sort activity. Each card has the name of a role. It is a type of character seen in movies and plays or read about in stories, i.e., adolescent, healer, visionary, etc. Cards are shuffled and then sorted out into one of the four groups that best described a person's current state. The four groups are "I am this," "I am not this," "I am not sure if I am this," and "I want to be this." DTG participants split into pairs. Each pair took a stack of card sort and two "Role Profile Card

Sort Recording Sheets" (Landy, 2001) (see appendix N). While one was sorting, the other recorded the result.

DTG participants scattered around the room to set up the card sort. Most of them looked focused and concentrated during the sorting, but at the same time, conversation and laughter were present in the room. The group gathered for a brief discussion on their findings. For future study, having the card sort and family genogram switched places may better synchronize the transition for the group mood and energy. Although the card sort is still considered a hands-on activity, it was anticlimactic after the emotionally charged family portrait. Nevertheless, putting the card sort at the end might serve as a cool down for the DTG at the end of the workshop.

Mission statement

The intention of this activity was to serve as a mental review for participants as they expressed their self-concept and desires in writing. Participants in both groups filled out their own "Mission Statement" (see Appendix 0). Then, they sat down in a circle for group sharing. Participants took turns to read out their mission statement to the group. After each individual sharing, the group responded with, "We love it."

Most CG participants responded to this activity with enthusiasm, smiles, and laughter. However, one of the CG participants commented on the group responding of "We love it" as being phoney. All the thematic activities in the CG are creative and engaging in their own right. However, the group did not use a creative approach to execute them. Therefore, incorporating playfulness at the end of the CG workshop might be difficult for some participants to shift gear after a day of cognitive analytical labouring.

As for the DTG participants, they lifted up their hands and feet when they said, "We love it." They did it without any side coaching from any of the facilitators. By the end of the workshop, DTG participants were accustomed to using sound and movement for self-expression. In spite of the sitting position, incorporating body gestures into the verbal expression had already become a second nature for the DTG.

Closing ritual

Emunah (1994) noted that a closing ritual at the ending of the session is like the refrain for participants to embrace their group experience. The CG set in a circle and held hands to pass a signal to one another with a light squeeze. CG participants made eye contact with one another. Most of them carried a smile on their faces. The ritual ended on a quiet note.

The DTG gathered underneath a co-joined piece of multicoloured fabric and danced. The DTG danced under the fabric in close proximity. There were exchanges of eye contact and smiles as they crossed path. The ritual ended with a strong hand of applause.

The CG group finished the workshop ten minutes earlier than scheduled. Most participants left shortly afterwards. In contrast, the DTG ended the workshop fifteen minutes later than scheduled. Still majority of DTG participants stayed for approximately another twenty minutes longer. They conversed with one another and replenished themselves with refreshments.

Summary

Overall, the energy level in the DTG seemed to increase as the workshop progressed. The momentum sustained even after the workshop ended. The CG exhibited

the opposite. It could be draining for CG participants to spend a day exercising their cognition to absorb and reflect on the abundance amount of information. On the other hand, the DTG appeared to be more energetic as the workshop progress. It was likely that the DTG spent the day learning through activities that were creative and fun, filled with spontaneity, and with the support of meaningful relationships.

CHAPTER 5: FEEDBACK AND FOLLOW-UP

Compare and Contrast Participants Feedback between the Two Groups

After the workshop, both groups filled out an evaluation form (see appendix E). Participants answered five questions to express their workshop experience. A noticeable difference between the group was CG participants gave short-sentence remarks and DTG participants were more descriptive and detailed with their evaluation. The irony was the CG finished the workshop early but the DTG ran late. Overall, CG participants found most exercise useful and revealing. However, certain exercises demanded more vulnerability than they had anticipated. They would also have preferred a shorter workshop and with less content. CG participants felt that they would have more time to understand each topic better. On the other hand, DTG participants did not find the workshop lengthy. However, they would also have wanted to spend more time on each activity for an in-depth exploration.

The most liked part of the workshop and what makes it so?

A distinguishing difference between the CG and the DTG on "the most liked part of the workshop" was CG participants perceived their "like" according to individual activity. On the other hand, DTG participants made their evaluation on the entire workshop experiences. The distinction between the two workshops' orientation and their implementation might have affected how participants perceived their "like." The career aspiration activities in the CG resembled modulate tasks. Therefore, CG participants were likely to categorise their workshop memory according to the procedure of the activity. In contrast, the DTG employed a series of theatre and drama exercises to fulfil the workshop objectives. Some of these exercises also acted as a bridge to link different activities

together. Thus, DTG participants perceived the variety of tasks as part of the entire workshop experience.

Family career genogram topped the list for the CG; second was the "Possible Self" (Amundson, 2003b); and then the "Balance Wheel" (Amundson, 2003b). CG participants found the family career genogram useful because it showed them that family legacy can have an influence on their career choices. The discovery helped CG participants to differentiate and identify their own career inspiration from those of their family. The "Possible Self" (Amundson, 2003b) helped CG participants gained a wider self-perspective. The "Balance Wheel" (Amundson, 2003b) was a useful tool for CG participants to assess their life balance and to explore ways to achieve a balanced life.

The DTG enjoyed the use of non-traditional approaches to look at career. Participants felt that the workshop had a therapeutic and supportive atmosphere. It encouraged them to open to people whom they met for the first time. The interactions helped participants to realise that anxiety and fear were a shared experience in face of career choices. The exploration helped participants to realize that personhood is a vital element in career. They appreciated the artistic approach such as movement, the use of music, and props (fabrics) in the workshop. Participants commented on the animator's welcoming presence, the clarity of instruction, and the effective use of voice modulation. They also enjoyed the lunch and refreshments. Participants felt that the workshop had a balance of theory and practice. In terms of activity, most DTG participants had an equal preference for the "Balance Wheel" (Amundson, 2003b) and the "Role Profile Card Sort." (Landy, 2001). Participants felt that the "Balance Wheel" (Amundson, 2003b) helped them to become more aware of their wants. It also gave them direction to achieve

their desires. DTG participants described the "Role Profile Card Sort." (Landy, 2001) as a tactile, user friendly, effective and revealing tool to discover aspects and values of self.

The least liked part of the workshop. How can facilitator improve in the future?

Both CG and DTG participants talked about the "least liked" in terms of their workshop experience. Furthermore, the natural hunger for knowledge in human beings led both groups wanting more understanding about each activity. However, it is interesting to note that CG participants showed a linear preference towards their workshop experience, and DTG participants a circular one. The dialectic structure in the CG gave the workshop an informational and educational presence. Hence, CG participants expected to gain practical information to deal with their career dilemma. The DTG had a creative and expressive workshop. The design may have allowed for more tolerance for ambiguity among its participants. Thus, the use of open-ended statements and questions created space for personal interpretation, creativity, spontaneity and exploration.

Length of the workshop, open-ended questions, the amount of activities, and the degree of depth for each activity were the main complaints from the CG. Most CG participants felt that six hours was a bit too long for a workshop. They also would have preferred questions on the worksheet to be more concise, providing for straightforward and direct answers. They also felt that the facilitating style for group discussion seemed vague at times. One suggestion was to have directions that were more specific during the group sharing. It could prevent conversation from going into digressive territory. Another suggestion was to cut down the amount of activity to allow for more in-depth learning.

The "least liked" for the DTG tended to be more individualized. For example, a DTG participant felt having two spectrogram exercises back to back became a bit tiresome. Another participant expressed that the acting aspect was difficult at times. However, some participants would like more opportunity to act out sketches and scenarios. There was a comment about the fabric used during the closing rituals. The suggestion was to use one big piece of fabric instead of having many smaller pieces of fabric attached together as one. Most participants felt that the rhythm towards the end of the workshop was a bit rushed. Nevertheless, nobody made any recommendation to cut down the amount of activities.

The most challenging activity and why?

Again, most CG participants viewed the degree of challenge in terms of activity. On the other hand, most DTG participants evaluated the amount of challenges according to the creative processes. Vulnerability and acceptance seemed to be the underlying theme of the dominant challenges experienced by both CG and DTG participants.

Earlier on, the second on "the most liked" list for the CG was the "Possible Self" (Amundson, 2003b) activity. However, there were a few CG participants perceived it as the most challenging exercise for them. They found the activity too abstract and had difficulty finding characters relating to themselves. Other participants felt that both the "Balance Wheel" (Amundson, 2003b) and the "Possible Self" (Amundson, 2003b) to be too revealing and caused them discomfort. Some CG participants found the workshop lengthy. However, they felt obliged to stay until the end of the workshop because the exercises were also too interesting to miss.

Most DTG participants considered enactment a challenge. Therefore, they were surprised to find out that they could act out different emotions and situations. Majority of them found that improvisation was fun and rewarding. The self-revelation and emotion that came up during the embodiment caught some participants by surprise. They expected to experience some forms of cognitive challenge, but not the emotional arousal. At the beginning, a few participants felt some tension when they shared their discovery with others. For some participants, it was a new experience to make a public declaration about the inner-self.

Career aspiration is a cognitive proceeding, information processing and planning, as well as an existential endeavour. Both workshop designs invoked self-analysing and self-discovery. CG participants appeared to have an awkward time aligning the informational and instructional mind-set to accommodate the existential intrusion. An advantage the DTG had over the CG was they had a debriefing about the use of drama and theatre process in the workshop before it began. Thus, DTG participants anticipated a different experience from the process. Furthermore, the DTG workshop design factored in transition and warm up exercises to prepared participants mentally and emotionally for existential encounters. In spite of some challenges, participants from both groups benefited from the workshop experience as attested by the quantitative results. Both CG and DTG showed an increase in their agency (goal-directed determination) and pathways (ways to meet goals) after taking the workshop.

What might be missing from this workshop? Future reference for the facilitator

The main discontent from CG participants was they felt the lacking of a concise action plan that would help them to land an actual career or a job. Most DTG participants

would like to have had more of everything, particularly to have more time with each activity. On the surface, it might appear that CG participants preferred a spoon-fed approach. Perhaps, the means to an end mentality was the hallmark of a cognitive, dialectic and informative approach. "We are done with the thinking, the talking, and listening; now just give us the meat." In contrast, the DTG seemed to crave for more self-knowledge and discovery. It is a signature for most creative processes. When a person embarks onto self-exploration, each new discovery along the way provides answers and sparks ideas to the previous movement. Thus, the sum is no longer larger than its parts. Each unit in creative process is in itself a gestalt in a larger movement.

The workshop contained ample materials that might have caused some participants to experience learning overdose. In the future, it may be wise to limit the amount of topics in the workshop design. This way, participants would have received a more thorough comprehension of the subject instead of just skimming it on surface.

Recommending to others

70% CG participants would recommend this workshop to others, and 30% were unsure. Some participants felt that not everyone might enjoy or benefit from this type of workshop. Most of all, they personally felt the need to digest the workshop materials before speaking about it to others. 90% DTG participants would recommend this workshop to others. The rest of the 10% would also recommend this workshop to others but with the consideration, again, of whom this potential clientele would be. The high percentage of recommendation indicated that in most ways, participants from both groups received benefits from the workshop. Most DTG participants were excited about

recommending the workshop to others. It showed that they enjoyed the workshop experience and found it useful.

Email Follow-UP

Three months after the workshop, the author sent a follow-up email to both workshop participants. 20% CG responded vs. 70% DTG. The follow-up included three thematic questions. 1. In terms of the understanding of self in relation to career/study decision making. 2. In terms of intra and interpersonal relationship through self-exploration. 3. Any significant happenings that may have been influenced by the information learned from the workshop.

Of the two participants that responded from the CG, both claimed that the workshop expanded their vision on prospect career goals. One of them had yet taken action towards any carer goals. However, the other CG participants proceeded to test out the career choices. The response from DTG participants indicated that they experienced lasting and evident benefits from the workshop. Most DTG participants claimed that they were taking concrete steps, i.e. realistic planing or action, or came up with workable ideas to pursue their career goals. The workshop enlightened them and provided them with insight and awareness to gain a better understanding of self. They felt empowered by the workshop process and reported an increase in self-confidence. They also gain a sense of self-appreciation and trust in their career choices. Their appreciation of and empathy towards others and their family of origin increased. According to Johnstone (1985), the most marvelous thing about improvisation is that the facilitator is suddenly in contact with people who are unbounded and their imagination seems to function without limit (Salas, 1999). The response from the follow-up is encouraging. It validates the

effectiveness of drama therapy in career aspiration and perhaps in other psychoeducational settings as well.

CHAPTER 6: CONCLUDING DISCUSSION

ContributionsUsefulness of Drama Therapy in career aspiration workshop

There are two parts in this section: a) an interview with Mr. André Gagon, Career Counselor of CAPS, co-facilitator of the CG, and active participant of the DTG. b) a summary of how drama therapy actualizes the existential aspect in career aspiration. The content in Mr. Gagon's interview confirmed the usefulness of drama therapy in a career aspiration workshop. Next, the author provided a sounding argument that drama therapy fills the missing gap in holistic, existential career aspiration.

Interview.

Mr. Gagon expected DTG to have greater posttest scores than the CG. Although both groups had similar activities, he considered the CG workshop an introverted design. Unlike the diverse creative processes in the DTG, there was a lack of variety to implement those activities in the CG. Cognitive analysing and the use of pen and paper were the basic methods used in the CG. Likely, such deprivation inhibited the emotional creative charge in CG participants. Thus, the repetitive dialectic and assessment procedures induced fatigue in CG participants and could have affected their learning process

The schedule for both the CG and DTG was from 9am to 4pm. Minus the breaks, participants from both groups spent about six hours in the workshop. The workshop would appear to be lengthy for CG participants who spent the day mainly on discussing and reflecting. In contrast, the length of the workshop would not be a problem for DTG participants. They spent six hours having fun and discovering their core identity in a

creative manner. Csikszentmihalyi (1996) noted that when a person is in creative flow, the sense of time becomes distorted.

The social interaction might have contributed to the larger increase in the Agency (goal-directed determination) mean score for the DTG than the CG. The workshop provided an experimental atmosphere for the DTG. The participants might experience the initial vulnerability and shyness to dramatic processes at the beginning of the workshop. Once they overcame these hurdles and experienced success in their performances, their self-confidence increased. With the boost of energy, DTG participants increased their agency to face the remaining tasks. Subsequently, they might actually transfer their workshop experience into the real world. They might think to themselves, "Since I can do it here at the workshop, I may be able to do it in real life as well." For example, they might proceed with a job interview or further education. Therefore, it was logical to see the gain across time in the Agency mean score for the DTG. However, Mr. Gagon cautioned that the follow-up, three weeks or later, would be the true test for the effects of the workshop. (As the email follow-up in the previous chapter attested, most DTG participants received benefits from the workshop.)

Mr. Gagon found that the family career genogram was a useful tool to explore identity issues. It helped participants to find the family trend and discover the career pattern that emerged from the genogram. For example, a participant noticed that majority of family members across three generations had achieved high degree of education. Thus, the participants felt compelled to follow suit. The use of playback theatre format and embodiment to create a visual image of the genogram gave DTG the advantage over CG participants who relied on paper illustration. The dramatic process created an emotional

potential for DTG participants. It gave courage to DTG participants to accept their vulnerability and to look at the effects that family influences had on their career choices. The discovery gave them the direction to converge their career goals with family values.

Mr. Gagon found the interview format for the "Balance Wheel" (Amundson, 2003b) insight provoking. It forced participants to focus on the current life-balance and the changes that they wanted to make. The three-sentence summary of the "Balance Wheel" (Amundson, 2003b) was in short, a summarization of participants' self-assessment. Participants came up with their own metaphor. Using their own vocabulary, they described their solution to their current dilemma and future goals. Thus, the summarization of their process defined and conceptualized their exploration experience.

In addition to the written summary, DTG participants used the playback theatre model to verbalize their self-evaluation from the "Balanced Wheel" (Amundson, 2003b). They also had the opportunity to witness it being playback to them by their fellow participants. The performance created a reciprocal effect of empathy and vicarious learning between the individual and the group. DTG participants' willingness to be vulnerable and share their personal issues with a group of strangers impressed Mr. Gagon. He was especially taken by those participants who had never performed in public prior to this workshop. They took the risk, went to the edge, and gave the performance. The act of courage was likely to affect DTG participants after the workshop.

Mr. Gagon noted that the compression of time and brief introduction of the theory did not do the "Role Profile Card Sort" (Landy, 2001) justice. It was possible that participants did not capture the relevance between different categories, i.e., "I want to be this," and their career choices. Mr. Gagon recognized the theory and richness behind the

role profile and the assessing life balance exercise. He saw them easily stand as a single theme in a workshop. As it was, he was unsure if participants fully understood the objective of the card sort in relation to career. Ironically, the "Role Profile Card Sort" (Landy, 2001) was one of the DTG favourite activities. In spite of the shallow explanation on the concept of Landy's (2001) "Role Profile", DTG participants benefited from the activity. It was likely that the implementation of the exercise activated various sensory systems in DTG participants. Thus, it compensated for the cognitive deficit.

Mr. Gagon considered the size of both workshops doable. He felt that both groups had a positive workshop experience. His concern was a lack of thorough understanding of the concept could affect the overall meaning of the workshop activity. Thus, participants could remain fuzzy about their achievement after taking the workshop. Mr. Gagon's observation echoed some of the participants' concern. There were requests from both groups to spend more time with each activity. All in all, Mr. Gagon noted that drama therapy process is effective in a career aspiration setting. If he were to co-facilitate a future workshop, similar to this one, he would like to have some influence in the workshop design such as selection of the main themes and providing theoretical relevance for their activities.

Drama Therapy actualizes the existential aspect in career aspiration

Career intercepts both the functional and existential domains in a person's life. Career is largely a functional matter because it provides a person with the financial reward to attain all the basic needs such as food, shelter and clothing, and other materialistic satisfaction. Career is definitely an existential issue because it goes beyond the basic needs and contributes to a person's identity forming. According to Maslow's

(1970) hierarchy of needs, it is uniquely human to need love, a sense of belonging, self-esteem, achievement, competence, independence, and to receive recognition and respect from others after the basic needs are met. The highest of human needs in Maslow's model is to actualize one's full potential. Maslow (1973) described the work experience of self-actualising people as "vocation, calling, mission, duty, beloved job, and even oblation" p. 315 (cited in Visser, 2003). Thus, a meaningful career often provides the person a sense of life-purpose and fulfilment. On average, people spend a third of lives at work. Whether it is at a casual or a formal function, "What do you do?" is often the question that follows the exchange of names and social chitchat. Frankl's (1965) notion of work is an expression of a life task (cited in Visser, 2003). According to Satir and her colleagues (1991), human beings have a strong drive to make meaning out of every experience. In brief, if people cannot find meaning in their workplace, it can seriously impair their ability to lead a fulfilling life.

Both CG and DTG workshop designs were creative and engaging. For example, the 'Life Balance Wheel' (Amundson, 2003b) invites individuals into eight different chapters (work, physical, social, emotional, play, spiritual, personal, and intellectual) of their life story. Although CG participants did not embody the creative exercises, it did not prevent them from gaining insights about themselves and awareness of other career influences. Creative processes have an organic property to disarm people from their cognitive and social constraints. Therefore, both groups inescapably faced life issues and existential questions that might have otherwise shielded by the intellect. As noted by Mr. Gagon in the interview, the CG design limited its participants from expressing self-revelation in a

creative manner. In contrast, DTG participants were able to see the solution to their existential dilemma in display through drama therapy processing.

Meaning is the nucleus of the creative process and of storytelling. It manifests itself as the goal and the attribute (Salas, 1996). Thus, creative processes often lead to the discovery of congruence vs. consent. Congruence refers to a state of being that involves the interplay of intra-psyche, interpersonal relationship, and the internal harmony with self, others, and the life force (Banmen, 2004; Satir et al., 1991). According to L←ngle (2004), the consent is a harmonize act between a person's inner and outer world. The inner consent is a person's approval to accept and value the impulse of all emotions. From this approval, it revealed surprising information. Thereupon, the person is free to choose to either withhold or proceed responsibly in harmony with the situation. Thus, the hallmark of existential health is a sense of personal freedom. The person is able to embrace self-acceptance, experience fulfilment and affection, attention and respect, appreciation and self-worth, and have a sense of life meaning and purpose.

In recent years, career experts such as Amundson, (2003a; 2003b), Cochran (1997), Herr (1999), and others came up with creative methods to address existential issues such as self-identity, life meaning and life balance in relation to career issues. Most career aspiration workshops look at personal choices and career influences through the cognitive lens. The implementation centres on the traditional informative, instructional, assessment-focused, and labour market orientation. Efficacy in these workshops relies primarily on information processing, discussion, pen-and-paper self-assessment, reflection, and limited role-playing. The lack of experiential embodiment and the

emotional charge in these workshops were likely to address the functional aspect of career and left the existential element orphan.

Results in this study supported the usefulness of drama therapy in addressing existential issues in the career context. The evidences were the higher increase of the Agency (will power) mean score in the DTG, testimonies from the workshop evaluation, and the three-month email follow-up from DTG participants. Drama therapy processes helped participants to expand their awareness and connectedness with self and others. Through improvisation and embodiments, DTG participants obtained knowledge about their self-identity and gained insights into new roles. Thus, the workshop process helped participants to gain an internal understanding of self and resolved external obstacles through realistic changes. Consequentially, participants were able to make concrete decision and experienced personal freedom to proceed with their career choices. Therefore, drama therapy is useful in actualizing the existential aspect in career aspiration.

Limitation

Quantitative procedures

The lack of statistical power poses as a major deficit in this study. It affected the statistical significance between the group difference using pre- and posttest. The soliciting for workshop participants was predominately through the Concordia network. In the future, researchers may want to spread the advertising net over to other universities and colleges to obtain a larger sample for the study.

This study did not consider demographic data. The age of the participants from either group ranged from early 20s to mid 40s, but majority of them fell into the younger

range. Most participants were female. Future studies may consider demographic data to look at how age, gender, marital status, residency, culture/ethnicity may influence a person's receptivity to drama therapy processes.

Participants came from different disciplines: Art Education, Biology, Communication Studies, Computer Science, Drama Therapy, English, Human Relations, Journalism, Philosophy, Political Science, Social Work, and Visual Arts. Although there was a variety of disciplines represented in this study, this sample is still rather homogeneous. Except two, all participants were either studying at Concordia or alumni. Therefore, this sample does not necessary represent the general population. Future studies may consider a heterogeneous population that includes participants outside of the Concordia circle

Another limitation in this study is the statistical result primarily based on one psychometric test, The Adult State Hope Scale. For future research, using a battery of testing can provide convergent data on how drama therapy ties to the holistic and existential aspect in career aspiration. Example of instruments are the Academic Attitude Scale (AAS) (Wong, 1998), used to examine a person's academic attitude and achievement motivation; the Personal Meaning Profile (PMP) (Wong, 1998), used to explore individuals' perception of personal meaning in life; and the Myer-Briggs Type Indicator, used to measure individual values in theoretical, economic, aesthetic, social, political, and religious categories.

Implementation challenges

One of the main implementation challenges in this study was having the same principle facilitator running both the CG and the DTG. For qualitative research, bias

would be accepted and acknowledged. However, bias would be problematic in quantitative research. Therefore, researchers must find ways to reduce foreseeable bias (Heppner, Kivlighan, & Wampold, 1999).

The author of this study was the principle facilitator (PF) for both the CG and the DTG. Both workshops occurred on the same premise. The CG workshop was conducted a day earlier than the DTG. Mr. Gagon was present for both workshops. He was the co-facilitator for the CG and served as the participant/observer for the DTG. As Mr. Gagon witnessed and the PF professed, there was no overt or hidden experimenter bias intent. Nevertheless, the creative energy arising during the DTG workshop process might have organically influenced PF's own energy level in facilitation. Furthermore, the PF might have unconsciously improved on the facilitation for the DTG after running the CG the day before.

An alternative is having two different facilitators, each running a CG and a DTG simultaneously on the same day at two different locations. Still, it might not necessarily make the study control proof. The individual differences between the two facilitators and the two workshop settings might contribute variables that could influence the outcome of the study. Since it is highly unlikely to use a robot as the PF, a certain amount of variables that could affect the test results is probably unavoidable.

Another challenge was the standardization of facilitation in a creative process workshop. Twice, the facilitator brought in exercises that were not on the DTG workshop agenda to contain and monitor the emotional level of the group. This is a common practice in a drama therapy group or workshop. People are dynamic and so are the creative processes. The drama therapist often attunes to the group mood and its need

rather than sticking to the plan. Therefore, standardization can be problematic when the adding and subtracting of activities largely depends on the group climate and its process.

Lastly, the length of the workshop might be a challenge to this study. The objective of both workshops was to explore the career path via life story, personal, social & family values and their influences. As Mr. Gagon observed, all of these themes were so rich and complex that they could easily stand on their own and take up the entire workshop. The information overloading might have affected CG participants' learning process. Therefore, the knowledge CG participants gained in the workshop could dissipate soon after the workshop. This might have contributed to the low response rate from CG after the three-month follow-up. On the other hand, creative processing helped DTG participants to integrate their exploration with their workshop experience. Thus, most DTG participants benefited from the workshop regardless of its intensity. For future study, researchers may simply want to focus on one or maximum two themes in a workshop to better monitor information retention. Researchers may also want to consider applying test-retest and repeat study to further warrant the test result.

The Usefulness and Limitation of a Time-Limited Creative Process Workshop

In the following interview, Dr. Stephen Snow and Shelley Snow gave a strong argument for the usefulness of a time-limited and intensive career process workshop. Dr. Snow is the Coordinator of the Drama Therapy Option at Concordia University. Ms Shelley Snow holds an MA degree in Music Therapy. She is a Certified Music Therapist.

Interview.

Ms. Snow noted that the amount of hours involved in a creative process workshop does not undermine its benefits. One of the key benefits is that it stimulates participants'

creativity and provides participants with experiential learning. The assumption is that people are hungry for creative outlet. The workshop provides windows of opportunity for participants to gain insights into things that matter to them. Thus, the discovery reveals the direction to their future path. Ms. Snow paraphrased the creative process as small steps taken on a continual journal that were already familiar to the person. Likewise, Dr. Snow used the metaphor of throwing a stone into the lake that brings out the surrounding ripples to describe the benefit of creative processes. The amount of benefits a participant receives in the workshop can be multileveled depending on his/her state of being and readiness to attain them.

Dr. Snow agreed that the lack of in-depth work could be a deficit to a time-limited intensive creative process workshop. Participants receive only a sample of the therapeutic gain. However, it can still be effective because arts in therapy can speed up the learning process without necessarily relying on in-depth work. The benefit DTG participants gained from Landy's (2001) "Role Profile Card Sort" is an example of this assumption. As a holistic system, creative arts therapies has the ability to enrich the learning process and deepens it through all the senses and sensory. As evidenced by the DTG, drama and theatre processes disarmed participants' cognitive and social inhibitions. The freedom to play and to express freely without judgement from self or others offers participants an authentic experience and a deeper connection with the self. This experience, in spite of the time restriction, is rich, alive, and relevant to the participant.

Drama Therapy is predominately a discovery process vs. verbal therapy. It works creatively with materials such as those in the DTG workshop design. Besides invoking insights and awareness, a drama therapy workshop also provides a rehearsal ground for

participants to practice their learning. Dr. Snow observed that participants' state of being could determine their receptivity to creative process. For example, some participants rely on cognitive input in order to express their learning in action. Other participants prefer hands-on work and process their learning through action. For the latter group, a creative process workshop becomes a rehearsal playground for the participant prior to stepping into real life situation. In addition, Dr. Snow pointed out that time constraints can limit the personal aspect such as individual sharing in a larger group. Sharing is powerful because people are inspired and learn from each other's story. In drama therapy, sharing goes beyond spoken words. Even in a one-hour workshop, creative interactions among participants through expressive sound and/or movement can compensate the lack of verbal dialogue. There is also a healing element in a time-limited creative process workshop. Ms. Snow described it as a catalyst for participants that are ready for the paradigm shift.

Participants attended the career aspiration workshop because they were ready to confront their career dilemma. The hands-on structure of the DTG workshop design provided its participants with a laboratory to explore both functional and existential career issues. The insights and awareness that came from the practical experience gave DTG participants a realistic outlook and tools to respond to similar issues in the real world. In this case, CG participants lacked the experiential opportunity to integrate their insights into action. The 20 % response from the CG vs. the 70% from the DTG in follow-up, might be an indication of this phenomenon. Overall, both Dr Snow and Ms. Snow recommended adequate planning and preparation, knowing participants' needs, and

having a clear objective of the workshop as keys to a successful creative process workshop.

Future of Drama Therapy in Career Aspiration and Psychoeducational Settings

The statistic results, participants' evaluations, the three-month email follow-up, and both interviews supported the notion that drama therapy is a valuable asset in career aspiration work. In a recent email correspondence with Sue Jennings (2005), a well known drama therapist, she gave an interesting metaphor to describe drama therapy and its unique functions. To the person at the corner of the street, Jennings would relate drama therapy as play. She believes that everyone and most people played as a child. Thus, drama therapy is a relearning process to play in constructive ways. Jennings noted that skeptics tend to dismiss anything fun can be useful. Others may fear that play is an undermining of their maturation because play has a childish connotation. To these, she suggested that nobody should stop playing. She said, " Look at the government, sports, or adverts - they are all games of different sorts - but some adult play is more helpful than another - drama therapy can help us understand destructive play and find new ways of playing..." (Jennings, 2005)

Drama therapy is a dynamic model that incorporates a large domain of expressive processes and techniques. Drama therapy can work creatively with a variety of materials and presenting issues. Aside from the career field, the multifaceted properties of drama therapy provide alternative learning channels for communities, corporations, churches, and other psychoeducational settings. The freedom to play, experiment, test, and rehearse makes drama therapy a highly versatile and adaptable model to heal, teach, motivate,

coach, and direct. Thus, the future of drama therapy in career aspiration and psychoeducational settings is bright and promising.

REFERENCES

- Amundson, N. E. (2003a). *Active engagement: Enhancing the career counseling process*. Richmond, BC: Ergon Communication.
- Amundson, N. E. (2003b). *The physics of living*. Richmond, BC: Ergon Communication.
- Bandura, A. (1997). *Self-efficacy: The exercise of control*. New York: Freeman.
- Bandura, A. (1989). Regulation of cognitive process through perceived self-efficacy. *Development Psychology, 25*, 729-735.
- Bandura, A. (1986). *Social foundations of thoughts and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice-Hall.
- Banmen, J. (2005). Satir transformational systemic therapy: Congruent. Lecture presented at the Celebration of self through expressive arts: Creative models for therapeutic settings. Bby, BC, April, 2005.
- Blatner, A. (2000a). Personal meaning and emotional intelligence. Paper presented at the Conference on Personal Meaning in the New Millennium. Van, BC, July 2000. Available online at http://www.meaning.ca/pdf/2000proceedings/blanter_emotional_intelligence.pdf
- Blatner, A. (2000b). Deepening Personal Meaning. Paper presented at the Conference on Personal Meaning in the New Millennium. Van, BC, July 2000. Available online at http://www.meaning.ca/pdf/2000proceedings/blanter_meaning.pdf
- Blatner, A. (1996). *Acting-in: Practical applications of psychodramatic methods*. USA: Springer.
- Blatner, H. A., & Blatner, A. (1988). *Foundations of psychodrama: History, theory, & practice* (3rd ed.). New York: Springer.
- Buboltz Jr, W. C., Johnson, P., & Woller, K. M. P. (2003). Psychological reactance in college students: Family-of-origin predictors. *Journal of Counseling and Development 81* (3), 311
- Chang, E. C. (Ed.). (2001). *Optimism & pessimism: Implications for theory, research and practice*. Washington, DC: American Psychology Association.
- Cochran, L. (1997). *Career counseling: A narrative approach*. Thousand Oaks, CA: Sage.
- Cochran, L. (1991). *Life-shaping decision*. New York: Peter Lang.

- Corsini, R. J., & Wedding, D. (2000). *Current psychotherapies* (6th ed.). Itasca, Illinois: F.E. Peacock.
- Crisci, G. (2005). Trauma assessment and treatment in play therapy. Lecture presented at the British Columbia Association for Play Therapy. Van, BC, April 2005.
- Csikszentmihalyi, M. (2003). *Good business: Leadership, flow, and the making of meaning*. New York, NY: Penguin Books.
- Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life*. New York, NY: Basic Books.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: Harper Perennial.
- Csikszentmihalyi, M. (1991). *Flow: The psychology of optimal experience*. New York, NY: Harper Collins.
- Emunah, R. (1994). *Acting for Real: Drama therapy process, technique performance*. Florence, KY: Brunner/Mazel.
- Fox, J., & Dauber, H. (Ed.). (1999). *Gathering voices: Essays on playback theatre*. New Paltz, NY: Tusitala Publishing.
- Frankl, V. E. (1965). *The doctor and the soul: From psychotherapy to Logotherapy*. New York: Random House.
- Godenberg, I., & Godenberg, H. (2000). *Family therapy an overview* (5th ed.). Australia: Brooks/Cole.
- Gold, M. (2000). *Therapy through drama: The fictional family*. Springfield: Charles C Thomas.
- Hall, A. S. (2003). Expanding academic and career self-efficacy: A family systems framework. *Journal of Counseling and Development*, 81, 33-39.
- Heppner, P. P., Kivlighan, D. M., & Wampold, B. E. (1999). *Research design in counseling* (2nd ed.). Belmont, CA: Wadsworth.
- Herr, E. L. (1999). *Counseling in a dynamic society: Contexts and practices for the 21st century*. Alexandria, VA: American Counseling Association
- Howell, D. C. (1995). *Fundamental Statistics for the behavioral sciences*. (3rd ed.). Belmont, CA: Duxbury Press.
- Hotchkiss, L., & Borrow, H. (1996). Sociological perspective on work and career

- development. In D. Brown, L. Brooks, & Associates (Eds.), *Career choice and development* (3rd ed.). (pp. 281-326). San Francisco: Jossey-Bass.
- Jennings, S. (2005). Email correspondence: BADthResearch@yahoo.com. April, 2005.
- Jennings, S., Cattanach, A., Mitchell, S., Chesner, A., & Meldrum, B. (1994). *The handbook of dramatherapy*. London: Routledge.
- Jones, P. (1996). *Drama as therapy: Theatre as living*. USA: Routledge.
- Johnstone, K. (1985). *Impro: improvisation and the theatre* (4th ed.). NY: Theatre Arts Books.
- Lahad, M. (1999). The use of drama therapy with crisis intervention groups, following mass evacuation. *The Arts in Psychotherapy*, 26 (1), 27-33.
- Landy, R. J. (2001). *New essays in drama therapy: Unfinished business*. Springfield: Charles C Thomas.
- Langley, A. (2003). The search for meaning in life and the fundamental existential motivations. *Psychotherapy in Australia*, 10 (1), 22-27.
- Leung, M., Steinfort, T., & Vroom, E. J. (2002). *Life Attitude Scale: Development and validation of a measurement of the construct of tragic optimism*. Langley, B.C.: TWU.
- Lewis, P., & Johnson, D. R. (Eds.). (2000). *Current approaches in drama therapy*. Springfield: Charles C Thomas.
- Maslow, A. H. (1973). *The father reaches of human nature*. New York: Viking Press.
- Maslow, A. H. (1970). *Motivation and personality* (2nd ed.). New York: Harper & Row.
- McGoldrick, M., & Gerson, R. (1985). *Genograms in family assessment*. New York: Norton.
- Merriam-Webster's collegiate dictionary*. (10th ed.). (2002). Springfield, MA: Merriam-Webster.
- Mitchell, S. (1994). The theatre of self-expression: A 'therapeutic theatre' model of dramatherapy. In S. Jennings, A. Cattanach, S. Mitchell, A. Chesner, & B. Meldrum, *The handbook of dramatherapy*. London: Routledge.
- Mitchell, L. K., & Krumboltz, J. D. (1996). Krumboltz's learning theory of career choice and counseling. In D. Brown, L. Brooks, & Associates (Eds.), *Career choice and*

- development* (3rd ed.). (pp. 233-276). San Francisco: Jossey-Bass.
- Poehnell, G., & Amundson, N. E. (2002). CareerCraft: Engaging with, energizing, and empowering carer creativity. In M. Peiperl, M. Arthur, & N. Anand (Eds.). *Career creativity: Explorations in the remaking of work*. (pp. 105-122). Oxford: Oxford University Press.
- Prochaska, J. O., Norcross, J. C., & Diclemente, C.C. (1994). *Changing for good: A revolutionary six-stage program for overcoming bad habits and moving your life forward*. NY: Quill.
- Salas, J. (1999). *Improvising real life: Personal story in playback theatre* (3rd ed.). USA: Tusitala.
- Satir, V., Banmen, J., Gerbr, J., & Gomori, M. (1991). *The Satir model: Family therapy and beyond*. Palo Alto, CA: Science and Behavior Books.
- Satir, V. (1988). *The new people making*. Mountain View, California: Science and Behavior Books.
- Siemens, L. B. (1965). *The Influence of selected family factors on the educational and occupational aspiration levels of high school-age youth*. Manitoba: The University of Manitoba.
- Snyder, C. R. (Ed.). (2000). *The handbook of hope: Theory, measures, & application*. San Diego: Academic.
- Snyder, C. R., Sympson, S. C., Ybasco, F. c., Borders, T. F., Babyak, M. A., & Higgins, R. L. (1996). Development and validation of the State Hope Scale. *Journal of Personality and Social Psychology*, 2, 321-335.
- Snyder, C. R. (1994). *The psychology of hope: you can get there from here*. NY: Free.
- Snyder, C. R., Harris, C., Anderson, J. R., Holleran, S. A., Irving, L. M., Sigmon, S.T., Yoshinobu, L., Gibb, J., Langelle, C., & Harney, P. (1991). The will and the ways: Development and validation of an individual differences measure of hope. *Journal of Personality and Social Psychology*, 60, 570-585.
- Spolin, V. (1999). *Improvisation for the theater* (3rd ed.). Evanston, Illinois: Northwestern University Press.
- Super, D. E. (1990). A life-span: Life-space approach to career development. In D. Brown, L. Brooks, & Associates (Eds.), *Career choice and development: Applying contemporary theories to practice* (3rd ed.) (pp. 197-261). San Franscisco: Jossey-Bass.

- Super, D. E. (1984). Career and life development In D. Brown, L. Brooks, & Associates. (Eds.), *Career choice and Development*. San Francisco: Jossey-Bass.
- Swanson, J. L., & Fuad, N. A. (1999). *Career theory and practice: Learning through case studies*. Thousand Oaks: Sage.
- Trytan, N. (2005, Winter). Drama Therapy - What is it? *NADT Dramascope: The newsletter of the National Association for Drama Therapy*. 25 (1). 16-17.
- 25 years of drama therapy: 25th annual national conference Aug 12-15, 2004 Newport Roland. (2004). Pittsford, NY: NADT.
- Visser, W. (2003). Meaning, work and social responsibility. Available online at <http://www.meaning.ca/business/poems/visser-behind-the-veil.htm>
- Wong, P. T. P. (1999). Towards an integrative model of meaning-centered counseling and therapy (MCCT). *The International Forum for Logotherapy*, 22 (1), 48-55. Available online http://www.meaning.ca/articles/integrative_model_meaning.html.
- Wong, P. T. P. (1998a). Academic Values and Achievement Motivation. In P. T. P. Wong P. S. Fry (Eds.) *The human quest for meaning: A handbook of psychology research and clinical application*. (pp. 261-292). Mahwah, NJ: Lawrence Erlbaum Associates.
- Wong, P. T. P. (1998b). Meaning-centered counseling. In P. T. P. Wong P. S. Fry (Eds.) *The human quest for meaning: A handbook of psychology research and clinical application*. (pp. 305-435). Mahwah, NJ: Lawrence Erlbaum Associates.
- Young, R. A., & Valach, L. (2000) Reconceptualising career theory and research: an action-theoretical perspective. In A. Collin & R. A. Young (Eds.) *The future of career*. (181-196). UK: Cambridge Press.
- Zunker, V. G. (1998). *Career counseling: Applied concepts of life planning*. PG: ITP.

APPENDIX A

An invitation to Concordia students _seeking to clarify their
career goals:

Predestination or Choice? A Panoramic view of your Career Crystal Ball

A one-day workshop on Career Aspiration using: **_ life stories,
value clarifications and family influence.**

No cost to the Participants - Lunch and refreshments will be provided

This workshop is part of a thesis research project. The thesis serves as partial fulfillment of the requirement for the degree of Master of Arts in Creative Arts Therapies Program at Concordia University.

2 Sessions Available:

Friday March 19th, 2004 9am-4pm

Saturday March 20th, 2004 9am-4pm

Location: VA Building 1395 René-Lévesque, room - 200

Registration is mandatory: Sign-up at CAPS, 2070 Mackay, Ground-floor, week-days 9 to 5, or email name, major and ID to and please specify preferred date (19th or 20th)

For more information or to sign up contact:

Teresa Steinfort, MA _Creative Arts Therapy Graduate Student
Principle workshop facilitator/researcher

André Gagnon M.Ed.,c.o.
Co-facilitator and Career Counsellor
Coordinator of the Career and Placement Services (CAPS)
(514) 848-2424 ext. 7347, andre.gagnon@concordia.ca

Limited amount of space available

APPENDIX B

The Adult State Hope Scale

Snyder, C. R., Sympson, S. C., Ybasco, F. C., Borders, T. F., Babyak, M. A., & Higgins, R. L. (1996)

Directions: Read each item carefully. Using the scale shown below, please select the number that best describes how you think about yourself right now and put that number in the blank before each sentence. Please take a few moments to focus on yourself and what is going on in your life at this moment. Once you have this "here and now" set, go ahead and answer each item according to the following scale:

1 =	2 =	3 =	4 =	5 =	6 =	7 =	8 =
Definitely	Mostly	Somewhat	Slightly	Slightly	Somewhat	Mostly	Definitely
False	False	False	False	True	True	True	True

- _____ 1. If I should find myself in a jam, I could think of many ways to get out of it.
- _____ 2. At the present time, I am energetically pursuing my goals.
- _____ 3. There are lots of ways around any problem that I am facing now.
- _____ 4. Right now, I see myself as being pretty successful.
- _____ 5. I can think of many ways to reach my current goals
- _____ 6. At this time, I am meeting the goals that I have set for myself.

Notes: The Agency subscale score is derived by summing the three even numbered items; the Pathways subscale score is derived by adding the three odd-numbered items. The total State Hope Scale score is derived by summing the three Agency and the three Pathways items. Scores can range from a low of 6 to a high of 48. When administering the State Hope Scale, it is labeled as the "Goals Scale For the Present."

APPENDIX C

#

Name:

Goal Scale For the Present

Snyder, C. R., Sympson, S. C., Ybasco, F. C., Borders, T. F.,
Babyak, M. A., & Higgins, R. L. (1996)

Instruction:

1. Read each item carefully.
2. Using the scale shown below, please select the number that best describes how you think about yourself right now and put that number in the blank before each sentence.
3. Please take a few moments to focus on yourself and what is going on in your life at this moment.
4. Once you have this “here and now” set, go and answer each item according to the following scale

Scale:

- 1 = Definitely False
- 2 = Mostly False
- 3 = Somewhat False
- 4 = Slightly False
- 5 = Slightly True
- 6 = Somewhat True
- 7 = Mostly True
- 8 = Definitely

_____ There are lots of ways around any problem that I am facing now.

_____ At this time, I am meeting the goals that I have set for myself.

_____ If I should find myself in a jam, I could think of many ways to get out of it.

_____ I can think of many ways to reach my current goals.

_____ At the present time, I am energetically pursuing my goal.

_____ Right now, I see myself as being pretty successful.

APPENDIX D

#

Name

Goal Scale For the Present

Snyder, C. R., Simpson, S. C., Ybasco, F. C., Borders, T. F.,
Babyak, M. A., & Higgins, R. L. (1996)

Instruction:

Read each item carefully.

Using the scale shown below, please select the number that best describes how you think about yourself right now and put that number in the blank before each sentence.

Please take a few moments to focus on yourself and what is going on in your life at this moment.

Once you have this “here and now” set, go and answer each item according to the following scale

Scale:

- 1 = Definitely False
- 2 = Mostly False
- 3 = Somewhat False
- 4 = Slightly False
- 5 = Slightly True
- 6 = Somewhat True
- 7 = Mostly True
- 8 = Definitely

_____ If I should find myself in a jam, I could think of many ways to get out of it.

_____ At the present time, I am energetically pursuing my goal.

_____ There are lots of ways around any problem that I am facing now.

_____ Right now, I see myself as being pretty successful.

_____ I can think of many ways to reach my current goals.

_____ At this time, I am meeting the goals that I have set for myself.

APPENDIX F
Consent Form

Workshop Facilitator/Researcher: Teresa Steinfert, M.A.
CAT, Concordia University
1455, de Maisonneuve Blvd. W.,
Montreal, Quebec,
Canada H3G 1M8

Research Advisor (s): **Dr. Stephen Snow, Ph.D., RDT-BCT**

Background Information

The purpose of this one-day Career Aspiration Workshop is to enhance participants' understanding of self and career patterns in light of family or cultural influences; life balance and social influence, and personal choices.

Permission

As a student in the Master's in Creative Arts Therapies Program at Concordia University, I am asking you for permission to videotape and photograph the workshop process.

Confidentiality

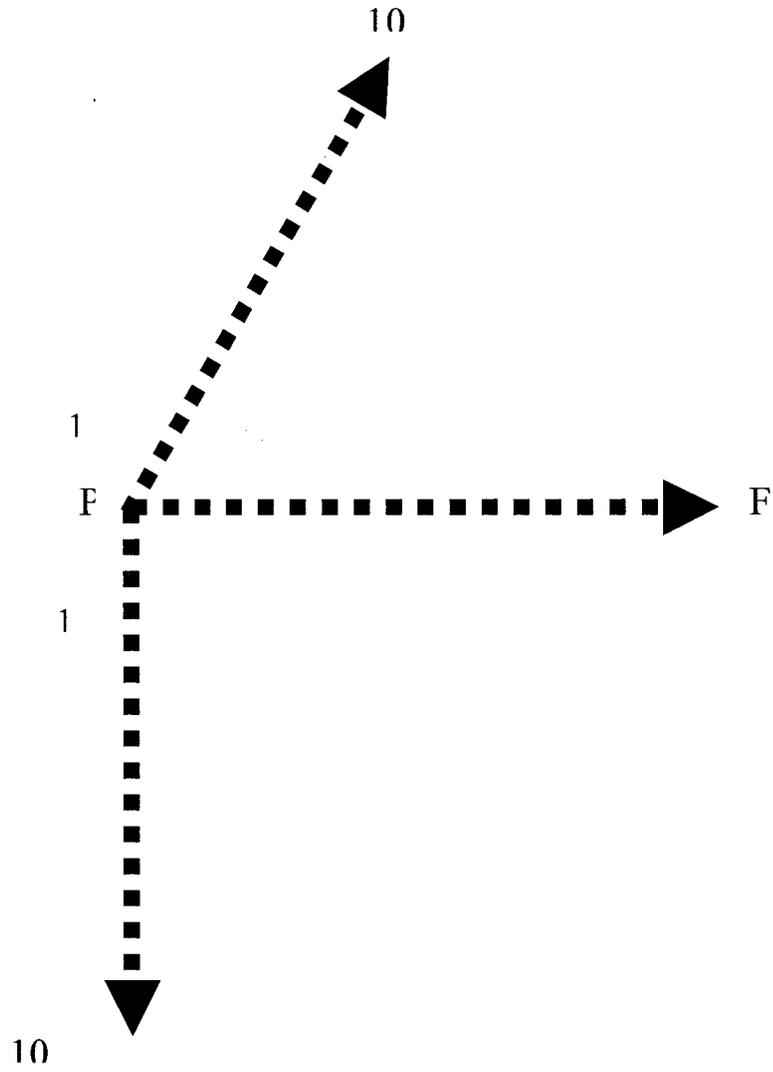
Any recordings or photos during the workshop process will solely for research and educational purposes. The personnel who have access to the recording are the author of this study and the immediate research advisors. Participants' true identity and personal information is to be disguised in the writing of the thesis manuscript. A verbal contract is conducted at the beginning of the workshop to remind all participants to respect individuals' privacy and process. Therefore, a limited confidentiality is warranted.

Advantages and disadvantages

To my knowledge, this permission will not cause you any personal inconvenience or advantages. Also, you may withdraw your consent at any time before the thesis is completed with no consequences and without giving any explanation. To do this, or if you have any question, you may contact me via email: tsteinfort@yahoo.ca Furthermore, if you are interested, research results will be available to you once the thesis is completed.

Name of Participant	Signature of Participant	Date
Name of Witness	Signature of Witness	Date

APPENDIX G
Life Balance 3 D Living Drawing
Amundson (2003b)



APPENDIX H

How does your life balance look?

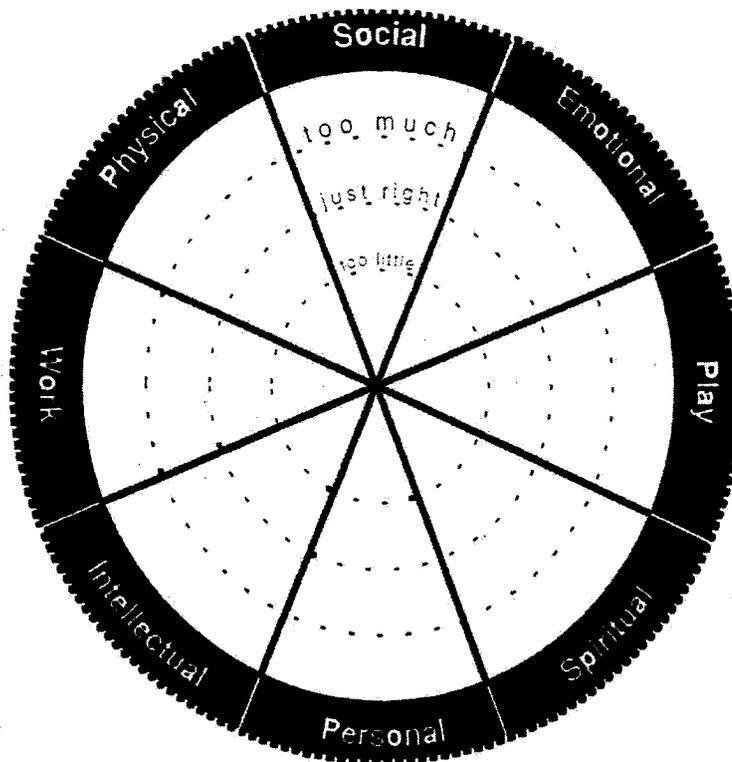
Please assess each dimension in the light of your own life
(too much, too little, just right).

1. Work
- what I do as vocation, or occupation (paid or unpaid); how I earn a living or prepare to earn a living at some future date.

2. Play
- recreation including hobbies, music and the arts, and friendship; activities that I do on my own or with friends that bring me pleasure and rest.

3. Personal
- time spent on my own; time given to reflection, knowing myself, and following my own paths.

4. Social
- time spent in the company of others, in work or play; contributing to and taking into consideration the welfare / well-being of other persons or of a group.



5. Intellectual
- activities that challenge my mind; thinking activities such as time spent reading about ideas and practices, gathering and remembering information, solving problems, and trying out new ideas.

6. Emotional
- engaging in relationships and other activities that encourage me to experience and express feelings and to develop my ability to have appropriate feelings and not just ideas about the world; sympathy and empathy.

7. Physical
- taking care of my body; using my body to experience the world around me; thinking and acting in ways that promote health.

8. Spiritual
- perspective taking; knowing my place in the world, with other people, and in relation to truth, beauty, and wisdom; developing a sense of the meaning of my life, taking time to know and experience what I believe is true.

APPENDIX I

#

Name:

Thing I like to Do
Amundson (2003a)

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

APPENDIX J

Balance Wheel Interview Sheet
Amundson (2003b)

“Please share with us one of the things that you really like to do, whether or not you are doing them at this time in your life.”

1. How long has it been since you have done the activity?
2. What are the costs associated with doing the activity?
3. What is the involvement of other people in the activity?
4. How does this activity tap into on the Life Balance Wheel?

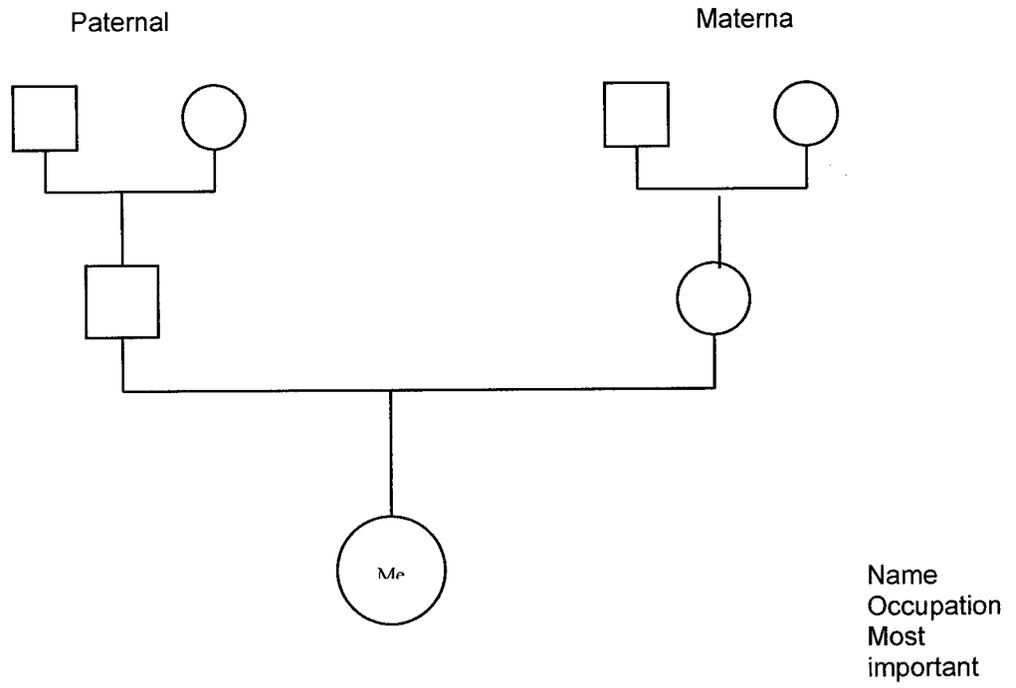
“Now please share with us your personal reflection on the followings.”

1. What insights come to you when you look at these activities in some depth?
2. Is there anything on your list that you love to do but haven't done for a long time?
3. What is keeping you from doing the activity?
4. Many people find that most of the items on their list cost little or no money, is that the case for you?
5. How much involvement do you have with other people in the things you like to do, and who are the other people?
6. Do you find yourself with too many activities focused in a particular domain, and what might that tell you about yourself?

“What would your life look like if you made the necessary changes to your life balance wheel (try to start with the solution)?”

1. How would those problems or obstacles (if any) look differently from a solution perspective?
2. What are the ways you can achieve a smooth balance wheel?
3. What is the first step that you are going to make?
4. Is this in fact a realistic plan and how so?

Appendix K
Family Career Genogram



APPENDIX L

#

Name:

The Possible Self
Amundson (2003a)

Reflecting on the characters in stories (novels, fairy or folk tales, etc.), films or others that you have come across,

1. Which are some of the characters you can identify with? 2. What are some aspects of yourself that you can see in these characters?

I.e. The young Luke-Sky Walker: brave, trusting that life has a purpose, impulsive, easily discouraged, a loner but also wants companionship

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

APPENDIX M

#

Name

The Possible Self Interviewing Sheet
Amundson (2003a)

1. Are there some aspects of you in these characters that need to be held back while others need to be encouraged?
2. If you are facing a particular problem, what alternate perspective can these different aspects of you provide?
3. How do you decide which aspect of you is the most appropriate for a particular situation?

APPENDIX N

#

Name:

Role Profile Card Sort Recording Sheet
Landy (2001)

Role Types	I Am This	I Am Not This	I Am Not Sure	I Want To Be This	Held Back	To be Encouraged
1. ADOLESCENT						
2. ADULT						
3. ANGRY PERSON						
4. ARTIST						
5. ASEXUAL						
6. ATHEIST						
7. AVERAGE PERSON						
8. AVENGER						
9. BEAST						
10. BEAUTY						
11. BIGOT						
12. BISEXUAL						
13. BROTHER						
14. BULLY						
15. CHILD						
16. CLOWN						
17. CONSERVATIVE						
18. COWARD						
19. CRITIC						
20. DAUGHTER						
21. DEMON						
22. DREAMER						
23. EGOTIST						
24. ELDER						
25. FATHER						
26. GOD						
27. HEALER						
28. HELPER						
29. HETEROSEXUAL						
30. HERO						
31. HOMELESS PERSON						
32. HOMOSEXUAL						
33. HUSBAND						
34. INNOCENT						
35. JUDGE						
36. KILLER						

37. LOST ONE						
38. LOVER						
39. MAGICIAN						
40. MISER						
41. MOTHER						
42. OPTIMIST						
43. ORPHAN						
44. OUTCAST						
45. PERSON OF FAITH						
46. PESSIMIST						
47. POLICE						
48. POOR PERSON						
49. RADICAL						
50. REBEL						
51. RICH PERSON						
52. SAINT						
53. SICK PERSON						
54. SIMPLETON						
55. SINNER						
56. SISTER						
57. SLAVE						
58. SON						
59. SPIRITUAL LEADER						
60. SUICIDE						
61. SURVIVOR						
62. VISIONARY						
63. VICTIM						
64. VILLAIN						
65. WARRIOR						
66. WIFE						
67. WISE PERSON						
68. WITNESS						
69. WORRIER						
70. ZOMBIE						

APPENDIX O

#

Name:

Mission Statements

Focus on both “**Be**” and “**Do**”

“**Be**” *represents the type of person that you are, and/or want to become.*

“**Do**” represents the qualities of how you live.

I.e. I am a *hopeful, courageous, and confident* person who is dedicated and committed to accomplish my life goal and purpose.