1992; MacWhinney, 1998; Pollard, & Sag, 1987). He assumes nativist theories of language acquisitions, but provides little support for these assumptions.

While this part is rich in detail on evolutionary theory, it would have been nice to show not only how science physically progressed, but also its cultural and spiritual progression. How was science viewed from a macro perspective, sociological perspective, or from a common person's perspective? How did cultural influences such as the Enlightenment, Renaissance, Dark Ages, or Romanticism affect attitudes toward science and thus developments in science? Expanding the theory to include some of these points would have further enriched it.

He concludes with the battles scientists face in modern society. The danger of nonbelievers, pseudoscientists, and the rifts within academia all affect the theoretical underpinnings scientists believe in. Pointing out the fundamental differences between hard and social sciences helps breech such formalized rhetoric, and gives hope that such disciplines can come together and talk formally about advancing the psychology of science together.

Overall, this book makes one logically consider what science is and is not. It brings about contemplation about how science developed and how humans embraced it. Feist says he wants to take on the applied implications for the formalized study of both the psychology and science and the properties of the scientific mind. His goal is to move the psychology of science from its implicit methods scattered across domains of psychology and make them explicit. He wants to unite researchers scattered across the world to make up a new psychology of science that actively meets, has its own journal, and can educate future researchers. This is all very interesting and indeed possible, as long as the meetings would follow the same integrative genius that is displayed in this book.

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Drama Therapy and Storymaking in Special Education **by Paula Crimmens, Jessica Kingsley Publishers, 2006, 224 pp. ISBN 9781843102915. $28.95**

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Therapeutic Storymaking

Two children help a thunder god receive water and are rewarded with seeds that ultimately save their lives. A raven teaches a giant to move the tides so that the villagers can catch fish. A jealous young man attempts to drown his brother, who chants a magic spell and is saved by a whale. These stories come from traditional tales that address such universal themes as helping others, dealing with change, and competitiveness. They also, Paula Crimmens asserts, provide marvelous opportunities for structured dramatic play. Her book *Drama Therapy and Storymaking in Special Education* (2006) is a resource for therapists, teachers, and paraprofessionals—anyone working with those children deemed to have "special needs." Crimmens, a drama practitioner who leads drama therapy sessions with students in Auckland, New Zealand schools, provides concrete examples of techniques from her own work, gently leading the novice through what might be an unfamiliar, even daunting, form of psychological and educational intervention.

Early on, Crimmens attempts to tackle the "talk soup" of special education terminology. In New Zealand, she explains, the terms "special education," "special education needs," and "special needs" are used interchangeably for "those with learning and physical disabilities, behavioral and communication difficulties, sensory impairments, and medical related conditions" (p. 9). Individuals with an autism spectrum disorder, attention-deficit/hyperactivity disorder, and/or Down's syndrome are said in New Zealand to have "intellectual disabilities," although Crimmens prefers the term "learning disability" (p. 11). What is clear is that the populations of children (and adults) who would most benefit from the techniques, stories, and activities found in this book live with, as American drama therapist Sally Dorothy Bailey organizes them, "physical, cognitive, or emotional" (Bailey, 1993, p. 17) disabilities. Bailey's book, *Wings to Fly: Bringing Theater Arts to Students with Special Needs*, presumes that the reader is a drama practitioner with little experience working with individuals with disabilities and thus contains detailed explanations of the various kinds of "special needs." Crimmens' book, on the other hand, makes the assumption that its readers already work in the field of special education. Still, it would benefit from more comprehensive descriptions of specific disabilities, especially to avert the danger of the term "special needs" coming across as one "clump" of the human population. It strikes me that Bailey and Crimmens' books would make good companion pieces for newer clinicians and educators.

Crimmens, who holds a Master of Arts degree in Creative Arts Therapies, uses a creative drama approach when working with children who have special needs. Creative drama, "an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences" (American Alliance for Theater and Education's official definition, quoted in Heinig, 1993, p. 4), is utilized for educational purposes but shares many of the same basic goals as drama therapy: encouraging creativity and independent thinking, providing opportunities for social cooperation and the development of empathy, and allowing for controlled emotional releases and the clear expression of ideas (Ward, 1986, p. 2). Many of these universal educational goals might be part of an individual's therapy plan, and creative drama in and of itself is therapeutic in nature; the key difference between creative drama and drama therapy is the *intention*, as drama therapy is used specifically to achieve therapeutic goals. There are several "tried and true" approaches to creative drama, and one of the oldest involves the dramatization of stories. This is Crimmens' approach.

The use of story as metaphor is, of course, a common element in talk and play therapy with children. Traditional stories, in particular—fairy and folktales, myths, legends, and fables—are exceptionally useful for this purpose, as they contain archetypal characters in universal emotional predicaments and allow children to distance themselves from and externalize their personal problems through a fictional character. Bettelheim (1989, p. 62) asserts that fairy tales speak to children in the "language of symbols," through which the children attach meaning. Crimmens uses similar arguments to justify the use of traditional stories in drama work with children with disabilities, and adds that, for the busy teacher or therapist, these stories are quick and easy to locate. Crimmens lays out some guidelines that will help someone new to this kind of work select appropriate stories. These guidelines, firmly rooted in creative drama models, stress that an appropriate story should have lots of playable action rather than an overabundance of narrative description. Crimmens identifies children with special needs as especially benefiting from active plots, since these children historically "have been discouraged from moving due to anxiety for their safety" (p. 29). She uses a variation of Lahad's six-stage story (commonly employed as an assessment tool) as a good template of an active story.

The book is divided into short chapters that are written in an informal, first person narrative style. Crimmens first defines drama therapy and argues its effectiveness as a therapeutic intervention for children with special needs. She uses opinions and implications from case studies written by creative arts therapies practitioners as well as educators. This introduction is a brief section, but her citations provide access for interested and inexperienced teachers and clinicians to learn more about the benefits of creative arts therapies.

The opening chapter, entitled "Getting Started," suggests ways to do just that. Crimmens advises drama leaders to assess the developmental level of the group, as it will likely be very different from the students' chronological ages. She then gives pointers for working in the classroom environment, where rigid and seemingly arbitrary rules prevail. She also addresses the possibility that the drama practitioner and the classroom teacher may not be the same person, and stresses the importance of involving and respecting the teaching staff. Finally, she briefly discusses "creating the culture of the sessions" (p. 23), mentioning the importance of establishing expectations for physical and emotional safety so that a trusting ensemble can be built.

The next chapter provides a rationale for using traditional stories as the basis for the drama work and suggests ways to structure the sessions. Crimmens lists her favorite props to use, and although she uses the theatrical term *prop*, these objects will likely be familiar to any therapist who works with children: stretchy Lycra, tunnel tubes, colorful fabrics, masks, and percussion instruments.

The bulk of the book consists of chapters that focus on a particular theme or behavior, such as "helping others," "dealing with change," and "trickery and stealing." For each of these focus areas, Crimmens includes the texts of three or four relevant stories from a wide variety of cultures, and then "ideas for the story," which include thematically related games, visual art, character creation, and segments of simple dramatization. These activities are virtually identical to those that would be done in a story drama session consisting of "normal" students; however, Crimmens begins each chapter by addressing the unique challenges the particular thematic issue may present for children with various kinds of disabilities. Based on this discussion, the selection of stories and goals of the subsequent activities become very specific therapeutic interventions. For example, in the chapter entitled "Working as a Team," Crimmens explains that because children with special needs interact most often with their teachers and other adult caregivers, their ability to interact with their peers may be underdeveloped. The 7-year-old with a developmental disability, then, may still be much more interested in and comfortable with parallel play, while their "normal" counterparts are readily engaging in social play. The stories and activities that follow, then, "give many physical opportunities for students to work alongside each other, interact with one another and participate in achieving a shared goal" (p. 74). The first story in this chapter, a simple American Indian tale entitled "The Thunder of the Four Colors," poetically describes how people of the earth altered the barren land into one thriving with mountains, flowers, plants, and rainbows. The brief story addresses the themes of working together and interconnectedness. The activities that follow begin in the child's comfort zone:

1. Individuals receive colored cards and then stand up/hold up their card when the leader calls out their color;

2. Unison call and response games.

They then begin to involve more interaction:

3. Narrative pantomime, in which participants individually portray a role (in this case, a seed) undergoing a process narrated by the drama leader; eventually, other roles are added so that the seeds can grow only when the students playing the rain "rain" on the seeds. The work is always directed by a leader, with specific instructions;

4. Physically creating a rainbow with different colors of fabric; moving the rainbow as a group as they sing a rainbow song.

Many of the activities seem very simple. In one case, after hearing a story about a community saving a beached whale, Crimmens suggests that students dramatize bucket brigades and synchronous "pushing" of an imaginary whale—all at the same

time and in the same direction. As easy as they appear to be, these activities promote teamwork and engage the imagination. As Crimmens states, "What you are aiming to do with these stories is give students an awareness of how much can be achieved when we work together as a team. What we aim to give in the sessions is an experience of how pleasant and fun it can also be" (p. 84).

One chapter is devoted entirely to working with adolescents—particularly those who are developmentally teenagers but living with "milder" disabilities such as attention-deficit/hyperactivity disorder, behavioral issues, or Asperger's syndrome. Crimmens recommends abandoning traditional stories for this population, choosing instead to collaboratively devise original stories dealing with contemporary life issues. As in her other chapters, Crimmens suggests several warm-up activities and drama/drama therapy conventions (such as sculpting and tableau) that require little or no dialogue but promote creativity and spontaneity. She also stresses the need for distancing between the story's content and the individuals' real lives, as well as the goal to "aim for the small incremental steps that gradually increase confidence, working in the gap between the known and the unknown, just outside the comfort zone" (p. 158). Her philosophy, for which she cites Vygotsky's "proximal zone" echoes the distancing techniques of some of the most established drama therapy approaches in the United States, such as Patricia Sternberg's sociodrama, Pam Dunne's narradrama, and Robert Landy's role theory.

Another chapter addresses using drama with young people with autism. These students, Crimmens reminds us, have very specific needs and disabilities that on the surface appear to clash with the "chaos" of dramatic activity: they crave a sense of predictability and can become confused by what they perceive as unusual events or reactions (p. 165); they may experience difficulty understanding abstractions (p. 166); and they often lack the concept of pretending (p. 170). Often, children with autism simply cannot handle the stimulation and interaction a drama class requires, even though the skills practiced in a drama lesson—"eye contact, vocal expressiveness, and use of the face, body, and gesture to communicate emotions and ideas" (Bailey, 1993, p. 87)—are of vital importance to them. As a result, this population is vastly overlooked in terms of practical applications of dramatic activity. In *Wings to Fly*, Sally Dorothy Bailey suggests excellent ways to adapt the drama space and structure so that children with autism are physically and emotionally comfortable. Crimmens takes another approach, actually recommending a way to present a story—through the use of a storyboard, comprised of photographs of the story's events, so that these students can have visual images precede or accompany the verbal and kinesthetic sharing of the tale. This short but important chapter provides a concrete, easy-to-follow example of an actual drama lesson that works.

The final chapter departs from the "how-to" format—and jarringly so. In this chapter, Crimmens has inserted a portion of a research study from her Master's thesis measuring the capacity of drama to engage the attention of students with learning disabilities. The research question, followed by a literature review and explanation of measures, feels superfluous, as Crimmens has in all of her previous chapters already provided sound advocacy for the use of drama with these populations. Furthermore, the study itself, although Crimmens has made some attempts to include a quantitative element, contains an extremely small sample size and some flawed data collection. Viewed as part of a case study, the descriptions of each of the four children's experiences with the six drama sessions make up a useful depiction of Crimmens' process in action; if the chapter were presented as a "glimpse inside the classroom as we put it all together," it would have more appropriately corresponded with the content and layout of the rest of the book. Certainly, there is a dearth of research on the efficacy of drama therapy as an intervention (and certainly so with children in special education), and the more studies published, the better. This research, though, presented in its own chapter, is incongruous with the rest of Crimmens' book.

Good therapists and educators continually seek innovative ways to reach their clientele. *Drama Therapy and Storymaking in Special Education* provides specific source material and activities that the author has successfully utilized in classroom settings. Both the stories and drama exercises that follow them address issues that are often more pronounced in children with various special needs. Although not earth shattering or revolutionary, this book will generate excitement in those practitioners who are looking for new ways to work with their students and clients.

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