

379
NB1
NO. 3135

A STUDY OF CERTAIN CREATIVE DRAMATICS TECHNIQUES AS APPLIED
IN THE SECOND GRADE CLASSROOM OF THE NORTH TEXAS STATE
UNIVERSITY LABORATORY SCHOOL

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Nancy Susan Wise, B. A.

Denton, Texas

August, 1964

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. DEVELOPMENT OF CREATIVE DRAMATICS IN THE UNITED STATES AND SURVEY OF LITERATURE . . .	13
III. CREATIVE DRAMATICS TECHNIQUES WHICH CAN BE ADAPTED FOR USE IN THE NORTH TEXAS STATE UNIVERSITY LABORATORY SCHOOL	35
IV. THE CREATIVE DRAMATICS CLASSES CONDUCTED AT THE NORTH TEXAS STATE UNIVERSITY LABORATORY SCHOOL	55
V. CONCLUSION	103
APPENDIX A	119
APPENDIX B	127
BIBLIOGRAPHY	129

CHAPTER I

INTRODUCTION

Nature of the Problem

Creative dramatics has been a growing field of education since educators became dissatisfied with outmoded methods of teaching in the late nineteenth century. Since that time, creative dramatics as an aid to education has become a progressive segment of theatre and education curricula. Studies reveal unusual strides from the publication of Winifred Ward's Creative Dramatics in 1930 to the present day. Many educational, community, semi-professional, and professional theatres have made way for the children's medium by establishing creative dramatics as an integral part of their programs. Colleges and universities all over the nation have kept pace with the enthusiasm by incorporating creative dramatics as an avenue of study into their speech and drama curricula as an aid to both theatre and elementary education people. During the many years of work in creative dramatics, many wide and differing ideas of basic techniques have evolved. Each advocate of creative dramatics has selected or evolved his favorite procedures from the many available. The educator's success in the use of creative dramatics depends, to a great extent, on his selection of techniques in accordance with the

group to whom the techniques are applied.

Purpose of the Study

It is the purpose of this thesis to employ some of the basic methods currently in practice in the teaching of creative dramatics, in a second grade class of the North Texas State University Laboratory School in Denton, Texas, and to record the results.

Methods of Procedure

This thesis is primarily concerned with trying out certain creative dramatics techniques in a particular second grade class at the North Texas State University Laboratory School. Questions significant to the problem are:

1. Who are some of the major authors and practitioners in the field of creative dramatics?
2. What are their ideas concerning basic techniques for specified age groups?
3. Can some of these basic techniques be put into practice with second graders at the North Texas State University Laboratory School?
4. What observable results, if any, are achieved in practice with this specific group of children?

This thesis will proceed as follows in its investigation of the problem:

1. A review of the educational and creative dramatics literature will be made with particular attention to the

beginnings and development of creative dramatics to detect the evolution of the creative dramatics movement.

2. A study of the basic techniques of the major authors and practitioners in the field of creative dramatics will be made to determine the methods they describe in teaching creative dramatics to specified age groups of children.

3. Techniques for use in the Laboratory School study will be chosen on the basis of the authority of the originators of the techniques and suitability of the techniques to the Laboratory School situation and age group.

4. A study will be made of the chosen techniques in actual practice with a group of second graders at the North Texas State University Laboratory School. In co-operation with the regular classroom teacher, a complete record of procedures and observations will be kept by the author of this thesis on each class period and each unit of classes conducted.

By special arrangements with Mr. Joseph L. Burks, Assistant Director of Teacher Education and Principal of the North Texas State University Laboratory School, and Mrs. Travis M. Bronstad, second grade teacher at the Laboratory School, the author of this thesis will conduct three, one-half hour classes per week for six weeks from June 4, 1964, to July 11, 1964. A total of seventeen class periods or eight and one-half hours will be devoted to creative dramatics.

Limitations

This thesis will in no way attempt to be statistical. It is intended merely as a study of how well or badly certain established creative dramatics techniques will work out with a specified group of students working together under the direction of one adult leader. The observations will, by nature, be subjective to a certain extent, but it is hoped that through conferences with the regular second grade teacher, the observations can be made as objective as possible.

Neither will this thesis undertake to change or alter in any way any methods of teaching currently being taught at North Texas State University.

Terminology

Since creative dramatics is often confused with other forms of children's drama, this thesis will now endeavor to clarify the different aspects of children's drama.

The Committee on Basic Concepts of the Children's Theatre Conference consisting of Isabel Burger, Kenneth L. Graham, Mouzon Law, Dorothy Schwartz, Sara Spencer, Winifred Ward, and Ann Viola agreed on the following definitions at the Children's Theatre Conference's ninth annual meeting, Adelphi College, Garden City, New York, in 1953. Ann Viola presided as chairman of the committee.

I. Two different concepts are included in the term "Children's Drama."

A. Children's Theatre, in which plays, written by playwrights, are presented by living actors for child audiences. The players may be adults, children, or a combination of the two. Lines are memorized, action is directed, scenery and costumes are used. In the formal play the director, bending every effort toward the primary purpose of offering a finished product for public entertainment, engages the best actors available and subjects them to the strict discipline required of any creative artist recognizing his obligation to the spectator.

B. Creative Dramatics, in which children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action. Personal development of players is the goal, rather than the satisfaction of a child audience. Scenery and costumes are rarely used. If this informal drama is presented before an audience, it is usually in the nature of a demonstration.

II. What activities are included in "Creative Dramatics"?

A. Dramatic Play

1. Of little children. The imaginative play in which a child relives familiar experiences and explores new ones. In so doing he "tries on life" and begins to understand people and social relations. Examples of various phases of dramatic play: imitative sound and actions; acting out nursery rhyme bits and familiar home experiences; play with imaginary companions; make-believe play with toys; dramatic use of rhymes; imaginative play after hearing poems, songs, and stories. (Little attempt at pattern or plot.)

2. Of older children. Interpretation of musical moods; characterizations suggested by rhythms; original pantomimes; charades; improvised parts from literature, social studies.

B. Story Dramatization. The creating of an improvised play based upon a story, whether original, or from literature, history, or other sources. Guided by a leader who tells the story and helps the children realize its dramatic possibilities, they plan the play and act it with spontaneous dialogue and action. Only a small unit of the story is played at one time. The group evaluates the work after each playing and gradually develops a complete play.

C. Creative Plays Developed to the Point Where They Approach Formal Plays. This may be an

integrated project with the play at the center. In school it is often the culmination of a country, a movement, a period, etc. Research done in social studies or background materials enriches a book or story chosen as the basis of the play. As the play is developed over a period of several months, the children are designing and making simple scenery and properties in arts and crafts classes. Songs and dances are learned in music and gymnasium periods. No lines are learned; but the children know the story and characters so thoroughly and have played the various scenes so often as they developed the play that when they play it for the school, as they usually do in such cases, it moves almost as smoothly as a formal play.

D. The Use of Creative Dramatics in a Formal Play.

1. In tryouts mood may be set with music; for trying out royal personages, witches, dwarfs, etc. Short scenes may be played with spontaneous dialogue after the children hear the script read.

2. Formal scenes may be turned temporarily into improvisations in order to achieve naturalness in players who tend to recite lines.

3. Improvised dialogue may be developed in crowd scenes.

III. Is there any conflict between the use of formal and informal drama with children? There should be none at all, as long as the objectives of each are understood. The two should actually complement each other. For example:

- A. Children's Theatre provides standards for the children's work in Creative Dramatics by helping the children to visualize, to be objective, to play parts in such a way that they will be interesting to others.

- B. Creative Dramatics experiences build appreciation for formal plays, because children learn much about play construction as they work out their own plays, guided by an adult who understands formal drama. They come to know the essentials of playmaking: characterization, action, dialogue, plot structure, climax, tempo, and teamwork. Furthermore, experience in Creative Dramatics is most valuable for those children who may act in Children's Theatre productions.

- C. Young children up to the age of approximately eleven or twelve years should participate in informal drama exclusively, for they tend to recite memorized lines unless they are well

grounded in the ability to think them out as they say them. If children have had plenty of experience in the creation of dialogue, however, by the time they are older they have formed the habit of thinking through their speeches and can be counted on for a much greater degree of naturalness in Children's Theatre roles than if they had not had a background in Creative Dramatics.¹

The definitions as set forth by the Committee on Basic Concepts can be supplemented by the writings of various professionals in the fields. This thesis turns, first, to drama encompassed by the term "Children's Theatre."

Children's Theatre

The Seattle Junior Programs compiled a guide for the organization and operation of a non-profit community children's theatre and published it as the Children's Theatre Manual. It offers its authors' philosophy of community children's theatres:

Children's Theatre is, as we conceive it, theatre FOR children. It is distinct from adult theatre in motivation, writing, and interpretation. It grows out of a desire to delight, as well as to instruct, and its scripts and their interpretation must be built upon the foundation of a thorough understanding of the child's mind and emotions. Although the production of plays by child casts is practiced successfully by many groups over the country, under intelligent directors who place their emphasis on the total experience for the audience, rather than on the incidental benefit to the players, we in Seattle have found such productions to be best interpreted by adults, trained in the technique of acting for children.²

¹Ann Viola, "Clarification of Terms," Children's Theatre and Creative Dramatics, edited by Geraldine Brain Siks and Hazel Brain Dunnington. (Seattle, 1961), pp. 8-10.

²Muriel Mawer, Hazel Patten, and Minnete Fritts, Children's Theatre Manual. (Anchorage, Kentucky, 1951), pp. 7-8.

The Palo Alto Children's Community Theatre is theatre by children for children. Caroline E. Fisher and Hazel Glaister Robertson quoted the aims of the theatre as stated in its constitution in Children and the Theater:

First, to create a love of the beautiful, by means of drama and its associated arts; second, to afford entertainment and recreation for the children of Palo Alto; third, to furnish a year-round program, both indoor and outdoor, providing opportunities for everyone interested in participating in any department of the organization. The advisory board believes that promoting good citizenship is the theater's most important contribution to the community which supports it.³

Jed H. Davis and Mary Jane Larson Watkins had this to say in their 1960 publication, Children's Theatre: Play Production for the Child Audience, concerning their philosophy of the child as actor:

A child actor can further his sense of self-sufficiency by subjecting himself to the severe discipline required for a consistent character portrayal. A specific objective, obtainable through concerted effort, is set well in advance. The satisfaction that comes as the child actor begins to see himself as a living link between the playwright's script and the audience is a feeling not soon forgotten. . . .The understanding of people which comes from the concentrated study of characters, their backgrounds, their motivations, their frustrations and aspirations will form a solid basis which child participants will find helpful in establishing their own interpersonal relationships in the years ahead.

.
Under proper direction, child performers can gain much from formal theatre production, though

³Caroline E. Fisher and Hazel Glaister Robertson, Children and the Theater, revised edition. (Stanford, California, 1950), p. 39.

creative dramatics--a separate phase of drama work with children--is a more natural means of expression.⁴

Peter Slade expressed his opinion of theatre for children by adults in his 1954 publication, Child Drama: "It is sheer nonsense for any adult to think that he can show children between the ages of six and eleven how to act by acting at them."⁵

The citing of definitions by authorities will now turn from "Children's Theatre" to "Creative Dramatics."

Creative Dramatics

Collaborating on Creative Dramatics in Home, School, and Community, Ruth Lease and Geraldine Brain Siks defined creative dramatics as "a group activity in which meaningful experience is acted out by the participants as they create their own dialogue and action."⁶

In 1958, six years after the collaboration with Ruth Lease, Geraldine Siks wrote Creative Dramatics: An Art for Children. Her concept of the term "creative dramatics" had changed slightly. "Creative dramatics is an art for children. It may be defined as a group experience in which every child

⁴Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre: Play Production for the Child Audience. (New York, 1960), pp. 20-21.

⁵Peter Slade, Child Drama, edited by Brian Way. (London, 1954), p. 267.

⁶Ruth Lease and Geraldine Brain Siks, Creative Dramatics in Home, School, and Community. (New York, 1952), p. 3.

is guided to express himself as he works and plays with others for the joy of creating improvised drama."⁷ She furthered her definition by explaining that "improvised drama means children create drama extemporaneously. They create characters, action, and dialogue as they are guided by a leader to think, feel, and become involved in the issue at hand."⁸

Winifred Ward defined creative dramatics in 1947 in her book, Playmaking with Children. She wrote:

Playmaking, the term used interchangeably with creative dramatics, is an inclusive expression designating all forms of improvised drama: Dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama. It is the activity in which informal drama is created by the players themselves. Such drama may be original as to idea, plot, and character, or it may be based on a story written by someone else. Indeed, in dramatic play it is often as simple as one child's reliving of a situation from past experience or a fragment from a current event, motion picture, or television program.⁹

It is interesting to compare the definition written by the same author in 1961 for the Association of Childhood Education International's publication, Creative Dramatics:

The term "creative dramatics" includes all forms of improvised drama--drama created by the children themselves and played with spontaneous dialogue and action. It begins with imaginative play of

⁷Geraldine Brain Siks, Creative Dramatics: An Art for Children. (New York, 1958), p. 19.

⁸Ibid., p. 19.

⁹Winifred Ward, Playmaking with Children, second edition. (New York, 1947), p. 3.

the young child, which mirrors life as the child sees and feels it, and is followed by simple story dramatizations. It also includes: creative plays based on ideas and on literature, dramatizations of incidents from the social studies, original dance-pantomimes, creative work in puppet and shadow plays, and integrated projects in which many of the subjects in the school program contribute to an adventurous play which the children create from a book or a story. Included too is therapeutic drama for the handicapped.¹⁰

Dramatic Play.--According to Corinne Brown, Assistant Principal of the Teacher Training Department in the Ethical Culture School, New York City, in 1929,

dramatic play is that form of childish make-believe that centers around a social experience. It begins when a child pretends to be something or some one that he is not or pretends to be doing something that he is not doing. A child building with blocks, dressing and undressing dolls is not necessarily engaged in dramatic play, but if the block house becomes the child's house wherein he lives, if the doll becomes the child's baby, make-believe enters and the play takes on a dramatic element.¹¹

"'Dramatic play' is a term which refers to creative playing centering around an idea, a situation, or a person, place, or thing," says Geraldine Siks in Creative Dramatics: An Art for Children. "It generally utilizes the dramatic elements of characterization, action, and dialogue. It seldom has plot. It unfolds spontaneously. It is fragmentary and fun."¹²

¹⁰Winifred Ward, "Foreward," Creative Dramatics, edited by Margaret Rasmussen. (Washington, D. C., 1961), p. 3.

¹¹Corinne Brown, Creative Drama in the Lower School. (New York, 1929), pp. 3-4.

¹²Siks, Creative Dramatics: An Art for Children, p. 106.

Dramatic play, according to Winifred Ward is "the make-believe of young children. There is no plot. . .nor is there any thought of audience. It is a spontaneous activity full of adventure and discovery."¹³

Story Dramatization.--"Story dramatization is the activity most often implied by the terms playmaking and creative dramatics," says Winifred Ward.

When a group of children make a story come alive by playing it spontaneously, whether it is original or taken from literature, history, or current happening, they are having an experience in story dramatization. Plot distinguishes it from dramatic play. It has a definite beginning, a climax, and a culmination. Since the play is improvised it is never twice the same.¹⁴

In enumerating these definitions, the agreements and differences among authors can be seen and an over-all picture gained.

This thesis will now attempt to trace the history and development of creative dramatics in the United States. The following chapter will endeavor to show the basis for current creative dramatics practices.

¹³Ward, Playmaking with Children, pp. 9-10.

¹⁴Ibid., p. 10.

CHAPTER II

DEVELOPMENT OF CREATIVE DRAMATICS IN THE UNITED STATES AND SURVEY OF LITERATURE

Development

Tracing the history and development of any art form is a difficult task. Studying the development and history of creative dramatics is particularly difficult because of the many and diversified experiments and experiences which have culminated today in the activity known as creative dramatics. Most of these experiments have been so unrelated that they do not follow a clearly outlined path to one clear form of creative dramatics. In one sense there are probably as many techniques as there are individuals teaching creative dramatics, but few have described their techniques or recorded their development. A truly accurate history of the development of creative dramatics presents many difficulties because of these varieties of techniques and this lack of information.

However, there are certain trends which interested and influenced other educators, and which eventually led to current creative dramatics practices.

The purpose of this chapter is (1) to discover the specific contributions made by groups and individuals to

the development of creative dramatics; (2) to study these contributions by the rise, results, and extent of each; and (3) to point out by comparisons the relative importance and significance of each of these contributions.¹

Edward Sheldon and "Object Lessons"

The first discernible evidence of creativity in the American classroom which made any attempt at spontaneous activity and even some efforts in dramatics, can be seen in the educational innovations made by Edward Austin Sheldon, head of the Normal School and superintendent of the public schools in Oswego, New York.² Sheldon was dissatisfied with the existing methods of teaching. Students' performance was mechanical because motivation was missing; nor did pupils understand the meaning of what they learned. Sheldon complained, "The child says his tables with no notion what they mean. We use terms like 'parallel' and 'perpendicular' which have no meaning for him."³ In his search for possible solutions to the problem he traveled a great deal and corresponded with other

¹James E. Popovich, "Development of Creative Dramatics in the United States," Children's Theatre and Creative Dramatics, edited by Geraldine Brain Siks and Hazel Brain Dunnington. (Seattle, 1961), pp. 115-116.

²Andrew P. Hollis, The Contribution of the Oswego Normal School to Educational Progress in the United States, (Boston, 1898), cited in Popovich, "Development of Creative Dramatics," Children's Theatre and Creative Dramatics, p. 116.

³Dorothy Rogers, Oswego: Fountainhead of Teacher Education, (New York, 1961), p. 5.

educators. In 1859, Sheldon traveled to Toronto, where he found in the National Museum a display of materials used in the Home and Colonial School in London, a training school for teachers, representing a formalized adaptation of Pestalozzian objective teaching. The Toronto collection contained a complete set of models, charts, objects, and methods materials, and publications of the English Home and Colonial Infant and Juvenile Society.⁴ Pestalozzi had led a revolt in the late eighteenth century against the European teaching practices of that era. He stressed exercises in sense impression and language which later became known as "object lessons." They were intended to teach the child to observe and discuss. "The ultimate aim of education," wrote Pestalozzi, "is not perfection in the accomplishments of the school, but a fitness for life; not the acquirements of habits of blind obedience and of prescribed diligence, but a preparation for independent action."⁵

Pestalozzi had established a school for poor children in Switzerland in 1775, expecting support from public subscription. When he failed to get such aid, he took upon himself the boarding and instructing of the children. Because money was lacking for texts, he resorted to field trips and actual objects--finding both surprisingly effective. Such

⁴Ibid., pp. 5-6.

⁵Ned Harland Dearborn, The Oswego Movement in American Education. (New York City, 1925), p. 52.

experiences proved a rich sensory background that gave abstractions concrete meaning.

Other Pestalozzian principles were:

1. Education's chief aim is fitness of life, in accord with highest moral and religious principles.
2. As for subject matter, facts must be reduced to their simplest terms and based on accurate perception.
3. Materials should be introduced gradually, progressively, in unified fashion.
4. Where instruction is concerned, child nature and individual differences must be respected. Children must be permitted to be active, and restrained only when social rights are endangered.
5. The best atmosphere for learning possesses qualities of "domesticity and maternalism."⁶

Sheldon dressed up Pestalozzian principles and practices to suit himself. While his conclusions retained a Pestalozzian flavor, they nevertheless bore the Sheldon stamp:

1. Begin with the senses.
2. Never tell a child what he can discover for himself.
3. Activity is a law of childhood. Train the child not merely to listen, but to do. Educate the hand.
4. Love of variety is a law of childhood--change is rest.
5. Cultivate the faculties in their natural order. First, form the mind, then furnish it.
6. Reduce every subject to its elements, and present one difficulty at a time.
7. Proceed step by step. Be thorough. The measure of information is not what you can give, but what the child can receive.
8. Let every lesson have a definite point.
9. First develop the idea and then give the term. Cultivate language.
10. Proceed from the simple to the difficult, that is, from the known to the unknown, from the

⁶Rogers, Oswego, p. 19.

particular to the general, from the concrete to the abstract.

11. Synthesis before analysis--not the order of the subject but the order of nature.⁷

As for method, Sheldon and most of his staff practiced object teaching, although a few preferred objective teaching. Objective teaching, the creation of Pestalozzi, aimed at understanding. Objects were chiefly a means to an end. Object teaching also developed understanding but aimed chiefly at firsthand knowledge of objects. The difference was one of emphasis, rather than of fundamental purposes.⁸

Sheldon was a prolific writer but is best known for three of his books: Manual of Elementary Instruction, 1862; Lessons on Objects, 1863; and Series of Readers, 1874.⁹

There are serious objections to the object lesson methods when viewed from a creative teaching standpoint. Many of the lessons taught by this method and based on child participation ended in a "parroting" of the lesson learned, which worked against the very principles on which the new philosophy was built. Nevertheless, Sheldon's contributions to the development of creative dramatics in America was great, for many leading educators were influenced by his concept of adapting the elementary school curriculum to the

⁷Dearborn, The Oswego Movement, p. 69.

⁸Rogers, Oswego, p. 20.

⁹Ibid., p. 23.

needs of the child. Among the educators who examined Sheldon's methods were Colonel Francis W. Parker, John Dewey, and William Wirt.

Francis W. Parker School

Another great contribution to the field of creative dramatics was made during the first half of the twentieth century by the Francis W. Parker School. The Chicago school was founded by Colonel Francis W. Parker in 1901. It pioneered in the successful implementation of the new precepts of educational philosophy which had been previously advanced by Pestalozzi and Sheldon. Parker had become a leading spokesman for the new education for in the summers of the early 1880's he served as head of the Department of Didactics at Martha's Vineyard Summer Institutes. In his lectures he emphasized the significance of oral expression and also that lessons taught graphically are the ones best learned by the children. Parker urged the use of simple improvised activities in the teaching of language.

In 1899, Mrs. Emmons Glaine, the daughter of Cyrus McCormick, had endowed a school for Parker and his educational theories. Because Parker was involved at that time in the building of the University of Chicago (becoming its first director of the School of Education), Flora J. Cooke, one of Parker's most gifted followers, was selected to head the Parker School. One of her early innovations was emphasis on correlated projects utilizing techniques of dramatization.

She expressed her philosophy in part when she wrote:

We presuppose that in varying degrees and with wide individual divergences and tendencies, all normal children possess impulses to create. . . . Children of all age, from the youngest ones through the high school, will, when given opportunity, pour forth spontaneously and joyously their imaginings, ideas, and emotions.

.
It is a prime responsibility of a school to provide for its children both constant stimuli to creative effort through books, people, and environment, and wide opportunity for continuous and satisfying use of their own creative impulses. Genuine, worth-while responses come abundantly when there are stimulating situations in a child's environment, where there are experiences which stir his emotion and touch his imagination. For such stimuli teachers must be responsible.¹⁰

Exceptionally gifted men and women were selected as instructors in the upper and lower schools. Among those selected was John Merrill, a graduate of Emerson College, where he had been trained in speech and drama. Merrill worked as a special teacher in all twelve grades of the Parker School. His main purpose was to familiarize his students with world literature. Merrill recorded the increased accuracy of impression gained through utilizing creativity:

When the attention of the child has been attracted and his interest aroused, there follows a lively interest or mental picture. The child then has an impulse to give some expression to this mental picture. He may give it pantomimic expression or vocal expression, or he may attempt to express it by means of a diary, or to give it some physical embodiment, as in clay. The fuller the impression, the more permanent the idea. The very art of expression causes the individual to realize the points of cloudiness in his impression,

¹⁰Flora J. Cooke, "Preface," Creative Effort, Vol. VIII of Francis W. Parker School Studies in Education. (Chicago, 1925), p. 3.

tends to make him return to the mental impression and exercise closer observation. The closer observation is possible because the art of expression has clarified the thought and left the mind free for restimulation and for a larger and more truthful impression. Reimpressed, the individual is ready for a new expression of the fuller mental picture, and so the process goes on.¹¹

In the late 1920's Merrill and Martha Fleming collaborated on a book which combined their ideas on dramatics. Play-making and Plays appeared in 1930. As in all of Merrill's writing, the term "creative dramatics," is never actually used and less than one sixth of the book is devoted to creative techniques. Merrill retired in 1939 but the imprint of his teaching and philosophy is still evident. The Parker School still continues to emphasize social learning through correlated projects utilizing techniques of dramatization. Although Merrill's school actually did not invent or formalize the techniques of creative dramatics, it did pioneer in experimenting with the theories which became the bases of creative dramatics.¹²

Dewey and the Progressive Education Movement

The progressive education movement evolved from the philosophies which had been voiced abroad by Pestalozzi and popularized in America by Sheldon in the Oswego schools, Parker in Chicago, and Wirt in the platoon schools in Gary,

¹¹John Merrill, "Miscellany and Morals," Creative Effort, Vol. VIII of Francis W. Parker School Studies in Education. (Chicago, 1925), p. 163.

¹²Popovich, "Development of Creative Dramatics," Children's Theatre and Creative Dramatics, pp. 116-118.

Indiana. This movement was a great impetus in furthering the theories upon which creative dramatics are based.

The term "progressive education" is usually used to refer to a variety of pedagogical procedures which have been adapted and influenced by different followers of John Dewey. Dewey (1859-1952) started a laboratory school at the University of Chicago in 1896 which was designed to accommodate the experimental work of his associates and himself. This laboratory school centered its activities and its learning processes around the child. In a statement made by Dewey in 1900 can be found the very principles on which current-day creative dramatics is based:

The primary root of all educative activity is in the instinctive, impulsive attitudes and activities of the child, and not in the presentation and application of external material, whether through the ideas of others or through the senses; and that, accordingly, numberless spontaneous activities of children, plays, games, mimic efforts. . . are capable of educational use, nay, are the foundation-stones of educational method.¹³

In the teachings of Dewey can be found strong foundations for creative dramatics. Dramatization was frequently used in the Dewey Laboratory School. Dewey's School served as a model for others. Those of note are the elementary school of the University of Missouri and the Porter School near Kirksville, Missouri. As early as 1919 Marie Harvey of the Porter School used free dramatization of fables and stories,

¹³John Dewey, "Educational Principles," The Elementary School. (June, 1900), p. 143.

going

through the story several times in a morning with different children taking the parts. The work is done with almost no coaching; if a child is at a loss as to how to express the story he is given a suggestion, but otherwise the work is entirely spontaneous. The shy pupils are asked to take a part, and urged a little, but they are never forced to, and gradually their self-consciousness wears off and they are clamoring for parts with the rest of the class.¹⁴

Seven experimental schools, patterned after Dewey's Laboratory School, were founded between 1900 and 1915.

The progressive education movement had become so popular by 1919 that new theorists of education decided to band together into an organization. Their journal did much to promote emphasis on group activities, the correlated project method, and other teaching techniques using some amount of free dramatization. The entire issue of the January, 1939, Progressive Education was devoted to the role of dramatics in education. Contributors from widely separated locations attested to the spreading use of educational dramatics.

The special edition devoted to creative expression through dramatics was a milestone in education. Representing the official view of a national association of educators, it formally declared that dramatics as an educational tool and art was now recognized as an important force in education.¹⁵

¹⁴Evelyn Dewey, New Schools for Old: The Regeneration of the Porter School. (New York, 1919), pp. 300-301.

¹⁵Popovich, "Development of Creative Dramatics," Children's Theatre and Creative Dramatics, p. 119.

From this point in its development, creative dramatics begins to take shape as a method of instruction rather than as a theory and finds its way into school organization.

William Wirt and the Gary, Indiana, Plan

During the first quarter of the twentieth century another contribution to the development of creative dramatics was made in the schools of Gary, Indiana. William Wirt (1874-1938) was the founder and executor of these experiments. He was dissatisfied with the narrow, rigid discipline which then pervaded schools. Wirt organized the schools of Gary on three fundamental principles: (1) they should provide opportunity for work, study, and supervised play for children in urban areas, (2) school facilities should be used to the maximum of efficiency, and (3) children should come in contact with a varied and enriched curriculum.¹⁶

One of the most significant features of the Gary school organization was the emphasis put upon the auditorium and its related activities. The Gary schools--the first to employ the auditorium idea--developed the use of the auditorium and thoroughly integrated its activities.

Recently Superintendent Wirt has decided that this auditorium work functions better if it is specialized. In the new 72-school program, four teachers give their time exclusively to the auditorium exercises. One teacher has charge of the music; one has charge

¹⁶Randolph S. Bourne, The Gary Schools. (Boston, 1916), pp. 13-86.

of the art, literature, history, civics, and current events; one has charge of the presentation of material relating to the science work; and one has charge of the presentation of the material relating to the shops and industries. In a properly equipped auditorium, with stereopticon lantern, motion-picture machine, stage, player-piano, organ, and phonograph, the auditorium teachers can do many things better with large numbers of children than the regular teachers can do with small numbers. The regular classroom teachers are expected to cooperate in this frequent presentation of work by their classes in the auditorium in order to use it as a place for "application" work and for motivating the academic work of the school.

.....
 The aim is to make it an occasion where anything that is happening of peculiar interest in any part of the school may be dramatically brought to the attention of the rest of the school.¹⁷

Mildred Harter joined the Gary Schools staff in 1920 as a special teacher of speech. Fifteen teachers were employed as auditorium teachers in the Gary system by 1926; and in that year, Miss Harter became the director of auditorium teachers and influenced the growth of that phase of the work-study-play concept of education. Miss Harter insisted that one of the major objectives of auditorium work was to train children in oral communication through related dramatic activities.

An inherent part of the platoon or work-study-play type of school organization was the auditorium idea. Although many educators had different aims, methods, and procedures in the use of the auditorium, the movement toward more group dramatic activities was inevitable. This became a very significant contribution to the development of creative dramatics in

¹⁷Ibid., pp. 92-93 and p. 50.

elementary schools because (1) the platoon school system gave emphasis to group dramatic activities by assigning all students to a fixed auditorium period every day; (2) the platoon school administrators sought trained speech and drama teachers as directors of their auditorium activities; and (3) the auditorium teachers of platoon schools seized upon creative dramatics as an excellent method of coordinating work in the auditorium, helping to popularize and promote work in creative dramatics.¹⁸

Winifred Ward and Experiments at Evanston

Perhaps the most significant in the development of creative dramatics were the efforts of Winifred Ward in the public schools of Evanston, Illinois, and at Northwestern University during the second quarter of the twentieth century. Miss Ward joined the faculty of Northwestern in 1918. In addition to other classes she taught a course in Advanced Story Telling. Early in the 1920's, Miss Ward became increasingly interested in the teaching of story telling and began to experiment with the dramatizing of formal productions from stories. Ralph Dennis, the Dean of the School of Speech, became a member of the Evanston board of education in 1923. Because he knew of Miss Ward's interest in and experiments with dramatization of stories and of her wish to

¹⁸Popovich, "Development of Creative Dramatics," Children's Theatre and Creative Dramatics, p. 120.

incorporate this idea into the child's total education, he suggested that the elementary schools of Evanston might be used as a laboratory where she might practice her aims. In one class of an elementary school, Miss Ward began her work inconspicuously; in 1924 she was named supervisor of the dramatics programs for the elementary schools of Evanston.

Miss Ward's teaching of dramatics met with enthusiastic support and by the late twenties dramatics was offered in two large new intermediate schools. Miss Ward recorded her theories and procedures in Creative Dramatics, published in 1930. Less than half the book dealt with an explanation of creative dramatics; the remainder was an account of her formal production procedures of plays with children. The book drew attention of children's theatre directors and elementary school teachers, especially to the new concept of creative dramatization in the first part of the book. Miss Ward's classes began to attract much attention. In 1947 she developed her ideas on creative dramatics at greater length than in her first book. She also incorporated changes in theory which had evolved as a result of her experiences in the Evanston public schools and at Northwestern University. Playmaking with Children was published in 1947; it has since been revised extensively and is in wide use as a text for college and university courses in creative dramatics. Miss Ward retired in June of 1950 after serving simultaneously over a thirty-year period as supervisor of the creative dramatics

program in the elementary schools of Evanston, as director of the Children's Theatre of Evanston, and as instructor in the School of Speech at Northwestern. Since her retirement in 1950 she has continued to make significant contributions.¹⁹

After Winifred Ward crystallized and popularized the form of creative dramatics, educators saw fit to include it on a higher level of education.

Development of Creative Dramatics in Colleges

American colleges and universities are presently making a significant and growing contribution to the creative dramatics movement by training students to employ techniques of teaching creative dramatics. Mouzon Law made a study of curricular offerings in 1954 by examining college catalogues and by use of detailed questionnaires. Ninety-two colleges in America offer at least one course in creative dramatics, he discovered, and an additional seventy-nine offer courses in which creative dramatics is a portion of the class work. The popularity of creative dramatics in American colleges and the opportunity for observation and practice teaching in some programs make a considerable and significant contribution to the growing creative dramatics movement.

According to the study, the training of almost two thousand future leaders of creative dramatics activities is being made possible each year. Although practice teaching

¹⁹Popovich, "Development of Creative Dramatics," Children's Theatre and Creative Dramatics, pp. 121-122.

and observation opportunities are extremely limited, the scope of these courses and their election by thousands of elementary education majors each year make possible an impressively widespread knowledge among elementary school teachers of the significance and concepts of creative dramatics.²⁰

In order to facilitate a complete understanding of the creative dramatics movement, this thesis will now turn to a chronological study of the major authors in the field.

Survey of Literature

In the writings of those who work exclusively with dramatics, the first indication of a new movement can be seen in the work of Corinne Brown, Assistant Principal of the Teacher Training Department in the Ethical Cultural School in New York City in 1929. In her work with primary grade children, Miss Brown goes to the very first manifestation of the dramatic instinct found in all young children. One reads for the first time the words "dramatic play." Children copy the actions of their elders in an effort to get the feel of the world about them with which they are not quite identified.

Play is their effort to interpret this complexity; to get some meaning out of it for themselves. Out of this chaos they frequently catch some bit, and extracting it that they may feel it the better,

²⁰Mouzon Law, "A Directory of American Colleges and Universities Offering Curricular Programs in Children's Theatre," Educational Theatre Journal, VI (March, 1954), 40-46.

they create it anew; they crystallize it in dramatic play. Of all the creative arts there is probably none so spontaneous as the drama.²¹

Miss Brown defines dramatic play as having little if any plot; it may begin anywhere and stop at any time with no loss of form; whereas, drama has a beginning, a middle and an end; it has a definite design. Dramatic play is completely spontaneous and wants no audience; drama is carefully rehearsed in preparation for an audience. "Drama is dramatic play grown up and become self-conscious."²² Miss Brown saw how harnessing this activity could all the better fulfill the creative needs of individual children. Those children with greater literary abilities supplied the stories or plots to be acted out; children with artistic leanings designed the sets, properties, and costumes; those whose inclinations were toward building and manual creativity, executed the sets, properties, and costumes; the others found artistic expression in interpretation of the characters, music, and dance. Miss Brown was able to develop readiness in the children through her techniques of introducing pantomime, her principles of suitable pantomime selection, her attention to the perfecting of detail, and finally the pantomiming of character and mood. In Miss Brown's technique, the children

²¹Corinne Brown, Creative Drama in the Lower School. (New York, 1929), p. 3.

²²Ibid., p. 11.

developed individually in their particular specialties through co-operation with the group. Each contributed to the group effort in proportion to his own capacity. The children were able to reach a higher degree of satisfaction by relying on their own endeavors than by simply following the instructions of an adult.

Winifred Ward, in her first book, Creative Dramatics for the Upper Grades and Junior High School, wrote that as valuable as creative dramatics was to all ages, she felt that it was most useful to sixth, seventh, eighth, and ninth graders. She stated:

Adolescence is a highly emotional period--a period when the child can scarcely repress his feelings, yet is ashamed to give vent to them. Introspective and over-sensitive, he often becomes morbid from living with his own unhealthy thoughts. Creative dramatics gives him a wholesome outlet for his emotions. According to the theory of Aristotle, it serves as a sort of Katharsis, or purging of emotion. Without fear of ridicule he can express his feelings in one vivid experience after another. They are vicarious experiences, it is true, but they are real enough to afford him much genuine satisfaction.²³

Miss Ward stressed the value of constructive criticism and showed how the class should be instructed in it. Constructive criticism is a giant step forward in the teaching values of creative dramatics. Miss Ward favored dramatization of well-known stories as opposed to Miss Brown's "dramatic play" method.

²³Winifred Ward, Creative Dramatics for the Upper Grades and Junior High School. (New York, 1930), p. 91.

Miss Ward's second book, Theatre for Children, is devoted for the most part to playwrighting, mounting the play, and preparation for a child audience.

Her third book, Playmaking with Children, was first published in 1947 and has since been revised and is in general use as a textbook for college and university courses in creative dramatics. In this book she expands her techniques and includes a program similar to Corinne Brown's "dramatic play." Most interesting to this study are the objectives of playmaking listed by Miss Ward:

- 1) To provide for a controlled emotional outlet;
 - 2) To provide each child with an avenue of self-expression in one of the arts;
 - 3) To encourage and guide the child's creative imagination;
 - 4) To give young people opportunities to grow in social understanding and co-operation;
 - 5) To give children experience in thinking on their feet and expressing ideas fearlessly.
- Along with these objectives are others which are usually realized if playmaking is well guided: initiative resulting from encouragement to think independently and to express oneself; resourcefulness, from experience with classmates in creating a play which is their own; the freedom in bodily expression that comes from much exercise in expressing ideas through pantomime; growth in the enjoyment of good literature; and the beginning of appreciation for the drama.²⁴

In 1952, Agnes Haaga, of the University of Washington in Seattle, compiled her valuable Supplementary Materials for Use in Creative Dramatics with Younger Children. It includes resumes of actual sessions with five to six and seven to eight-year-olds with step by step accounts of their introduction

²⁴Ward, Playmaking with Children, pp. 3-9.

to the world of creative dramatics. It is valuable as a teaching aid for beginning creative dramatics leaders and as a reference for more experienced leaders.

Frances Caldwell Durland voiced the belief that creative dramatics was not a field to be confined to a student-teacher relationship. She believed it was a valuable aid not only to teachers but also to "playground workers, camp directors, mothers, and all others who recognize the educational value, not only of dramatics as one art form, but of creative thinking for children."²⁵ Mrs. Durland believed very strongly in creative dramatics as a mother-child relationship:

I go so far as to believe that mothers of young children may apply advantageously the philosophy of creative dramatics to their relationship with their own children in the home. As a mother I have found this creative philosophy a great help in understanding my own children. By such a creative approach to the child mind it has been possible to obtain an understanding of children that is objective and wise. The underlying theme of all creative art is the same; to offer opportunity for richer living through an integrated personality. Dramatics offers an unusually fine field in this approach to creative living.²⁶

Pamela Prince Walker enumerated Seven Steps to Creative Children's Dramatics, a 1957 publication. She began with strengthening concentration and stimulating the five senses and moved from there into physical activities and physical

²⁵Frances Caldwell Durland, Creative Dramatics for Children. (Yellow Springs, Ohio, 1952), p. 8.

²⁶Ibid., pp. 8-9.

states. The third step she called "Colors and Objectives" which associated emotional states with colors. Imitation of animal characters was the next step followed by practice in the leading centers of the body and the three spheres or divisions of the body. The sixth step was the study and practice in transitions, counter-objectives, words and feelings which led up to the final step, acting games.²⁷ Mrs. Walker's publication is valuable because of its step-by-step approach to creative dramatics and because of its detailed dialogue description of each step.

Geraldine Siks states in the preface of Creative Dramatics: An Art for Children that her book is a textbook for creative dramatics courses which offer training in creative leadership. In addition, hers is a book for elementary teachers, children's leaders, and parents. While emphasizing the philosophy of creative dramatics, she concentrates on the basic techniques of guiding. Mrs. Siks begins by considering the child in relation to the way he grows and develops as an individual personality. She points out the need for experiences that will stimulate a child's personality growth and development. She then explores the art by examining its creativity and by delving into the drama as an art. She later discusses the fundamentals of drama in order to provide an adequate insight into dramatic content

²⁷Pamela Prince Walker, Seven Steps to Creative Children's Dramatics. (New York, 1957), pp. 1-53.

and structure. With the first four chapters serving as a basis for the book, Mrs. Siks then goes on to consider dramatic material for beginning and advanced groups of children.²⁸

Perhaps the broadest scope of philosophies and techniques is offered in Geraldine Siks' and Hazel Dunnington's book, Children's Theatre and Creative Dramatics. The book is a collection of essays and excerpts from the writings of creative dramatics specialists from its beginnings in America to the present day. Some of its distinguished contributors are Winifred Ward, Barbara McIntyre, Isabel Burger, and Agnes Haaga.

Summary

New educational philosophies of the late nineteenth and twentieth centuries constituted a fundamental contribution which made possible later a general acceptance of creative dramatics. Sheldon, Parker, Dewey, and Wirt all played significant roles in popularizing and advancing these concepts so important to the bases upon which creative dramatics rests. Winifred Ward's experiments in the Evanston schools were the most significant of all contributions to the development of the creative dramatics movement. Miss Ward has become a most important influence in the teaching of creative dramatics methods. Although of varying degrees of worth, all made significant contributions to the development of creative dramatics in American education. The creative dramatics trend owes its heritage to educators, but its principles, techniques, and popularity to an educational dramatist, Winifred Ward.²⁹

²⁸Geraldine Brain Siks, Creative Dramatics: An Art for Children (New York, 1958), pp. xvii-xviii.

²⁹Popovich, "Development of Creative Dramatics," Children's Theatre and Creative Dramatics, p. 123.

CHAPTER III

CREATIVE DRAMATICS TECHNIQUES WHICH CAN BE ADAPTED FOR USE IN THE NORTH TEXAS STATE UNIVERSITY LABORATORY SCHOOL

Before beginning work with the children in the Laboratory School, it is first necessary to choose the creative dramatics techniques which seem most adaptable to the situation. It should be noted that the class will be composed of twenty-five second graders--fourteen girls and eleven boys. Most of the children are eight years old. Most have one parent who is a university instructor because of the Laboratory School's close association with North Texas State University. The creative dramatics course will be conducted during the six weeks' summer session in which all twenty-five students will participate. The summer session at the Laboratory School is conducted as an enrichment program. The youngsters are taught music and swimming along with further classroom work; and this summer, by special arrangements with Mr. Joseph L. Burks, Assistant Director of Teacher Education and Principal of the Laboratory School, and Mrs. Travis M. Bronstad, second grade teacher at the Laboratory School, the children in the second grade will also have a class in creative dramatics. It should be further noted that Mrs. Bronstad is a professional

teacher who is completely familiar with each child's personal environment and educational background.

The physical setting consists of a spacious classroom with a row of windows along its north wall and a row of windows near the ceiling of the south wall. The door of the classroom opens onto an open breeze-way which leads to five other classrooms and to the main building which houses the offices and upper grades. The children's small, double knee-hole desks are arranged in a square in the center of the room; in the middle of the square of desks is a round reading table. There is a chalk board along the east wall of the room. Mrs. Bronstad's desk is at the west end of the room, facing the door. The room is equipped for closed circuit television. Three metal brackets are permanently installed on the walls to accommodate television cameras.

Criteria of Selection

The techniques used in the Laboratory School will be chosen according to the following criteria:

1. Authority of the author of the techniques.
2. Adaptability of the techniques to the classroom situation.
3. Suitability of the techniques to the general plan designed for the Laboratory School study.

Since the children in the second grade in the Laboratory School have never been exposed to creative dramatics as a group project, the plan designed by the author of this thesis

is to introduce creative dramatics through a gradual progression of activities designed to individually develop the many facets of dramatization, i.e., rhythm, mood, pantomime, concentration, dialogue, and characterization; and culminating, finally, in story dramatization. The plan will be kept as flexible as possible so that techniques may be deleted or prolonged as seen fit by the author of this thesis; by Mrs. Bronstad, the classroom teacher; or as dictated by student reaction.

Only the most graphically described techniques and those which can be most closely followed will be used so that as much time as needed can be spent on each for full development of the class and of the techniques.

Description of Techniques

This thesis will now turn to a description of the techniques chosen for use in the Laboratory School study.

Barbara McIntyre

Barbara McIntyre of the University of Pittsburgh is perhaps the best known of the younger creative dramatics leaders. Because of her accomplishments with exceptional children, she is chairman of the Recreation Committee of the National Association for Retarded Children.

One of the techniques which illustrates her own creativity and originality is the technique she often used in a first or introductory class period. On beginning the class, Miss

McIntyre asks one of the children to bring in the "box" she has left just outside the classroom door. Occasionally it will take the children an entire class period to discover that the box is imaginary. Once the box is brought in and deposited in front of the class, Miss McIntyre begins to take imaginary hats from the box. Each hat is different and distinctive enough to dictate a personality change with each new hat. The children guess what kind of hat Miss McIntyre has taken from the box each time and then are given an opportunity to try the game themselves. This technique gives the leader an almost immediate picture of her class. It is easy to spot the children with original ideas; those with ordinary, everyday, and practical ideas; those who copy the ideas of others; and those who simply have no ideas at all or are afraid to participate. Miss McIntyre's "box" technique is designed to develop originality, spontaneous creativity, and pantomime. It will be used in the Laboratory School with some modifications. The leader will bring in the "box" and will not limit the articles taken from it to one category. It may be used more than once. As it requires nothing more than children, leader, and imagination, it is perfectly suited to the classroom situation.¹

¹From discussions with E. Robert Black, Ph. D., Associate Professor of Speech and Drama, North Texas State University, January 20-24, 1964.

Sister Mary Olive, S. P.

Sister Mary Olive, of St. Mary-of-the-Woods College, Indiana, feels that rhythmic movement is an excellent way to introduce children of all ages to creative dramatics. Sister is director of St. Mary's Speech and Drama Department, and is a member of the executive boards of the National Catholic Theatre Conference and Alpha Gamma Omega, the national Catholic honorary drama fraternity. Although many creative dramatics people recommend rhythmic activity set to music, Sister is one of the few who has compiled a list of poems which have a strong, easily recognizable rhythm and which can be used in place of music or as a supplement to music. Some of the poems on her list are: "The Grand Old Duke of York," anonymous; A. A. Milne's "Hoppity" and "Shoes and Stockings;" "Misty, Moisty," a traditional nursery rhyme; and Hilaire Belloc's, "The Vulture." This technique does not require any media to convey the poems other than the memorization of the poems by the leader. It requires only sufficient space for the children to move in and can easily be done in a classroom.²

Geraldine Brain Siks

Geraldine Siks, Assistant Professor of Speech at the University of Washington in Seattle, is currently regarded as

²Class lectures and demonstrations utilizing filmed creative dramatics sessions in Speech 209, Storytelling and Creative Dramatics, taught by Sister Mary Olive, S. P., at St. Mary-of-the-Woods College, January-May, 1962.

one of the foremost authorities in the field of creative dramatics. She is the author of Creative Dramatics: An Art for Children, as well as co-author of several other books on the same subject and co-editor of Children's Theatre and Creative Dramatics. Mrs. Siks suggests that a leader introduce creative dramatics to seven- and eight-year-olds beginning with the fundamentals of drama by stressing the fun of creative playing. Experiences for seven- and eight-year-olds, she adds, should be selected from material on their interests in the real world and the world of wonderland and faraway places.³

Mrs. Siks listed some of the rhymes she uses with seven- and eight-year-olds to invite creative expression in strong, rhythmic movement and pantomime. The essential difference between this and Sister Mary Olive's technique is that Sister's poems are recited while the children perform the movement suggested by them, such as marching, hopping, skipping. Mrs. Siks' rhymes are used to create a mood or atmosphere so that the children may better pantomime a wish or secret. To illustrate: in each rhyme, a mood is first developed, then the focus question is asked:

Wishing Interest

"Starlight, star bright,
First star I see to-night;
I wish I may, I wish I might,

³Geraldine Brain Siks, Creative Dramatics: An Art for Children, (New York, 1958), pp. 314-315.

Have the wish I wish to-night."
 When a star shines bright for you.
 What one thing do you wish to do?

Fairyland Interest

Elves and fairies have fun every day,
 With wonderful games they think of to play.
 They hide behind clouds and swing on treetops--
 Make music with flowers, and jump over dewdrops!
 If you went to fairyland today,
 What wonderful way would you like to play?

Secrets

I have a secret, I'll share with you.
 If you guess, it's your secret too.

Fantasy and Romantic Interest

Fiddle, dee, dee! Fiddle, dee, dee!
 A million things in the world to see.
 A king, a giant, a lion, a tree!
 Who, in the world, would you like to be?⁴

Mrs. Siks feels that children are generally ready to create conflict situations after they have enjoyed creating many different kinds of people and things in pleasant or unusual situations. Mother Goose, says Mrs. Siks, offers excellent miniature dramas, but it is essential for the leader to analyze dramatic elements and to be aware of specific appeals for imaginative seven- and eight-year-olds. "Humpty Dumpty" and "Ride a Cock Horse" are two of her suggestions for beginning exercises.⁵

From miniature dramas, Mrs. Siks moves her beginning classes on to short stories with limited characterization and a high moment of conflict: stories such as "The Peddler and

⁴Ibid., pp. 315-320.

⁵Ibid., pp. 321-322.

His Caps," and Wanda Gag's "Millions of Cats." Later, children enjoy longer stories strong in conflict, with individualized characters who use dialogue, such as "The Elves and the Shoemaker," "Hansel and Gretel," and "Jack and the Beanstalk."⁶

Pamela Prince Walker

Of all creative dramatics techniques which have been formulated into writing, Pamela Prince Walker's are perhaps the easiest to follow. She enumerated Seven Steps to Creative Children's Dramatics with each step so thoroughly outlined that it is almost impossible to confuse theory and technique. Because of a limited amount of time available in the Laboratory School study, only two of Mrs. Walker's techniques will be used. Her first step, "Concentration and the Five Senses," is particularly interesting because of its similarity to adult acting techniques. Mrs. Walker gives the children an opportunity to concentrate on a real object--to look at it, feel it, smell it, to do anything they wish with the object--but to concentrate so hard that they forget everything else. After the children have given this a try, the object is removed and they are asked to see how well they can imagine the object although it is not there. When these exercises are completed, the children work with the leader to see how hard they can concentrate to really see or hear things through their imagination.

⁶Ibid., pp. 323-324.

The leader will suggest the sounds to hear or the objects to touch while the children experience the sounds, the smells, or the tastes individually yet simultaneously.⁷

The fourth step of Mrs. Walker's Seven Steps is called "Animal Characters." She begins this step by letting the children try on the character of many different animals, all suggested by the leader. The children work individually, yet all at the same time. Then relationships are established between the animals, so that the children can see how each animal feels toward the others. With these relationships in mind, the children, each as a different animal, make their way across the room to the food trough. When this much of the exercise is finished, the children practice being people who are like animals, instead of just plain animals, by saying a simple phrase such as "Hello, how are you?" the way they think a person like a cat, or like a lion might say it. Finally, Mrs. Walker sets up the following situation for the children:

The room is now a train station. This table and chair constitute the ticket office. Laura, you come up and be the ticket seller. The standing lamp is the gum machine. That small stool is the weighing machine. This row of chairs is the waiting room.

One by one you must come to the ticket office and purchase a ticket, then take your place in the waiting room to await your train. All the time you will be a person like the animal you have chosen. You will walk on your two legs, but you will walk

⁷Pamela Prince Walker, Seven Steps to Creative Children's Dramatics. (New York, 1957), pp. 3-9.

as your animal would--playfully, stealthily, timidly, haughtily. When you ask for the ticket you will speak in the voice your animal would use. Use your hands to give the money to the ticket seller in the same way your animal would use his paws or claws. Stay in character even when you sit in the waiting room or work the machines. You will soon sense friends and enemies in those who are sitting near you in the train station. When the exercise is over we will all guess each other's animals, so observe the other children while you stay in character.⁸

Mrs. Walker's techniques seem particularly valuable to the beginning creative dramatics leader because her methods are "spelled out" even to the point of what the leader should say to the children. As much time as needed will be allowed for Mrs. Walker's techniques, as they are so specific and precise. These two techniques were chosen because they seem to be the only ones which deal specifically with the five senses and because the use of animal characters seems an ideal way to accustom children to characterization.

Grace Stanistreet

In 1959, Sheila Schwartz wrote of the experiments in creative dramatics conducted at Adelphi College under the leadership of Miss Grace Stanistreet and under the auspices of the Children's Theatre Conference. Miss Schwartz mentioned one interesting new technique of Miss Stanistreet's in an article in Elementary English. The participants were urged

⁸Ibid., p. 26.

to get into the shoes of a character from literature and improvise a soliloquy which that character might have said at a particular time. An example might be "Alice" immediately after falling down the rabbit hole. It should be noted that these experiments at Adelphi College were done with adults.⁹

Ruth Lease and Geraldine Siks

Geraldine Siks credits Ruth Lease with instigating the entire creative dramatics program at the University of Washington in Seattle. During World War II, Mrs. Lease served as a Junior League volunteer working with boys and girls in creative dramatics in Seattle's housing project areas. Mrs. Lease recognized the value of the art to the children and presented her idea for training leaders to the executive director of the School of Drama, Glenn Hughes. At Mrs. Lease's suggestion, a course in creative dramatics was included in the School of Drama's curriculum.¹⁰ Currently, the University of Washington has one of the most intensive and progressive creative dramatics programs in America.

In 1952 Mrs. Lease and Mrs. Siks collaborated on writing Creative Dramatics in Home, School, and Community. It is still a valuable source of information for creative dramatics leaders. One of their co-operative suggestions was that

⁹Sheila Schwartz, "New Methods in Creative Dramatics," Elementary English, XXXVI (November, 1959), 484-487.

¹⁰Geraldine Siks, Creative Dramatics, pp. 109-110.

Mother Goose provides excellent and delightful material for beginning work in creative drama, for the characters are well known to almost every child, and the action is strong and definite. Many leaders consider Mother Goose the very best material to be found for characterization, and they use the nursery rhymes with every new group of children rather than beginning with characters from reality.

.....
 Mother Goose rhymes are rich in group situations and offer splendid variety for character pantomimes. A leader will soon find that throughout the elementary grades nursery rhymes are invaluable for creative playing, and she will look to them often when groups are first beginning.¹¹

Some of their suggestions for creative nursery rhyme play were "Old Mother Hubbard," "Sing a Song of Sixpence," "The Queen of Hearts," and "Old King Cole." As Mother Goose rhymes provide excellent opportunities for characterization and pantomime and are also a suitable vehicle for transition into stories, one or two such rhymes will be chosen for creative playing when the children are ready to make the change from simple exercises to story dramatization. As long as there is sufficient room for the playing, these rhymes may be dramatized practically anywhere. They are ideal for the classroom situation.

Winifred Ward

After the discussion in Chapter II of this thesis, Winifred Ward's qualifications as an authority in the field of creative dramatics need hardly be set forth. She is the

¹¹Ruth Lease and Geraldine Siks, Creative Dramatics for Home, School, and Community. (New York, 1952), pp. 60-61.

former Supervisor of Dramatics in the elementary schools of Evanston, Illinois, and Assistant Professor, School of Speech, Northwestern University. Her book, Playmaking with Children, is a complete guide and excellent resource for teachers and all other leaders of children. As well as a chapter on storytelling, she offers a complete chapter, "Creative Plays Based on Stories," as a guide for the adult leader to the orderly process of story dramatization. She emphasizes the point that the children must know the story well. This is the responsibility of the adult leader. It follows that the leader must be completely familiar with the story before she can make it clear to the children. Every part of the story--the plot, the characters, the meaning--must be clear to the leader and made clear to the children through her. After the initial reading or telling of the story, it is important to ask questions which delve into the feelings and motivations of the characters. Such questions, Miss Ward explains, will expand, including the whole story. If interest has been stimulated and the children have been made to feel comfortable in the presence of the leader, they will formulate their own ideas on the meaning of the story. From this point the group plans the form their story will take in playmaking.

For young children there is less planning and much greater simplicity than for fourth grades and older who have had some experience in playmaking. It is important that everything should be completely natural, with no thought of stage or curtain or audience. They are not "pretending" to be Goldilocks or the three billy goats or any

of the other storybook people. They are being these characters.

For this reason their dramatizations are played all over the room rather than divided into scenes and played as if on a stage. An aisle is usually the road, the desks may be a forest, and any open space may be a house. If there is a time sequence, the scenes are simply played in succession. Young children are not bothered by the lapse of a few months or years!¹²

When there are several simultaneous scenes in the story as in "The Three Bears," the children learn to keep the more important one in the center of action and keep the activity in the other scenes to a minimum of pantomime. In most cases, the children simply relax until the action shifts back to their group. It is entirely possible for several groups to be playing simultaneously but this creates much confusion if many children are involved and in most cases a great deal of noise. In addition, each group has a tendency to become so engrossed in its own activity that it seldom notices when its turn arrives to again be the center of attention. "For these reasons, most leaders--and children, too--decide that it is better to focus on one scene without distraction for the others."¹³

Many of the children will have ideas as to how the story should begin. Even if the first suggestion is very good, it is best to get several ideas and let the children decide which

¹²Winifred Ward, Playmaking with Children. (New York, 1957), pp. 130-131.

¹³Ibid., p. 131.

is the best. If none of the ideas are good, the leader will often be able to arouse their thoughts with a leading question so that a suitable beginning will be brought to light. It holds more meaning, too, for the children if they are the ones to think of the better idea. If children are given the opportunity to vote on the best of several suggestions, they will usually choose wisely. "Furthermore, no child need feel rebuffed if his suggestion is only one of a number to be rejected."¹⁴

After deciding on the opening of the play, the children then plan the scenes leading to the climax. The first scene is planned with some attention to detail and should be complete with a beginning and an ending.

Miss Ward spends some time discussing the obligation to the authors of the stories not to change the idea nor the outcome of the stories. She explains that although the technique of playmaking differs from that of stories, there is nevertheless a limit to the liberties leaders may take with the literature they dramatize.

The people of the story should not be tampered with, certainly, though characters and details may have to be omitted or added. It is not only allowable but desirable to read between the lines and add incidents which are in harmony with the story. But we have no right to distort an author's story by allowing the children to make radical changes.¹⁵

¹⁴Ibid., p. 132.

¹⁵Ibid., pp. 133-134.

Miss Ward states that the democratic way to choose the casts is from the volunteers. It should be a privilege to play and the leader should not urge anyone to participate who does not want to. This way, the spirit of fun is kept in the playing. The leader should, however, choose some children each time who have the ability to carry the scene to a feeling of success. If this is done, the less imaginative children will be carried along by the spirit created by the others and will often surprise even themselves by their contributions.

Important to participation is the question, "Who hasn't had a chance to play today?" Each of the children in this group is then given the opportunity to choose the part he would like to play. This will generally encourage everyone to participate, although the shy ones are prone to choose parts which are smaller so they can be assured of their adequacy. Girls often enjoy men's roles, and boys like an occasional woman's part if it has a great deal of spirit and comedy.

Whatever they do, if it is ever so slight a characterization, we encourage them. And a bit of praise will help them to volunteer next time, perhaps, for a role which gives them a little more opportunity. Praise and encouragement coming from the teacher will do much, but if it comes from their contemporaries, it may work wonders. Many a child has blossomed amazingly by general approval, changing gradually from a feeling of inferiority to real leadership in the group.¹⁶

Each scene of a story is played several times before playing the entire story so that the details may be worked

¹⁶Ibid., p. 135.

out and the characters established.

After each playing of a scene, there always follows a period of evaluation. The children who have been watching first commend the players for the good work. When all the "good comments" have been given, there always follows constructive criticism. The question, "How can we make it better?" brings out "what would be adverse criticism if the children were not required to suggest what would make the scene better."¹⁷

Miss Ward stressed the importance of the evaluation not only for the benefit of the play, but to form the habit of making criticism constructive as well.

Often the children fail to see what would improve the scene. This is the time for us as leaders to make our contribution. Just as we should see to it that good work from every child is commended, we need also to supplement the suggestions if they are not vital. . . . Without real evaluation, playmaking remains always on a low level. This is a time for learning, for having ideas crystallized, for gaining fresh insights and finer attitudes. Children rarely know whether they have achieved anything significant or not, so it is important that every child feels a new impetus to achieve.

The really vital aspects of story dramatization are these:

1. Story. . .
2. Characterization. . .
3. Dialogue. . .
4. Action and grouping. . .
5. Climax. . .
6. Teamwork. . .
7. Timing. . .
8. Voice and diction. . .¹⁸

¹⁷Ibid., p. 136.

¹⁸Ibid., pp. 137-138.

Concerning the time devoted to each story, Miss Ward says that each story should be worked on until the children have gained from it to the limit of their capacity at their present stage of development. But if the children lose interest, the dramatization should be quickly brought to an end and a new one begun or the leader should introduce new ideas which will revive interest.

Miss Ward's playmaking technique will be the culmination of the Laboratory School study as it is the most elaborate form and final stage of creative dramatics. Since all props, sets, costumes are imaginary it is perfectly suitable to the classroom situation.

Order of Presentation

The techniques will be presented in the following order and for the reasons set forth:

1. Barbara McIntyre's "box" technique. This technique is a simple yet imaginative way of introducing children to the creative process. In addition, it gives the leader a general though immediate picture of the class and the students she is to work with. As well as being interesting and lively for the children, it produces valuable information for the leader.

2. Sister Mary Olive's rhythmic poems. There is a general agreement among creative dramatics leaders for the need of rhythmic activity. Fun for the children, it allows

group participation and strengthens co-ordination. Also it seems only natural for bodily activity to precede mental activity.

3. Pamela Prince Walker's "Concentration and the Five Senses." The ability to concentrate strengthens all mental processes and the ability to concentrate on physical activity and the use of the senses will produce greater results in a creative dramatics class. Concentration and belief are essential to the creative process.

4. Geraldine Siks' riddles and rhymes. Mrs. Siks' rhymes are designed to induce creative individual pantomimes. They draw upon familiar and imaginative interests. A step up from rhythmic activity and strengthened by the ability to concentrate, this seems the logical place to include individual pantomiming.

5. Pamela Prince Walker's "Animal Characters." When children have mastered the other facets of creative dramatics, they are ready for characterization. And what more delightful way of introducing characterization than through animal characters!

6. Grace Stanistreet's soliloquies. In order to make the children aware of the meaning and value of the words they speak in playmaking, soliloquies will be introduced at this point to strengthen dialogue in the story dramatizations later on.

7. Ruth Lease and Geraldine Siks' transition to the

drama through Mother Goose. This technique speaks for itself as it will serve as a vehicle for transition to story dramatization.

8. Winifred Ward's dramatization of a short story. It is advisable, most authorities agree, to begin story dramatization with a shorter story so that children may become accustomed to the dramatization process.

9. Winifred Ward's dramatization of a longer story. This will be the culmination of the six-weeks' class. Utilizing all they have learned and experienced, the children will work together to make a play for themselves.

This thesis will now turn to a detailed description of the creative dramatics classes taught at the North Texas State University Laboratory School in order to study these techniques in actual practice with second grade students.

CHAPTER IV

THE CREATIVE DRAMATICS CLASSES CONDUCTED AT THE NORTH TEXAS STATE UNIVERSITY LABORATORY SCHOOL

Before beginning the classes, the leader had the opportunity to become slightly acquainted with the names and faces of the children through visits to their classroom. The general plan of the lessons was discussed with and approved by their teacher, Mrs. Travis M. Bronstad, before the classes began on June 4, 1964.

In this and the following chapter the author of this thesis will be referred to as "the leader." In order to avoid using the names of the children in the class, each child has been assigned a number and will be referred to as "Boy 7," or "Girl 3," as the case may apply.

This record of the creative dramatics classes does not represent a transcript. Careful notes were made by the leader as she taught and by Mrs. Bronstad as she observed. The record represents a description of what happened in each class; the dialogue reflects the responses of the children, although it may not be recorded verbatim. The individual reports, as they appear here, were recorded immediately following each class.

Any conclusions drawn will not be recorded in this report. All conclusions and results will be compiled in Chapter V, "Conclusion," of this thesis.

This thesis now turns to the reports of the creative dramatics classes as they were taught in the North Texas State University Laboratory School.

Lesson I--June 4, 1964

Barbara McIntyre's "Box" Technique

When the leader arrived for the first day's class, Mrs. Bronstad suggested that each child introduce himself and tell something about himself. When the introductions were concluded, the leader began immediately with her lead-in question: "How many of you boys and girls like toys and games and playing after school?" Every hand went up. "How many of you like to pretend?" Again every hand was raised. "Oh, I'm glad all of you like to pretend, because I've brought a surprise for you that I think you'll enjoy." The leader then went on an exaggerated search for the object she had seemingly misplaced. Finding her "box," she placed it on the child's desk in front of her. The children guessed immediately what it was. The leader described her "box;" then she pointed out that all of the children had similar boxes and each contained something different from the others. When the leader pantomimed taking a cowboy hat from her box, the children guessed "hat" but did not identify the kind until she had also pantomimed finding a pistol in the box. Next she found

a flute in the box; it was recognized as soon as she pantomimed putting it to her lips to play. The children were told that they had flutes and the leader asked for a suggestion as to what to play on them. One child, Boy 6, volunteered "Dixie;" all played "Dixie" on their flutes. After the tune, the leader pantomimed finding a paper fan in her box and described it as being blue with stars painted on it. When all the children were supplied with imaginary fans, they were asked to describe them. One of the first girls to volunteer said her fan was blue with stars painted on it. "Are you certain?" asked the leader, "That sounds just like mine, and I'm sure all our fans are different." Her fan changed to one with ponies on it. There followed a series of fans with ponies or horses on them. Boy 4 offered a fan with polka-dots; the next volunteer, Boy 6, also had polka-dots on his fan. So did Boy 11. Boy 3 had a fan all the colors of the rainbow. Girl 1 had a whole scene painted on her fan.

After all of the children had described their fans, they were each given a chance to take something from their own boxes and to let the rest of the class try to guess what it was. Girl 1 took a sailor hat from her box. (The leader had taken a cowboy hat from hers.) Girl 8 pantomimed putting on a pair of long, white gloves. Another girl showed the class a flower she had found. One girl had a necklace, the next had a bracelet. One of the boys slipped a Hawaiian flower lei

over his head. (The class had just finished studying a unit on Hawaii.) Boy 4 became the rabbit he found in his box. Boy 3 became the Frankenstein from his box, which was quickly followed by three other boys who were monsters of some kind; but all of these were topped by a bottle of beer from Boy 8. Boy 2 blew up a rubber float, but it had a hole in it and went down again. All of the children volunteered and all were given a chance to speak; some asked for two turns and were given them.

When time began to grow short, the leader quieted the class by saying, "Listen, do you hear something in my box?" Peeping into her imaginary box, the leader exclaimed in a loud whisper, "There's a fairy in my box!" and proceeded to try to catch her. Unfortunately, she got away from the leader, to the disappointment of the children. The leader then said to the class, "If you could catch a fairy and she granted you one wish, what would you wish for?" Every child had a wish to express and all were given a chance to be heard. Almost half of the children wanted money in varying amounts-- from "enough money to go to the World's Fair" to "six hundred million billion dollars." Several wanted a pony or a horse. One boy wished that he might catch the fairy while another wished for all the wishes in the world. Suddenly, Boy 11 got out of his chair and began to move toward the table in the center of the room. "I see the fairy," he whispered; and the children watched, transfixed. As the child crept closer

to the table, the leader sensed that this incident might turn into trouble; so as the child was about to grab his fairy, the leader exclaimed, "She disappeared! Oh, that's too bad." Boy 11 went back to his seat, disappointed. But the incident, nevertheless, almost backfired, for the fairy was suddenly appearing everywhere in the room. The three boys who chased the fairy around the room were not being imaginative as Boy 11 had been, but were simply taking advantage of an opportunity for loud, boisterous play. The leader ordered the three back to their seats and threatened to end the session if order could not be kept. The boys sat down. The class continued to express their wishes until time ran out. The leader told them they had no more time, but that she would be back again on Saturday to play with them. "Did you have a good time today?"

"Yea!"

"Good-bye, now; see you Saturday."

"Yea!"

Mrs. Bronstad seemed delighted with the first class and expressed the opinion that the children had enjoyed it and that the sessions would work out very well. The leader expressed her concern over the incident with the fairy, but Mrs. Bronstad told her that such outbursts are common in a group given so much freedom and complimented the leader's handling of the situation. The leader feels, however, that it probably would have been better to let Boy 11 catch the

fairy, make a wish, and let her go. That might have ended the incident.

Before leaving, the leader returned to her place before the desk, lifted down her "box" and shoved it in a corner. She told several of the children standing near her that if they found anything else in the box, they were welcome to keep it.

On the whole, the leader was very pleased with the children's reaction to the first class. They had obviously enjoyed it, as Mrs. Bronstad pointed out, and were eager for more. The leader was most pleased by the participation; every child had contributed something, even Girl 1, a physically immature child, whom the leader had been concerned about the first time she had seen the child. Mrs. Bronstad told her that Girl 1 always participates.

The leader was a bit disappointed that there had been so many repetitions of the same idea, such as the colors of the fans, the ponies and the monsters. This seems to point to a lack of individuality. Mrs. Bronstad used these duplications as an example of the class's lack of creativity, but told the leader that each of their written compositions on the same subject was always very different and imaginative. Perhaps the children allow themselves to be too much influenced by others' verbal comments. The next time a similar technique is tried, each child will decide his choice before any are heard. No duplicates will be accepted; if two are alike, the

second child must offer a new choice.

Lesson II--June 6, 1964

Sister Mary Olive's Rhythmic Poems

As the leader entered the classroom, some of the children waved and a few called "Hello." Boy 10, very near the leader, whispered, "Oh, boy, where's the box?"

Mrs. Bronstad was not present, nor had she arrived by the time the class was over. Walking into the center of the square of desks, the leader asked, "How many of you like parades?" All hands went up. "Have you ever seen soldiers marching on parade?" Almost half of the class had. "I know a poem about soldiers marching; would you like to hear it?" The class was eager to hear the poem, so the leader took a position where all could see her and recited, "The Grand Old Duke of York," one of the recommended poems from Sister Mary Olive's technique of introducing boys and girls to rhythmic activity.

"Would you like to march and be soldiers while I say the poem again?" The children wanted to march, so the leader directed them all into the center of the square of desks and formed a circle around the round table in the middle of the square. The leader saw immediately that this was a mistake; the children were too many for the amount of space they had. They had no room for anything more than moving in close rank around the table. But the children were on their feet and ready to move; there was no alternative but to proceed with

the lesson. The leader was so crowded that she could not move her arms for fear of hitting the children and could only take very small steps.

At the end of the first time around, the leader called the children's attention to the part of the poem that called for the men to march up and then down a hill. The leader asked how they could show this as they marched and Boy 6 suggested that they climb over some chairs and tables. "That's a good idea," said the leader, "but we'd have to move all the furniture. How could we show it without using any furniture?"

"Like this," said Boy 10, as he marched on his toes to go up the hill and bent his knees to go down. "Yeah," said several children, imitating him.

"Let's try it that way," said the leader, and all marched around the room as Boy 10 had suggested. Several children attempted to say a few lines of the poem with the leader.

The leader was about to ask another question relating to the poem when she was interrupted by a child saying, "Miss Wise, let's imagine like we did last time." The plea was taken up by several others. The leader was caught a little off-guard by this request, but thought she could quell the tide of uninterest by changing the poem. "Maybe you're just tired of this poem," she said. "Let's see if we can keep time by moving to another poem. Has anyone ever heard of Christopher Robin?" All hands went up. "Who is he?"

"He's a boy," said Boy 4, "a boy in a book."

"Right!" answered the leader, "And here's a poem about him." She then recited the poem, "Hoppity."

"What was Christopher Robin doing that annoyed his father so much?"

"Hopping."

"Running."

"No, skipping; it's a skipping poem."

"Well, let's skip and find out if it's a skipping poem," said the leader. The children skipped around the room while the leader recited the poem for them. Several of the girls sat it out; they seemed tired and uninterested.

After the first round, the children asked, "We don't have to skip if we don't want to, do we? Can't we hop?"

"Or trot?"

"This time," said the leader, "Everyone move the way the poem makes him want to move." And they tried it again, some hopping, some skipping, some trotting and some inventing their own combinations of movement. Several more of the girls sat down. The leader decided it was time for another change so moved on to the next poem. "Who found the rabbit in his box the last time we met?"

"_____!"

"_____ did!" And Boy 4 was pushed forward to the leader.

"Then you'll especially like this next poem. This is the way it goes." (Eric Mobbs' "There Once Was a Rabbit" is not

on Sister Mary Olive's list, but she has expressed the opinion that it is rich in rhythmic suggestion and is a good choice for such use.)

"I like that one," said several of the children, "Let's be rabbits." So they pretended to be rabbits and hopped to the rhythm of the poem.

"What does the poem tell us we could do besides just hop?"

"Twitch our noses!"

"Let's try twitching our noses to see if we're any good at being rabbits." All tried it and the class singled out the best twitcher.

"_____!" Looking around the class, the children had indicated Girl 14.

"Show us," the leader asked Girl 14, and the child, who had been sitting out the activities for some time, twitched her nose, seemingly bored by her new accomplishment.

The children tried the poem again, hopping and twitching their noses. At one point in the activities, the leader looked down to notice that Girl 1 had taken her hand and was standing beside her watching the others. The leader lightly slipped her hand away and moved to a new location.

Afterwards the leader got suggestions from the children about what else they could be doing as rabbits. Most of the suggestions came in the form of eating: carrots, lettuce, celery, radishes. But before they started the poem again, the leader heard pleas from the children, mostly from the girls:

"Let's imagine. Please, Miss Wise, let's imagine."

So the leader sent the children back to their seats and asked one of the boys to get her "box" for her. He brought it and set it down; but before the leader could start a guessing period, almost every girl in the class had caught a fairy and was eager to describe her. As the girls brought their closed fists to the leader and described the fairies, they were instructed to make their wishes and let the fairies go so as not to anger them. The fairies ranged from one in a pink nightgown to a beautiful blue-green to one with a fairy baby and, of course, one with twins. As the wishes were being told, time ran out and the leader said good-bye to the class.

Because of the lack of interest, the leader felt it would be wiser to spend no more time on physical activity, but to turn to a technique which stresses imagination and mental activity.

The leader also noted her mistake in misjudging the amount of space available in which to work. She will not call all the children to their feet again as the quarters are much too close. When it is intended for the entire class to participate, it will be divided in half or smaller groups and each group will perform while the others watch.

Lesson III--June 9, 1964

Pamela Prince Walker's Concentration and the Five Senses

Mrs. Bronstad was having a conference with one child's

parents when the leader arrived so she retired to a corner to study her lesson plan, but was told by several of the children that she was standing in the "box;" the leader quickly changed her position.

At the start of the class, the leader told the children, "You told me last time you wanted to imagine; well today we're going to do something that requires both imagination and concentration. Who knows what concentration is?"

"It's when you concentrate hard," said Boy 2.

"Right. But what does the word concentrate mean?"

Girl 6 volunteered, "Doesn't it mean to think very hard?"

"Very good, _____. Who has ever concentrated so hard on a book that when Mother called, he didn't even hear?"

"I have!"

"I do it all the time," said Girl 9, almost apologetically.

"That's real concentration," said the leader. "Why do you think it's important for an actor in a play to concentrate on his part?"

"So he won't forget his lines."

"So he'll know where he is in the play."

"Very good. Those are important reasons for concentration. Here's another." Demonstrating with her body, the leader said, "Suppose an actor is playing a little old man, all bent over and crippled. If he doesn't concentrate on his part and straightens up and forgets to limp, will the audience believe him?"

"No!"

"Is it important for the actor with few lines to concentrate just as hard?"

"Yes."

Boy 10 added, "You don't always look at just who's talking; you look at the other people, too; and if they're not interested in what's going on, you don't believe anymore."

"Excellent, _____, that's good for us to remember. Now let's see how hard we can concentrate if we really try. Pick some object and concentrate on it--look at it, touch it, even taste it--but concentrate so hard you forget everything and everyone in the room."

A moment's rustling took place while everyone selected an object. Then the class began to settle into the task assigned them. Girl 1 chose a plastic comb; Boy 2 and Boy 10 had rubber balls; several of the girls chose the small vases of flowers on their desks; several took out rulers. Boy 9 had a little tin box full of erasure crumbs. The children were given a few minutes and a hush fell over the class. Soon everyone was trying to concentrate.

After a few minutes, the leader broke the silence and told the children to put their objects away and out of sight. The leader had to call to Girl 9 who was still rapt on her object and seemed not to hear. "Now see how hard you can concentrate to imagine that you are still seeing and touching your object, though it isn't here at all." Again silence, as the children

tried to imagine their objects. Girl 1 combed through her hair with her imaginary comb; Boy 9 tasted his imaginary erasure crumbs and Boy 2 bounced his imaginary ball.

"Now let's concentrate so hard that we can see something that isn't there at all. It will take a lot of imagination; but I'm sure you can do it.

"Through the open window you can see the late evening sky and on the horizon the sun is setting all golden and pink and rosy. Concentrate and it will be there. Now a storm is coming; there's the first drop of rain. Now it's really coming down; see the rain splash against the windows!" (A moment's pause.) "Now the sky is clearing. It's night and the stars have come out. Oh, there's the moon! What kind of moon do you see, _____?"

"A crescent moon."

"Mine's big and round and fat."

"Mine's a full moon."

"Very good. Keep concentrating. Way off in the night a rocket is about to be launched. When I tap my pencil on the table it will go off."

"Wow! It was the Gemini!" said Boy 10.

"Mine was a moon rocket and it hit the moon," said Boy 9.

"You're doing very well," said the leader, "Now let's move on to things to hear." Then the leader placed the children all alone in a big room in their imaginations and gave them suggestions of things to hear. She had to remind them

several times not to be the sound, that is, go "ding dong" when they heard a bell; but to listen in their minds and hear the sound. When the leader suggested a gunshot, all the children jumped simultaneously.

When the class moved on to feeling imaginary objects, the children told the leader about the fur coats each one felt.

"Mine's like a kitty," said Girl 1.

"Mine's all sticky," said Boy 11.

"Mine feels like a rabbit," from Girl 8.

Girl 10 told the leader the piece of velvet she was feeling was "white with pink polka-dots," just like the dress the leader was wearing.

"Mine's aqua."

"Mine's purple." And, of course, the variations of colored polka-dots appeared again. The most vivid thing the children felt was a piece of chewed bubble gum. Boy 2 got his all over his face.

When they moved to things to smell, there was a vivid reaction to "a garbage pail," and a fine reaction to "an apple pie cooking in the oven." Then the children were allowed to taste the apple pie, then ice cream. "A spoonful of medicine" brought very good reactions from Boy 11 and Girl 6 and they were asked to demonstrate to the class. Time ran out and the leader said good-bye.

The leader had an opportunity to discuss the preceding

class with Mrs. Bronstad. The leader mentioned that Girl 1 had stayed as close to her as possible and at times had even taken her hand when the other children were participating as a group. Mrs. Bronstad assured the leader that the child was not starved for affection, but always showed similar attentions toward all adults. Mrs. Bronstad suggested that the leader simply give her a pat on the shoulder and tell her to join the others.

Mrs. Bronstad and the leader talked about the apparent lack of interest in the physical activity on the part of the girls. Mrs. Bronstad assured the leader that interest would improve when the girls' afternoon day-camp was concluded. They were tired out after such vigorous activity every afternoon.

Mrs. Bronstad told the leader in addition that the children looked forward to her coming because she had succeeded in keeping their interest aroused. She complemented the leader on the preparation and handling of her classes and added that the children were delighted with the dress the leader was wearing--white with pink polka-dots.

Lesson IV--June 11, 1964

Geraldine Siks' Riddles and Rhymes

"Boys and girls," said the leader, "I've been thinking about something I've always wanted to learn to do, but never told anyone about:

I have a secret, I'll share with you.
If you guess, it's your secret too."

Then the leader pantomimed opening three tubes of oil paint, being careful to screw off the caps, squeeze out the paint and replace the caps. She selected an imaginary paint brush, posed a model (Boy 8) dipped her brush into the paint; and looking from the model to her imaginary canvas, began to paint.

"Painting, painting!" yelled the excited class.

"You guessed my secret," said the leader, "and now you'll all have an opportunity to share your secrets."

First the class discussed the leader's pantomime, step by step, so that everyone understood the details she had included. Then she gave the children an opportunity to concentrate so as to pick a secret to show the others. They were told that no two could be alike; if someone else had selected the same thing, the next child must pick a new secret or show the same thing in a different way.

Before the explanatory remarks were finished, nearly half of the class were begging to be first. The children, in order of appearance before the class, and their pantomimes, were as follows:

Boy 11--cowboy

Girl 13--ballet dancer

Boy 4--fishing

Girl 7--training bears

Boy 2--playing monopoly

Boy 10--driving a car

Girl 3--sewing by hand

Girl 6--diving and swimming

Boy 7--fireman

Girl 4--insect collector

Boy 8--chemist

Girl 5--giving a party

Boy 3--service man

Girl 2--teacher

Girl 14--cooking

Girl 1--nurse

Boy 5--airplane pilot

Girl 11--sewing on machine

Girl 10--florist

Boy 6--driving a race car (Boy 6 had been ill for the first part of the class and had not seen Boy 10's pantomime, so was allowed this duplication.)

Boy 9--carpenter

Every child in the class had something to share except Boy 1. This was his first attendance at a creative dramatics class as he had been ill for some time. Boy 1 was asked to think of something he could share with the class the next time. Girl 9, the twenty-fifth student, was ill.

Several children asked for two turns, but time did not permit. Boy 10 asked if he and Boy 4 might do a pantomime together and were promised that next time they would be given

a chance. Time had run out before all the children had had a turn, but Mrs. Bronstad gave them extra time because she wanted all the children to have at least one chance.

Several of the pantomimes such as training bears, collecting insects, giving a party, and being a florist were discussed "to see how they could be made clearer to us." Those children were given a chance to do their pantomimes better after they had been discussed.

The leader was delighted with the response to this class. The children were so eager to participate that the entire period was spent on little pantomimes--the first part of a five part lesson plan. Mrs. Bronstad, too, was thrilled and expressed her feelings to the leader after the class. She told the leader she was glad to see her help the children with some of the finer points of their pantomimes--that they needed more attention to detail. She pointed out Boy 4 in particular.

As the leader was about to leave, she was approached by Girl 8. "Miss Wise," she said, "you sure can imagine good."

Lesson V--June 13, 1964

Continuation of Lesson IV

Since the last lesson had been such a success, the leader decided to let the children continue pantomiming for another day. Many had been eager to have a second chance.

Mrs. Bronstad made a special point of letting the leader

know that the children were very tired from their activities of the previous day. But when the leader asked, all said they were eager to pretend. The leader had promised several a second turn and several more wanted to pantomime in pairs. Boy 1, who did not participate last time, gave a detailed pantomime of a coach giving a pep talk to his team. After a few others had demonstrated for Girl 9 what was done the last time, she used the whole room and many people in it to show the many and varied duties of a nurse. The leader was interested to see that many of the children were eager to work in pairs and their pantomimes grew more lengthy as the class progressed. At one point in the lesson, Girl 2's mother came into the classroom and Mrs. Bronstad stopped the leader momentarily to introduce them. Girl 2's mother told the leader that her daughter often mentioned the classes with enthusiasm.

The children were allowed to prepare their pantomimes, if they wished, before presenting them to the class. Although all responded eagerly, it was obvious that they were very tired.

This class did not display a great deal of real organization, but the leader felt that the children profited by it nevertheless. Seeing the children so eager to work together and pantomime, she decided that the time was right to begin simple characterization.

Mrs. Bronstad told the leader after the class that because the children were so tired, "It's been like pulling teeth all day."

The leader was delighted that Girl 2's mother had heard of the creative dramatics classes through her daughter and that she seemed so pleased with what was being done. Boy 7's mother arrived at the end of the class for a conference with Mrs. Bronstad and she, too, had been told by her son of the classes. She also seemed pleased and confided her hope that the leader might be able to help her son overcome his fear of "being on display," that is, of talking before his class and similar experiences.

After the class, Mrs. Bronstad told the leader that Dr. Walter Casey, of the University's Education Department had heard of the classes and had requested that he be allowed to make a video tape for use in the University's Education Department. The leader asked Mrs. Bronstad to convey her agreement to Dr. Casey.

Lesson VI--June 16, 1964

Pamela Prince Walker's Animal Characters

The children were introduced to animal characterization by the use of questions from Pamela Prince Walker.

"Who has ever seen a person who looks like an animal--perhaps a bulldog?"

"I have!"

"So have I!"

"Have you ever seen a big, tough person who walks about with his arms hanging loose and his head out--like this?" The leader demonstrated, walking about the room. "What animal does

he resemble?"

"A monkey!"

"An ape!"

"Good. Now perhaps you have seen a little, timid lady who fidgets with her pocket book all the time and tippy-toes about, like this, jumping at her own shadow. What animal does she resemble?"

"A squirrel?"

"A mouse!"

"A chipmunk!"

"Very good. Now let's be some animals. Everyone come out and find a place where you'll have a lot of room." (The children had moved their desks back along the walls before class started.) "Don't look at anyone else during this exercise. Concentrate on your own character. That's your business and nothing else. Take your time; there is no hurry. Be sure you really are the animal--your movement, your actions, your feeling inside." The children came into the center of the room and took positions around the table in the center.

"First, you are a cat; how does the cat move? How does she walk? Lie down? Sit? Eat? What are some habits she has? Does she scratch herself? Does she lick her paws?"

All of the children tried on the animal characters as they were suggested by the leader. Occasionally, when one child was exceptionally good as a particular animal, the leader would stop the others to watch the one child demonstrate his

animal. Girl 2 was exceptionally good as a mouse, Girl 9 as a peacock, Boy 4 as a duck, and Boy 10 as a hen. Girl 12 was unusually good as a rabbit, but when called upon to demonstrate to the class, she blushed and refused to continue while the others watched. The incident was immediately dismissed by the leader and the children continued with other animals until the end of the period.

When the leader concluded the class, Dr. Walter Casey, of the Education Department, was waiting for her in order to make an appointment to discuss a video taping session.

Later that afternoon, the leader met with Dr. Casey and gave him the dates of the creative dramatics classes when the children would most actively be demonstrating the creative dramatics process--the story dramatization days. Dr. Casey explained that he wished to have the video tape for one of his graduate courses which was concerned with creativity in the elementary classroom.

The leader told Dr. Casey that she was interested in learning how he knew of her classes and how he decided to ask for a video tape of it. Dr. Casey explained that he makes several tapes of each class each year. He had consulted Mrs. Bronstad in preparation for taping one of the second grade sessions this summer and Mrs. Bronstad suggested that he make a video tape of one of the creative dramatics classes. Dr. Casey also pointed out that his eight-year-old son was in the creative dramatics class and had spoken of the class to him.

Lesson VII--June 18, 1964

Continuation of Lesson VI

When the leader entered the classroom, Boy 10 turned in his chair and said to her, "Oh boy! What are we going to do today?"

When class began, the previous lesson was continued.

"Each of you choose an animal to act and tell us which you have chosen." One at a time, each child told what animal he had chosen--all chose a different animal.

"How does the lion feel toward the kitten?" There was much roaring, meowing, bearing of teeth, and showing of claws among the students.

"This is the relationship between the lion and the kitten. What is the relationship between the peacock and the rattlesnake?" The children strutted and crowed, hissed and slithered.

"Now, all of you are going to make your way across the room to the trough on the other side where the food lies--the kind of food you like best. Don't forget your relationship to the animals about you. Which animal will probably reach the trough with the least amount of trouble?"

"The lion!"

"The ape!"

"The elephant!"

The room filled with animal noises as the children made their way to the "food trough." They were allowed to continue

the exercise for several minutes. The children became so intent on their play that the leader had difficulty bringing the exercise to an end.

"Let's rest for a minute. Go to your seats for this next exercise. We are now going to be people who are like animals, instead of just plain animals. First, we will be people who are like cats. Let's hear each of you say the words, 'Hello, how are you?' as you imagine a person like a cat would say them."

Each child who volunteered was given a chance to try to speak as he thought the animal named by the leader might speak. Girl 11 volunteered, but decided not to try when she was called on--the same happened with Girl 12. The children had a chance to try several different animals before the lesson continued.

"Animals have very different voices, just as people have. Now choose an animal (it may or may not be one we have worked on), but don't tell anyone which one you have chosen.

"The room is now a train station. This table and chair are the ticket office. _____, you come up and be the ticket seller. This chair is the gum machine. This one is the weighing machine. This row of desks is the waiting room.

"One by one you must come to the ticket office and purchase a ticket, then take your place in the waiting room to await your train. All the time you will be a person like the animal you have chosen. You will walk on your two legs, but

you will walk as your animal would--playfully, stealthily, timidly, haughtily. When you ask for the ticket you will speak in the voice your animal would use. Use your hands to give the money to the ticket seller in the same way your animal would use his paws or claws. Stay in character even when you sit in the waiting room or work the machines. You will soon sense friends and enemies in those who are sitting near you in the train station. When the exercise is over, we will guess each other's animals."

The leader decided to do this exercise one row at a time so that the other children could observe more easily and to avoid the congestion problem of Lesson II.

Boy 4 sat down in the ticket office and began to peel an imaginary banana. The children in his row came forward to buy their tickets, try the machines, and hiss and growl and flap at each other. When all in the row had had a chance, the rest of the class tried to guess the animals. When the animal was not obvious, the leader led the children in a discussion of how the child could have "shown us better."

Time ran out before the other children had a chance to try the exercise. They were so disappointed that the leader promised them that each would have a chance to try it during the next lesson. The children very obviously enjoyed this lesson and were eager to spend more time on it. "Animal Characters" does indeed seem an excellent way of introducing children to characterization.

Lesson VIII--June 20, 1964

Continuation of Lesson VI

Boy 2 met the leader at the door of the classroom to tell her, "Oh, Miss Wise, the box is all messed up."

"What is it, _____; what happened?"

"Somebody filled it with chewed bubble gum!"

The leader began the class by reviewing the train station situation for the children. She pointed out the ticket office, the gum machine and the weighing machine.

"No, no," cried several of the children. "This is the gum machine and that's the weighing machine!"

"Why can't we have a coke machine?" asked one child.

"Yes, let's have a coke machine!" echoed several others.

The leader placed another chair in the playing area and indicated to the children that it was now the coke machine.

The class continued the train station exercise being people who were like animals. Many of the boys volunteered for the key figure--the ticket seller. Boy 3's pantomime with the various machines grew so long that he had to be reminded that the others were waiting for their turns. The children were so attentive to each other that twice the leader complimented the class on being such a good audience.

At one point the leader stopped the exercise to ask the class if they had noticed what every single person had forgotten when he talked to the ticket seller. The children thought hard but could not come up with an answer. Perhaps it was

outside their realm of experience. The leader explained, "When you buy a train ticket, you have to tell the ticket seller where you want to go; then he makes out a ticket to that city, tells you how much it will cost; you give him the money and he gives you the ticket. You've all been paying for your tickets, but you never told the man where you wanted to go."

The children were careful to include this detail the rest of the time. When Girl 14 decided she would go to Paris, the other children pointed out that this was a train station and if she was going to Paris, she should go to an airport or take a boat.

When time ran out, the children were asked if they would like to make a play next time.

"Yes!"

"Oh, yes!"

Girl 7 asked, "Can we give it for somebody?"

"No," said the leader, "This play will be just for us--our very own."

After class, when the other children were taking their mid-morning break, the leader noticed that Boy 10 was moving about in the playing area. Boy 10's row had not participated in playing the train station scene today as they had done so during the previous lesson. As the leader watched, Boy 10 moved to each of the three chairs that had been designated the gum machine, the weighing machine, and the coke machine. At each

chair he stopped and went through an elaborate, detailed pantomime, paying special attention to the coins he took from his pocket, the slots the coins were inserted into, the levers, and the moving parts of the machines. As Boy 10 finished a pantomime at the coke machine, he glanced up to see the leader watching him.

"Does that machine have Pepsi's?" she asked.

"Nope," replied Boy 10, "Just cokes."

The reason for skipping Grace Stanistreet's technique on soliloquies was to speed the children into story dramatization to accommodate Dr. Casey's video taping cameras. The leader expressed her regret to Mrs. Bronstad on having to omit this technique. Mrs. Bronstad said that she herself had often omitted material for the benefit of a taping session and assured the leader that the benefits of being video taped would overshadow the disappointment of skipping one technique.

Lesson IX--June 23, 1964

Lease and Siks' Dramatizing Mother Goose

The leader reminded the children that she had promised them that they could make a play. "I think we can make a nice little play from this poem," she said, and began to recite the traditional nursery rhyme, "The Queen of Hearts."

As soon as she finished reciting the nursery rhyme, hands were waving in the air and children were begging, "Can I be the Queen?"

"Can I be the Knave?"

"Let's talk about the rhyme first and plan how we are going to play it," said the leader. She asked the class to name the characters and printed them on the board as they were called out. The children were puzzled about the spelling of "knave" so the leader explained that the "K" was silent and the word was pronounced, "nave." Then she asked for a definition of the word.

"He's a sort of a bad guy," replied Boy 4.

"Good, _____. He's a fellow who goes around not doing very many nice things. It could also mean a servant."

The leader asked the children to explain what the characters are like. After very good physical descriptions were given she said, "Yes, that could be so; but what are they like inside?"

"The Queen is good and sweet and kind and she likes to do things for people. That's why she's baking the tarts for the King all by herself."

"The King likes to sit on his throne and rule. He also likes tarts."

"The Knave isn't really all bad; it's just that the tarts smelled so good he couldn't help himself."

"Excellent," said the leader. "Now who can tell us what tarts are?"

"They're like little pies," said Boy 10.

Next the class reviewed the story incident by incident so that it would remain clearly in their minds. Then the leader

asked the class questions about the way the story should be played. "How will we know that the Queen is baking tarts?"

"She could say so while she was baking them. 'Mmmm, these are going to be the best tarts I ever made.'"

"How will we know that she is baking them for the King?"

"She can say that, too. 'The King is really going to like these.'"

"How could the Knave steal the tarts?"

"He could sneak in while she's washing her hands and take them out of the oven."

"How would the Knave know there were tarts baking and how would he know where to look for them?"

"He could smell them and follow the smell to the oven."

"He could watch her through the window while she made them."

"Those are both good ideas and we can use them both. How would it be if the Knave watched through the window and just couldn't resist it any longer when he smelled the tarts baking?"

"O.K."

"Sure, we can do that."

"How would the King know that the tarts were missing?"

"The Queen would tell him."

"How would she know the Knave took them?" There was a slight pause while the children thought this over.

"How about if the Queen turned just in time to see the

Knave run out with the tarts?" This suggestion came from Boy 10.

"Is that all right with everyone?" asked the leader.

"Then that's the way we'll do it."

How to give the story a happy ending was also discussed.

Girl 2 said, "The King and Queen can forgive the Knave and not send him to prison."

"And they can all eat the tarts," volunteered Boy 11.

"All right, who wants to be the Queen? the King? the Knave?"

Most of the volunteers wanted to be the Knave; even the girls wanted a chance to play that choice roll. Girl 7 was most insistant about playing the Knave, but was told she would have to wait her turn.

When Girl 11 played the Queen, she seemed exasperated with the role and kept asking the leader, "What do I do now?"

The first playing of the story included a long chase scene which the leader was on the point of bringing to an end when Boy 11 (as the Knave) tripped to allow Boy 4 (as the King) to catch him. The scene was done the same way by all of the other players.

Once Girl 12 was called upon to be the Queen because her hand was raised. "No, no! I don't want to!" she said.

"All right," said the leader, "You don't have to." And another child was called on.

Boy 7, who does not usually volunteer, raised his hand to play the King. He was called on to play that part.

After each playing, the children were asked to tell what was very good about the scene and what things could be made better next time.

Girl 11 was criticized for not staying in character. Girl 9 was complimented for her queenly bearing. Boy 11 was complimented on the way he devised of letting the King catch him. Boy 10 was praised for his shifty, thief-like expression and the way he burned his fingers on the hot tarts.

Boy 2 decided that the play needed another character-- a servant to bring in the wine to drink with the tarts. He was allowed to debut the part and the class decided to keep a servant in the play.

This lesson was highly successful; the children were caught up in the spirit of playmaking and worked with vigor and concentration.

Lesson X--June 15, 1964

Winifred Ward's Dramatizing a Short Story

"I thought you might like to make another play today," said the leader as she began the class.

"Yes!"

"Which one are we going to do?"

"Can I be first?"

The leader told the class the story of the "Three Billy Goats Gruff" from Ward's Stories to Dramatize, pages 21-22.

At the end of the story hands shot up and the children begged to be called upon. They were reminded that the class would first discuss the story and decide on the best way to play it. The characters were first named and described as to size, looks, and degree of "gruffness." The children decided that the story would begin in a meadow where the three billy goats would decide to go up the mountain to make themselves fat. Then each of the billy goats would cross the bridge and encounter the troll with the biggest billy goat getting rid of the menace of the troll. Finally, the play would end with the three billy goats contentedly eating from the bushes on the hillside.

"How can we show the bridge?" asked the leader.

"We can put some chairs together. . ."

This was immediately vetoed by the other children because of the danger of walking on chairs which might slip away.

"We can draw it with chalk on the floor. It's all right; Mrs. Bronstad lets us draw on the floor all the time."

After checking with Mrs. Bronstad, the leader accepted the proposal and appointed two boys to mark off the bridge on the floor. It was decided that the troll would hide under the table by the bridge.

The class volunteered Girl 1 to play the smallest billy goat as she was the smallest child in the room. Girl 1 seemed flattered and gladly consented.

While the boys were marking off the floor, Girl 7 came to the leader to ask if she might be the first to play the troll. The leader consented. Girl 12 came up to the leader while the others were still preparing the scene. "May I be the second billy goat?" she asked timidly.

"Of course, _____. And wouldn't you like to play the troll later on?"

"Oh no," replied Girl 12.

"Very well, the second billy goat it is!" It should be noted that Girl 12 had been called upon at least twice in the past and had refused to participate. This was her first act of voluntary participation.

Boy 2 suggested that someone was needed to make the bridge noises as the billy goats crossed it. He and Boy 11 and Boy 9 were assigned this role. Eventually all the children who were not in the scene participated by making bridge noises.

Girl 13, a child who was prone to develop headaches during the noisier sessions, volunteered for the third billy goat and the scene was played for the first time.

When the scene was finished, Girl 7 criticized her fellow actresses by saying that they took too long and didn't say enough. The class went into an uproar. "It was your fault, _____!"

"_____ didn't give them enough time to say anything."

"That's right, _____," agreed the leader. "If you

expect the other actors to do their parts well, you have to give them a chance to speak. Your part was easy because everything you said was from the story; but the others were making up some of their parts as they went along--they were being really creative. Their parts were harder and they needed more time than you gave them." This explanation was given to Girl 7 because she had a habit of being overly critical and aggressive.

Girl 7 tried again after the story had been played a few more times. "The bridge noises stop too soon; they should make the noises longer."

"I don't think so," said the leader; "I think they're doing very well."

The children enjoyed dramatizing this tale and were disappointed when time ran out.

Boy 2 improvised some very good dialogue as the second billy goat.

Again the class had fallen into the spirit of playmaking and they were beginning to learn important lessons in constructive criticism.

Later that afternoon Dr. Casey called the leader's home to tell her that the video taping had been set for Tuesday, the thirtieth of June.

The leader had originally planned to spend another day on "Three Billy Goats Gruff" but decided to introduce "Jack and the Beanstalk" at the next lesson so that the children

would be well into the story for the video taping.

Lesson XI--June 27, 1964

Winifred Ward's Dramatizing a Longer Story

"We're going to be video taped on Tuesday, and I thought you might like to start now on the story we'll be doing then." The leader was holding a very conspicuous copy of "Jack and the Beanstalk" (A Rand McNally Giant Book, Chicago, 1964) and all the children were eager to hear the story. This time the leader read from the book, stopping occasionally to show the pictures. The children sat at rapt attention as the leader read to them from the large story book. The story reading occupied about half of the period. When it was finished, hands were waving in the air. The children were already volunteering for parts. "We must discuss the story first and decide how we are going to play it," the leader reminded the children.

As the children called out the characters in order, the leader printed them on the board. Each was discussed concerning motivation and character. Then the children reviewed the story step by step. Occasionally the children and the leader would pause to discuss in detail such problems as climbing the beanstalk. Both Boy 11 and Boy 10 showed the class how to pretend to climb a beanstalk without using anything to climb on.

Some of the children suggested that they use the class's

puppet theatre for Jack's home, but the others rejected it because the camera "can't see us in there." The children decided to use the desks and tables for the oven and kettle Jack hides under in the Giant's home. The problem of a three day's passage of time was discussed for some time. Boy 2 who has always been the best in the class at dialogue came up with a solution the children accepted. His solution was in the dialogue between Jack and his mother. Jack simply says something like, "It's been three days now since I stole the hen from the Giant. . ."

"How can we show that when Jack steps off the beanstalk, he is in the sky?" asked the leader. The question was answered by elaborate cloud walking by Boy 10 and more suggestions for dialogue from Boy 2.

"Since this is a longer story," said the leader, "we're going to work on it for three days or more. How can we divide the story into three parts so we can work on one part each day?"

Boy 2 spoke up first and pointed out the two logical dividing points--after the beanstalk grows and after Jack's first escape from the Giant.

When time ran out the children discovered that they had spent the whole period discussing the story and had not gotten around to playing. When the other children went for their mid-morning snacks, Girl 1 came to the leader to tell her that the fairy in the story should be played by a small girl. (Girl 1

is the smallest girl in the class.) Boy 7 came to the leader to tell her he thought he wouldn't be in class on Tuesday for the video taping. The leader expressed her regret. "You'd make a good Giant," she told the shy child.

The leader feels that this discussion was very valuable to the children's understanding of the creativity and co-operation involved in playmaking.

Lesson XII--June 29, 1964

Continuation of Lesson XI

After reviewing the reasons for working on the story one part at a time, the leader asked Boy 2 to tell the class once more where the first part should end. Boy 2 answered, "When Jack steps off the beanstalk into the sky."

"Who are the characters in just the first part of the story?" asked the leader. When the characters were again printed on the board the leader reviewed some of the techniques for playing the children had worked out.

"Where did we say Jack's house would be?"

"Over there in the corner."

"And where will Jack meet the little old bean man?"

"In that corner."

"Where will Jack get the cow?"

"From the barn, there beside the house."

"Then Jack would take the cow from the barn, bring her through the house like this and meet the man over there?"

"No. Jack's mother wouldn't let him bring the cow through

the house."

"Then how will we do it?"

"He could take the cow around the room the other way."

"No, he can't," said Boy 11, "Don't you remember? This side of the room is the sky, that side's earth."

"Well, what shall we do?" probed the leader.

There was a pause while the children considered the problem.

"Why not put the barn on the other side of the house?" asked Boy 11 finally.

"Good idea, _____!" said the leader. "Does anyone else have a better idea?"

No one had a better idea so it was decided to put the barn on the other side of the house.

"Did we decide last time where the beanstalk would grow?" asked the leader.

"Here beside the house."

"How do the beans get there?"

"Jack's mother throws them out the window and that's where they land."

"All right, who wants to be Jack?" The parts were assigned and the first playing began.

Boy 4 did an excellent job as the first Jack and beamed when complemented by the leader. The children criticized Boy 8 as the old man for not saying anything more than, "I'll trade you these beans for that cow." The children seemed to be getting

more dialogue conscious and were becoming better at it. Boy 8 failed to stop Boy 4 and the cow the first time they passed and Boy 4 continued walking about the room until he ended up back in the house area. "I thought you were going to sell that cow at the fair," said Girl 2 as the mother.

"I took the wrong turn," replied Jack, sheepishly.

"Well, get that cow out of my house!" shrieked the mother.

The leader feels that the material is at last beginning to reach Boy 4. He is no longer as defensive when criticized and works harder at concentrating on the job he is doing.

Boy 2 did his usual good job of dialogue when he played Jack, and graciously accepted the compliment when the leader pointed out to the class that he had always been good at it.

The leader was pleased to notice that Girl 12 volunteered for a part again today. She played the mother and did a very good job of it. Her self-consciousness is beginning to drop away.

Boy 6 was criticized by the class for talking and "acting silly" when he played the cow. "This cow can't talk."

"Remember that, _____," cautioned the leader. "You have a tendency to talk when you shouldn't."

Boy 3 began his characterization of the old man by wise-cracking to the class. The leader stopped him, "Aren't you the one who told 'Boy 6' he shouldn't act silly?" After this remark, Boy 3 did a very good characterization of the old man.

Shy Boy 7 played the old man, too, and was the first to

come up with some good "old man" dialogue such as, "Hey there, Sonny." He beamed at the leader's compliment and made a special point of telling her after class that he would be there for the video taping after all.

Critical Girl 7 was the last to play the old man and monopolized the scene by improvising meaningless conversation with Jack. "She talked a lot," said the children, "but it didn't help the story any."

Boy 10 was a good Jack, doing the part mostly in pantomime.

The leader felt that valuable lessons were learned in characterization and even more important in constructive criticism.

Mrs. Bronstad complimented the leader after class on being able to motivate the children so well when they were so tired. "You'll have a good video taping tomorrow," she assured the leader. "Don't be nervous."

Lesson XIII--June 30, 1964

Continuation of Lesson XI

The leader arrived in class to discover that video taping was a very different experience from what she had expected. Dr. Casey was there along with two technicians. A small camera on a moveable tripod was set up along with two microphones. Cables almost covered one end of the room. There was one monitor turned so that the camera man could see it and, unfortunately, some of the boys could see it, too.

A considerable amount of time was spent in adjusting the

camera and microphones, but the leader was at last given the word to begin the class.

"Where does the second part of 'Jack and the Beanstalk' begin?" she wanted to know. Boy 2 responded giving in his answer a brief summary of the second part of the story.

"Who are the characters in the second part?"

The characters were checked off on the blackboard list as they were called out.

The questions concerning the technical difficulties of this scene had already been resolved so volunteers were called upon and the scene was begun.

The leader's first tendency was to call upon those children who she knew would present a good scene before the camera; but out of fairness, the first two Jacks to play were the two boys who had not gotten to play Jack the day before. The first playing was poor, the second, better, and the third was excellent. Unfortunately, the camera had run out of tape by the time the third playing was reached.

After the first playing, critical Girl 7 complained that the fairy had stood right in front of her so that she couldn't see the rest of the scene. "I'm sure she didn't mean to," replied the leader. "She was interested in the scene, too, and didn't realize she was standing in front of you." The leader learned later that Mrs. Bronstad told Girl 7 it was too bad that the camera had caught her tattling. Girl 7's tattling and criticism markedly decreased from that time.

Some of the problems discussed before the camera were:

"Where does the fairy come from and return to?"

"Who can make the sound of Jack blowing his horn?"

"Where does the cook get the hen?"

"Does the hen make any kind of sound as it lays golden eggs?"

"What is the giant eating and how does he eat?"

All of the previous mothers had swept the house while Jack was away; Girl 1 did an excellent pantomime of scrubbing the floor and was complimented on her originality.

Boy 5 registered much fear and trembling on seeing and hearing the giant.

Boy 2 as the giant ate with his hands and fell asleep across the table.

By the time the class was brought to a close, the technicians had packed their camera, monitor, microphones, cables, and equipment and had left.

The experience before the cameras had brought out a great deal of self-conscious, "silly" playing, but the children let none of it slip by. This would indicate to the leader that the class was beginning to set standards for their playmaking and each was holding the others to the standard.

Lesson XIV--July 2, 1964

Continuation of Lesson XI

The playing of the third part of the story followed much

the same form as the other two parts had taken, with one exception. The children were concerned about what Jack would do with the golden eggs when he got home. He and his mother had no money and no food so the obvious thing to do was sell some of the golden eggs and buy some food. This introduced another character into the story, that of the shop-keeper. In response to the question, "Where will the store be?" Boy 3 replied that it could be there beside the piano.

"And the piano bench can be the counter," he said, positioning the bench. Boy 3 was chosen to be the first shop-keeper.

During the playing, such problems as the following were discussed:

"How will we show a disguise?"

"Where does the shop-keeper get the money he gives Jack for the eggs?"

"Where does the shop-keeper keep the food in the store and what items does Jack's mother ask for?"

"Is the harp kept in the same place as the hen was?"

"If you were a harp, how would you play?"

The children learned today along with the leader that the video taping had been a failure due to difficulties with the camera.

The children played vigorously and well today; they were eagerly responding to the idea of story dramatization.

Lesson XV--July 7, 1964

There was no creative dramatics lesson today due to the illness of the author.

Lesson XVI--July 9, 1964

Continuation of Lesson XI

The children dramatized "Jack and the Beanstalk" in its entirety. Some parts were prolonged and others were shortened, but the play maintained its story line and form and the characters were the same.

The girls complained that the boys had all the good parts, so girls were selected to play such parts as Jack, the giant, and the store-keeper, which had become a favorite part for all.

Both Girl 9 and Girl 6 were excellent as Jack and the boys admitted that they had learned something from watching the girls play Jack. Boy 1 was an excellent cow and the first to moo audibly. Girl 3 as the fairy was the first to remember to tell Jack everything that the story had indicated she said to him. Girl 14's characterization of the hen became a favorite with the class.

In the middle of the third playing, time ran out, so the leader wrote down the names of the players and all made a mental note of how far the scene had progressed.

After class, as the leader was helping the boys with a construction project, she was asked by Boy 11, "Miss Wise, are you going to be our teacher next year?"

"Mrs. Barlow is the third grade teacher," the leader began to explain.

"No, no. I mean are you going to come back to teach us some more creative dramatics?"

"I'm afraid not," replied the leader and she explained that she would be teaching school in another city.

"Oh," said the child. He paused a second, then picked up his hammer and went back to work.

Lesson XVII--July 11, 1964

Conclusion

Before playing "Jack and the Beanstalk" for the last time, the leader asked the children if they could think of anything they had learned from creative dramatics which might help them in other things.

Boy 11 answered, "You taught us how to concentrate and that helps me when I play baseball."

Boy 1 said. "We got exercise and that's always good for you."

Girl 11, "Everything helps."

Girl 2, "We learned to imagine."

Girl 9, "We have to imagine lots of things, like electricity and God."

Boy 10, "It will help us if we ever want to be actors."

Boy 3, "It was fun."

Boy 2, "It helps us understand why some people do silly things."

Girl 6, "It gives us the opportunity to share."

Girl 10, "It helps us not to be so scared."

After this evaluation period the children returned to the suspended playing of "Jack and the Beanstalk." They began where they had been forced to stop the previous day. Girl 4 was an excellent singing harp and Girl 12 played the cook, her biggest role, to the fullest of its possibilities.

After the children had evaluated this playing, there was time for playing one last time.

Boy 11 was allowed to play Jack since it was his birthday. Boy 8 was given another chance at the little old man and did his part exceptionally well. Girl 7 was finally allowed to play the giant, a part she had coveted for some time. Boy 2 portrayed a cat-napping store-keeper.

After the final playing, children and leader said goodbye for the last time.

At the close of the six weeks' course in creative dramatics certain conclusions were reached regarding the effectiveness and value of each of the techniques used. These conclusions along with a report on each child's reaction to the course in creative dramatics will be related in the following chapter.

CHAPTER V

CONCLUSION

The conclusions reached on a study such as this thesis has undertaken are by nature based on impressions received through observation of the subjects to whom the creative dramatics techniques have been applied. The author of this thesis has depended, to a great extent, on conferences with Mrs. Travis M. Bronstad, the teacher of the second grade class where the techniques were put into practice. Mrs. Bronstad's observations, comments, and conclusions are recorded as "Appendix B" of this thesis. Also helpful to the author have been the comments of the parents of the children, and to a certain extent, the comments of the children themselves.

The author concluded the six-weeks' session of creative dramatics classes with the impression that the classes as a whole had been successful. She felt, however, that much greater results could have been obtained had the classes covered a longer period of time--twelve weeks, or much better, still, the nine months of the regular school term. The six-weeks' session made it necessary to limit the number of techniques used and in some instances to curtail and even omit some techniques. Nevertheless, results have been achieved; and those results will be recorded in this concluding chapter.

Evaluation of the Individual Techniques

Barbara McIntyre's "Box" Technique

Barbara McIntyre's "Box" technique was used in the first class of creative dramatics taught at the North Texas State University Laboratory School. It may be noted that every child in the class participated in this session, even those who were loath to take part in some of the other classes. It successfully introduced every child to the use of creative imagination and while the leader did not at that time stress individuality, she became aware of the need for such emphasis through the use of this technique. The leader was able to observe that while some of the children did indeed have original ideas, most copied the ideas of others in some form.

Because of the success of this technique, the children looked forward to the succeeding classes and even several weeks later would occasionally ask, "May we play with our box today?" Even at the last lesson it was discovered that this first class was still fresh in their memories. The children referred to it as one of their favorite classes and one child even told the leader on the last day about the fairy she had found in her box.

The technique was simple and easy to use, it aroused the interest of the children, and it gave the leader an immediate over-all picture of the class with which she was to work. The leader would recommend this technique not only as an excellent introduction to creative dramatics, but also as a

vehicle for such studies as literature and creative writing. Mrs. Bronstad told the leader that she intended to utilize this technique on the first day of class in September.

Sister Mary Olive's Rhythmic Activity

It may be recalled from the previous chapter that this was not a popular technique, especially with the girls. Having previously seen this technique work successfully with a different group of children, the leader must draw the conclusion that the lack of interest was based on the circumstances surrounding the introduction of the technique. The space, it may be remembered, was insufficient to accommodate the number of children in the class. The day was hot and humid and Mrs. Bronstad, the classroom teacher was not present for the class. In the opinion of the leader, the biggest factor contributing to the lack of interest was the previous day's vigorous and tiring activities at the girls' day-camp. In spite of the seeming tirelessness of children, they cannot be expected to maintain interest in vigorous physical activity for any length of time, especially if they are tired to begin with. The day-camp had been in progress for a week and would continue for another week. The girls needed rest and relaxation instead of more physical activity. From these observations, it is suggested that the creative dramatics leader who uses this technique be aware of the other activities in which the children are participating. If she

knows her students, what they are doing and have been doing, she will be able to plan her classes with a greater awareness of what the reactions will be.

It is also suggested that the leader make sure there is sufficient space to accommodate all students comfortably before calling them to their feet to participate as a body.

Pamela Prince Walker's Concentration and the Five Senses

Mrs. Bronstad agrees with the leader in feeling that this lesson was one of the most valuable taught during the entire creative dramatics session. Mrs. Bronstad attributes the children's increased ability in math and science to the ability to concentrate taught during the third lesson. She said that the ability to visualize numbers and processes in their minds increased their understanding. The leader had expected this technique to facilitate greater skill in pantomiming and characterization, but she had not expected such a startling carry-over into the regular classroom subjects. Mrs. Bronstad also indicated her intention of using this technique with her next group of second-graders.

Although the children seemed to enjoy the class the day concentration was stressed, at the end of the six-weeks' session it was not mentioned as one of the favorite classes. Perhaps this would indicate that sometimes less popular techniques are nevertheless valuable.

Because of the carry-over into the other classroom subjects, the leader would highly recommend this technique to

elementary teachers as well as to creative dramatics leaders.

Geraldine Siks' Riddles and Rhymes

This technique of introducing pantomime proved to be another favorite class for the children. Every child wanted to participate and every one was given the opportunity. The leader feels that Mrs. Bronstad's willingness to allow more time for this class so that all could participate was an indication of the value she placed on the sharing of ideas through pantomime. It may be noted that no duplications were allowed in the pantomimes; the children either had to pick something else to pantomime or show the same thing in a different way. The only duplication came from Girl 12 who copied the idea of sewing from Girl 3.

On only the fourth day of creative dramatics classes, every child except one was able to offer an original idea, whereas four days before most had copied the ideas of others. These immediate results seem to indicate not only the value of the techniques used up to this point, but the value of creative dramatics in general.

Whereas five of Mrs. Siks' riddles and rhymes were intended for use in this class, only one was actually used because of the children's eagerness to participate again and again in the first one used. The guessing element ("Can you guess what I'm doing?") seemed to contribute a great deal to the general enthusiasm.

The leader would recommend this technique of pantomiming

through mood-setting rhymes because of the spontaneous creativity it demands from the children. Since only one such rhyme was used, the leader would enjoy trying some others at another time and with a different group to discover if similar results can be obtained.

Pamela Prince Walker's Animal Characters

Another highly successful technique was the introduction of characterization through the use of animal characters. The children enjoyed this release all the more when they were allowed to choose their own animals. It will be remembered that three days were spent on this technique, as the children were reluctant to move on until all had had a turn at playing the railway station scene. The children threw themselves into the playing with great spirit and the leader felt that much was accomplished in teaching the children characterization. The skill in playing and the incorporation of simple dialogue indicated to the leader the children's readiness for the transition to dramatization.

Perhaps the use of Grace Stanistreet's soliloquy technique at this time would have facilitated the give and take of dialogue in the dramatizations, but the loss of the technique was not felt by the leader and the children were able to improvise adequate dialogue during the dramatizations.

Lease and Siks' Dramatizing Mother Goose

The use of Mother Goose was indeed discovered to be the

excellent transition to dramatization it was described to be by Ruth Lease and Geraldine Siks. The children were eager to make a little play from the nursery rhyme presented to them and did a very good job of it. This taste of play-making helped the children to understand the problems to be overcome in dramatizing; it added to their understanding of characterizing specific characters and helped them learn the functions and values of dialogue. The children even had a taste of constructive criticism and saw how it helped to make their playing better. The children learned to solve the technical problems of their playing as well as problems of characterization, pantomime, and dialogue. The children enjoyed the class and looked forward to dramatizing a real story during the next class. The leader feels that dramatizing Mother Goose gave the children a sufficient glimpse of the problems involved in playmaking and made them eager to attack these problems.

Winifred Ward's Dramatizing Stories

The leader feels that one of the basic values of creative dramatics lies in constructive criticism. This class and all the succeeding classes laid great stress on constructive criticism. Through this factor so basic to creative dramatics, the children were able to see themselves as their classmates saw them and in some instances constructive criticism was responsible for correcting such socially unacceptable behavior as tattling, talking out of turn, and monopolizing conversations.

Another important result of story dramatization was the children's creation of playing standards and values for themselves. Each child found that he must devote all his energies into making the little play a success or face the harsh criticism of his classmates. Each learned that he must do well or at least show that he was trying to do well on the first turn, for if the others thought he might jeopardize their play, they would not allow him a second chance.

Sharing fun and experience was another important lesson for the children from story dramatization. Once the leader had set the rule that "everyone has a chance before we start over again," every child held her to it, even to the point of putting a child in a scene who had been absent for the reading and was not familiar with the story. The children insisted on strict observance of this rule and some would even give up parts for a child who had not had a turn at playing.

Several children showed a marked improvement in dialogue flow; pantomime became easier for the children and clearer to the observer. Several aggressive children showed signs of checking their aggressiveness; some shy children began to emerge from their private worlds.

Furthermore, the children learned to criticize tactfully. The observers always told first what was good about the playing, then told how it could be made even better. The recipients of the criticism learned to take it impersonally without launching a defensive attack; they learned to try harder next

time for praise instead of adverse criticism.

Just how much of this change can be attributed to normal growth and development and how much to creative dramatics is difficult to say. But it remains that changes did occur during the six weeks' creative dramatics course. Some of the observable changes which occurred in the behavior of the individual children will now be recorded. These observations were made by the leader and by Mrs. Bronstad.

Changes in Individual Behavior

Boy 1--This child was a class favorite at the beginning and at the end of the six weeks' session. From the beginning he threw himself vigorously into the playing and tried hard to do his best. This is the child who remarked on the last day of class, "We got exercise and that's always good for you." Boy 1 enjoyed physical activity of all kinds. He became slightly better at pantomime and dialogue creation during the six weeks.

Boy 2--Although Boy 2 was always the best in the class at dialogue and got even better near the end of the class, he would occasionally give a "silly" performance. His classmates put him down at least twice for this sort of behavior and he eventually learned that there was a time and a place for being silly and it was not in a creative dramatics class where the group censors behavior detrimental to its co-operative goals. Boy 2 remarked on the last day of class, "It helps us understand why some people do silly things." This

child overcame a certain amount of self-consciousness.

Boy 3--A marked improvement was seen in this child over the six weeks. Prone to talk out of turn and too much, he learned that his classmates would not tolerate it in a group effort. Conscious of lessons learned that might have been harsh for him, the leader was gratified to hear him say on the last day, "It was fun."

Boy 4--Here is a child who learned an important lesson in constructive criticism. In the first classes he would not accept any form of criticism. He would defend himself in any way he could, even by lying. Eventually he learned that criticism helped him do his job better and, after all, no child was exempt from constructive criticism in the creative dramatics class. Mrs. Bronstad told the leader that the discussion of Christopher Robin in the creative dramatics class helped Boy 4 select an A. A. Milne book for his reading program. This child had only recently learned to read.

Boy 5--Another class favorite, Boy 5 volunteered and played from the beginning. No changes were observed in his behavior.

Boy 6--This child, often criticized for being silly, showed no sign of change at the end of the classes. Unfortunately he had been absent a great deal.

Boy 7--While not startling, a change was observed in this child. Shy and almost completely withdrawn into himself, he often drifted into daydreams toward the beginning of the classes.

Toward the end of the classes, the leader observed that he remained attentive to the activities throughout the class period. Near the end he also began to volunteer for parts and often showed remarkable skill at inventive dialogue. Usually he volunteered for smaller roles, probably to insure his adequacy. The leader feels that a longer course in creative dramatics might have helped him to a greater feeling of adequacy.

Boy 8--This child often volunteered and played parts fairly well, but was often reluctant to offer any criticism. He soon learned that well-meaning constructive criticism has no back-lash and began to offer his opinions.

Boy 9--Boy 9 often played parts but seldom criticized; little change was noticed in his behavior.

Boy 10--Boy 10 threw himself eagerly into every facet of creative dramatics activities. He became quite good at pantomime and dialogue and learned to be selective in his criticisms. He often volunteered suggestions when the class planned the playing and occasionally found a solution when the rest of the class was stumped. Creative by nature, this child found a healthy and interesting outlet for his energies and emotions in creative dramatics. He always showed obvious signs of pleasure when the leader arrived for class. This is the child who often kept playing after the class had been recessed. His comment at the end of the six weeks was, "It will help us if we ever want to be actors."

Boy 11--This was another child who eagerly participated from the beginning. It is felt that creative dramatics was an outlet for this child's creative talents. He found the solutions to playing difficulties more often than anyone else. If the leader could call any one child in the class the "best" at creative dramatics, it would be Boy 11. He was able to criticize and take criticism. He excelled in dialogue and pantomime. He could be as happy with a small role as a larger one, although he more often volunteered for the larger roles. It cannot be said that any of this was the result of creative dramatics; all this was the manifestation of a well-rounded, healthy personality. Boy 11 himself told the leader what he had learned from creative dramatics: "You taught us how to concentrate and that helps me when I play baseball."

Girl 1--A physically immature child who would rather watch than participate, Girl 1 learned that there was a place and a part for everyone in creative dramatics. When her classmates volunteered her for such parts as the smallest billy goat and the little fairy, Girl 1 realized that she could function in the society of her own age-group, and needed less and less contact with the security of the adult leader.

Girl 2--The leader felt that this child possessed a dramatic instinct from the beginning of the class. Never self-conscious, never hesitating to play any part, she fell

easily into the spirit of creative dramatics. She remarked on the last day, "We learned to imagine."

Girl 3--While not remarkable, a change was observed in this child. Shy and hesitant, she nevertheless participated in all the creative dramatics activities. By the end of the six weeks she had learned to hold her voice at an audible level and had become considerably skilled at inventive dialogue.

Girl 4--This child played as regularly as the others, though perhaps not as vigorously. Little change was noticed in her behavior.

Girl 5--Girl 5 is one child who noticeably was the character instead of just acting the character. She threw herself into each part with great concentration and intentness. The leader feels that creative dramatics afforded Girl 5 some sort of emotional release.

Girl 6--This child had a slight speech problem but never seemed to let it bother her. She was an eager participator from the first and became quite selective and discerning in the comments and criticism she offered the class. On the last day Girl 6 told the leader that creative dramatics "gives us the opportunity to share."

Girl 7--This was a child with socially unacceptable behavior. She was a tattler and a conversation monopolizer. Many times she suffered the adverse criticism of her classmates. Often she tried retaliation by criticizing insignificant

occurrences in the playing. Her classmates never allowed this and turned the criticism back upon her. After the thirteenth lesson when she discovered that the video taping camera had caught her tattling, this behavior markedly decreased. If the video taping accomplished nothing else, it helped this child see herself as others see her.

Girl 8--This child was a complete individualist, a "lone wolf" so-to-speak. She participated as much as any of the others but little change was observed in her behavior.

Girl 9--This child participated from the beginning but always got a bad case of the giggles when performing before the group. Near the end of the six weeks she had learned to put herself into a part with complete concentration. The leader feels that her self-consciousness was completely overcome, if not in all things, in the creative dramatics class. This is the child who remarked on the last day "We have to imagine lots of things, like electricity and God."

Girl 10--This girl allowed herself to be almost completely dominated by Girl 7. When she was in class she played eagerly and well, but she was ill much of the semester. No change was observed in her behavior, but she told the leader on the last day "It helps us not to be so scared."

Girl 11--At one time, this child had been exceedingly selfish. Mrs. Bronstad was able to correct most of this fault. She was criticized most often for not staying in character. On the last day of class, the leader found Girl 11 willing to

give up a part so that another child who had not had a turn could play in her place.

Girl 12--This child was excessively shy and often refused to participate if the other children would be watching only her. During the ninth lesson, she came to the leader and asked to play a small part; later she began volunteering and participating as much as the others.

Girl 13--This child was struggling with a serious problem at home. Not only was she attempting to cope with a new mother, she had to adjust to new brothers and sisters as well. She was prone to develop headaches and nausea during the noisier creative dramatics sessions, but the leader noticed that her interest was stirred as soon as the class entered story dramatization. After the ninth lesson, she never asked to be excused from class but remained and played as well and vigorously as the others. Creative dramatics afforded this child a badly needed emotional outlet.

Girl 14--This child often caused the leader concern because she seemed bored and indifferent to the creative dramatics classes. But again when the class entered story dramatization, her interest picked up, she volunteered and participated, and her characterization of the hen in "Jack and the Beanstalk" became a class favorite.

Summary

The purpose of this thesis was to employ some of the basic methods currently in practice in the teaching of creative

dramatics, in a second grade class of the North Texas State University Laboratory School in Denton, Texas, and to record the results.

The conclusions drawn from the class taught indicate the value of creative dramatics as a group project. Creative dramatics served as an emotional outlet, it provided the children with a means of self-expression, it stimulated the children's imaginations and perhaps most important, creative dramatics initiated growth in social understanding and cooperation among the children. In addition, the children learned to think on their feet and to express ideas without fear. Not only did the class progress as a group, but individual signs of development were observed as well by both the leader and the regular teacher.

No higher recommendation for creative dramatics in the elementary school can be made than in the statement of the professional second grade teacher, Mrs. Travis M. Bronstad: "I am asking the Drama Department to make this a part of their program for us to have student teachers to work in our laboratory."

This thesis has shown the value of certain creative dramatics techniques to a group of individual second graders and to each of the second graders to whom the techniques were applied. Not only did creative dramatics prove its worth to children as an art, it proved to be a helpful teaching aid as well.

APPENDIX A

DAILY LESSON PLANS

Lesson Plan I--June 4, 1964

Barbara McIntyre's "Box" Technique

- I. Introduction.
 - A. How many of you boys and girls like toys and games and playing after school?
 - B. How many of you like to pretend?
 - C. If you like to pretend, I've brought a surprise that you might enjoy.

- II. Barbara McIntyre's Box Technique.
 - A. Find imaginary box and set on table.
 1. Describe box.
 2. Explain that it contains many different things.
 3. Notice that each child has his own imaginary box full of different things.
 - B. Pantomime taking imaginary things from box; children try to guess what each is.
 1. Cowboy hat.
 2. Cowboy pistol.
 3. Silver flute.
 - a. All pretend to play flutes.
 - b. Ask children for a tune to play.
 - c. All play tune.
 4. Paper fan.
 - a. All pretend to have fans.
 - b. All describe fans.
 - C. Each child takes something from his own box, pantomimes it while others try to guess.
 - D. Leader finds imaginary fairy in her own box, tries to catch her; she gets away.
 1. If you could catch a fairy and she granted you one wish, what would you wish for?
 2. All children describe wishes.

Lesson Plan II--June 6, 1964

Sister Mary Olive's Rhythmic Poems

- I. Introduction
 - A. How many of you like parades?
 - B. Have any of you ever marched in a parade?
 - C. Have you seen soldiers marching?
 - D. I know a poem about soldiers marching; would you like to hear it?

- II. Recite "The Grand Old Duke of York."
 - A. Would you like to march while I say the poem again?
 - B. All march in a circle.
 - C. How can we pretend to march up and down the hill?
 - D. All march again.
 - E. Are we forgetting anything that soldiers carry when they march?
 - F. All march.

- III. "Hoppity."
 - A. Let's see if we can keep time by moving to a different poem.
 - B. Has anyone ever heard of Christopher Robin? Who is he? I know a poem about Christopher Robin.
 - C. Recite "Hoppity."
 - D. How could we move to keep time to this poem?
 - E. All skip.
 - F. Let's try it again.

- IV. "There Once Was a Rabbit."
 - A. Who found the rabbit in his box the last time we met?
 - B. Would you like to hear a poem about a rabbit?
 - C. Recite "There Once Was a Rabbit."
 - D. Let's all pretend we're rabbits and hop to the rhythm of the poem.
 - E. All hop.
 - F. What does the poem tell us we could do besides just hop?
 - G. All hop again.

Lesson Plan III--June 9, 1964

Pamela Prince Walker's Concentration and the Five Senses

- I. Introduction.

- A. You told me last time you wanted to imagine; well, today we're going to do something that requires both imagination and concentration.
 - B. Who can tell me what concentration is?
 - C. Who has ever been so engrossed in a book, that when Mother called, he didn't even hear?
 - D. Who has been that lost in his arithmetic lesson?
 - E. Why do you suppose it is important for an actor to concentrate on his play when he is performing?
 - F. Do you think the actor who doesn't speak very much in his role has to concentrate as hard as the one with a longer part?
- II. Concentration on a real object. Let's see how hard we can concentrate if we really try. Let's each take an object in the room and look at it, feel it, smell it--or whatever we want to do with it--but concentrate on it so hard we forget everything else.
- III. Concentration on an imaginary object. Now let's move the objects away and see how well we can imagine them. Pretend you are touching them again, and really seeing them, though they aren't here at all.
- IV. The five senses.
- A. Now let's concentrate so hard that we can really see something that isn't here at all.
 1. Sunset.
 2. Black cloud appears.
 3. Thunderstorm.
 4. Night.
 5. Stars and moon.
 6. Skyrocket.
 - B. Hear.
 1. A clock in the next room strike six.
 2. Distant music.
 3. The faraway rumble of thunder.
 4. A nearby clap of thunder.
 5. The tramp of soldiers' feet and the big band in a parade come nearer and nearer, then go gathering people in the street for a concert.
 6. A distant train whistle at night.
 7. A sudden gunshot.
 - C. Feel.
 1. A soft fur coat.
 2. Velvet.
 3. A piece of chewed bubble gum held in the hand.
 4. An ice cube.
 6. A pail of warm water.
 5. A soft wind on a hilltop.
 7. An icy winter wind.
 8. The sun on the beach in the summer.

- D. Smell.
 - 1. A rose.
 - 2. A garbage pail.
 - 3. An apple pie cooking in the oven.
 - 4. Gas being put in a car.
- E. Taste.
 - 1. An apple pie.
 - 2. Ice cream.
 - 3. A spoonful of medicine.
 - 4. Coca-Cola.

Lesson IV--June 11, 1964

Geraldine Siks' Riddles and Rhymes

- I. I've been wondering about something I would like to learn to do, but I haven't told anyone yet.
"I have a secret, I'll share with you.
If you guess, it's your secret too."
- A. Pantomime artist.
- B. Children pantomime secrets.

(Remainder of lesson plan omitted because of student interest in first part.)

Lesson V--June 13, 1964

Continuation of Lesson IV

Lesson VI--June 16, 1964

Pamela Prince Walker's Animal Characters

- I. Introduction.
 - A. Who has ever seen a person who looks like an animal--perhaps like a bulldog?
 - B. Have you ever seen a big, tough person who walks around with his arms hanging loose and his head out--like this? What animal does he resemble?
 - C. Perhaps you have seen a little, timid lady who fidgets with her pocket book all the time--and tippy-toes about, like this, jumping at her own shadow. What animal does she resemble?
 - D. Up to now we have played ourselves, or our mothers or fathers. Now we will play some real characters.
- II. First, let's try to act the animals as they really are.

Everyone come out and kneel down on the floor. Don't look at anyone else during this exercise. Concentrate on your own character. That's your business, and nothing else. Take your time; there is no hurry. Be sure you really are the animal--your movement, your actions, your feeling inside.

- A. First, be a cat. How does the cat move? How does she walk? Lie down? Sit? Eat? What are some habits she has? Does she scratch herself? Does she lick her paws?
- B. A playful cocker spaniel puppy.
- C. A pecking, nosy hen.
- D. A long, slow rattlesnake.
- E. A chest-pounding gorilla.
- F. A strutting, proud peacock.
- G. A roaring lion.
- H. A timid mouse.
- I. A waddling duck.
- J. A sleepy turtle.
- K. A fast-hopping rabbit.
- L. A big, lazy cow.

III. Now each of you choose an animal to act and tell us which you have chosen.

- A. How does the lion feel toward the puppy?
- B. This is the relationship between the lion and the puppy. What is the relationship between the peacock and the rattlesnake?
- C. Now, all of you are going to make your way across the room to the trough on the other side where the food lies--the kind of food you like. Don't forget your relationship to the animals about you. Which animal will probably reach the trough with the least amount of trouble?

IV. Let's rest for a minute. Stay right in your seats for this next exercise. We will now be people who are like animals, instead of just plain animals. First, we will be people who are like cats. Just stay where you are, and let's hear each of you say the words, "Hello, how are you?" as you imagine a cat would say them. (Repeated for different animals.)

V. Animals have very different voices, just as people have. Now choose an animal (it may or may not be one we have worked on), but don't tell anyone which one you have chosen. The room is now a train station. This table and chair are the ticket office. _____, you come up and be the ticket seller. This chair is the gum machine. This

one is the weighing machine. This row of desks is the waiting room. One by one you must come to the ticket office and purchase a ticket, then take your place in the waiting room to await your train. All the time you will be a person like the animal you have chosen. You will walk on your two legs, but you will walk as your animal would--playfully, stealthily, timidly, haughtily. When you advance to ask for the ticket you will speak in the voice your animal would--use your hands to give the money to the ticket seller in the same way your animal would use his paws or claws. Stay in character even when you sit in the waiting room or work the machines. You will soon sense friends and enemies in those who are sitting near you in the train station. When the exercise is over we will all guess each other's animals.

Lesson VII--June 18, 1964

Continuation of Lesson VI

Lesson VIII--June 20, 1964

Continuation of Lesson VI

Lesson IX--June 23, 1964

Lease and Siks' Dramatizing Mother Goose

- I. Recite "The Queen of Hearts."
- II. Who are the characters?
What is a knave?
What are the characters like?
- III. Where does the story take place?
- IV. What is happening when the story begins?
What happens next?
Next?
- V. How can we show that the Queen is baking tarts?
What are tarts?
How can we tell that the Queen is baking them for the King?
- VI. How could the Knave steal the tarts without the Queen knowing it?
How would he know there were tarts baking and how would he know where to look for them?

- VII. How would the King know that the tarts were missing?
How would he know the Knave took them?
- VIII. How can we give the story a happy ending?
- IX. Play--Evaluate--Replay--Evaluate.

Lesson X--June 15, 1964

Winifred Ward's Dramatizing a Short Story

- I. Tell story, "Three Billy Goats Gruff" from Ward's Stories to Dramatize.
- II. Who are the characters?
What is a troll?
What are the characters like?
- III. Where does the story take place?
- IV. What is happening when the story begins?
What happens next?
Next?
- V. How will we know that the billy goats must go up the hillside to make themselves fat?
- VI. How can we show that the troll is under the bridge?
- VII. Do the first two billy goats think that the troll will really eat the last billy goat?
- VIII. Play--Evaluate--Play--Evaluate.

Lesson XI--June 27, 1964

Winifred Ward's Dramatizing a Longer Story

- I. Read "Jack and the Beanstalk."
- II. Who are the characters and what are they like?
- III. What is the first thing that happens in the story?
What happens next?
Next?
Next?
- IV. How can we divide the story so we can play it in three parts.

- V. How can we show Jack climbing the beanstalk? Blowing
his horn? How can we show the harp playing? etc.

Lesson XII--June 29, 1964

Continuation of Lesson XI

- I. Review first part of "Jack and the Beanstalk."
- II. Play--Evaluate--Play--Evaluate.

Lesson XIII--June 30, 1964

Continuation of Lesson XI

- I. Review second part of "Jack and the Beanstalk."
- II. Play--Evaluate--Play--Evaluate.

Lesson XIV--July 2, 1964

Continuation of Lesson XI

- I. Review third part of "Jack and the Beanstalk."
- II. Play--Evaluate--Play--Evaluate.

Lesson XV--July 7, 1964

No creative dramatics class on this date due to illness of the leader.

Lesson XVI--July 9, 1964

Continuation of Lesson XI

- I. Play all of "Jack and the Beanstalk."
- II. Evaluate--Play--Evaluate.

Lesson XVII--July 10, 1964

- I. Class evaluation of creative dramatics.
- II. Play "Jack and the Beanstalk"--Evaluate--Play--Evaluate.

APPENDIX B

CREATIVE DRAMATICS IN THE SECOND GRADE¹

Our second grade classroom is conducive to creativity. The children often plan puppet shows, dramatize stories, role play and pantomime. They often respond to the music for listening as it appeals to their mood. The creative writing is truly individual. The social studies reports are original in presentation.

When Miss Susan Wise introduced creative dramatics into our curriculum it captured all our interests and continued to be a highlight of the day. As she stressed the power of concentration, it carried over into spelling, math and even to baseball.

Imagination became one of the most fascinating areas. Reports, reading, and creative writing became much more exciting. As a teacher with no background in this area, I realize that creative dramatics is a strong motivating factor in learning.

Many changes in behavior became very noticeable as the sessions continued. Several shy children began to volunteer and even beg for parts to play. One aggressive child realized

¹This is a copy. The original was hand written and signed "Travis Bronstad."

that he must have acceptable behavior in order to be chosen for a leading part. This pattern continued in other areas of the curriculum. One tattler saw herself as others did and she really stopped. Two very nervous and insecure children became brave and daring as they made reports, etc. Their parents were very pleased with this change in interest as well as in their behavior.

Since I have no training in this area, I feel unable to make any criticism.

I am very pleased with Miss Susan Wise and this classroom activity. I feel that it has truly enriched our curriculum. I plan to continue it as part of the curriculum. In fact, I am planning to use the "Magic Box" the very first day of school this fall. I feel that creative dramatics is therapy as well as educational as it affords a release that is healthy.

I am asking the Drama Department to make this a part of their program for us to have student teachers to work in our laboratory.

(signed) Travis Bronstad

Teacher of second grade

BIBLIOGRAPHY

Books

- Andrews, Gladys, Creative Rhythmic Movement for Children, New York, Prentice-Hall, Inc., 1954.
- Applegate, Maureen, Everybody's Business--Our Children, Evanston, Illinois, Row, Peterson & Company, 1952.
- Axline, Virginia, Play Therapy, Boston, Houghton Mifflin Company, 1947.
- Barton, Lucy, Costuming the Biblical Play, Boston, Walter H. Baker Company, 1937.
- _____, Historic Costume for the Stage, Boston, Walter H. Baker Company, 1935.
- Bourne, Randolph S., The Gary Schools, Boston, Houghton Mifflin Company, 1916.
- Brown, Corinne, Creative Drama in the Lower School, New York, D. Appleton and Company, 1929.
- Brown, Jeannette Perkins, The Storyteller in Religious Education, Philadelphia, The Pilgrim Press, 1951.
- Burger, Isabel B., Creative Play Acting: Learning through Drama, New York, A. S. Barnes, 1950.
- Childs, Jessica, Building Character through Dramatization, Evanston, Illinois, Row, Peterson & Company, 1939.
- Chorpenning, Charlotte B., Twenty-One Years with Children's Theatre, Anchorage, Kentucky, The Children's Theatre Press, 1954.
- Cobby, Maisie, The Playmakers: A Graded Course in Dramatic Activity for Children of Primary Schools, Vol. II, London, Pitman & Sons, Ltd., 1954.
- Cole, Natalie, The Arts in the Classroom, New York, The John Day Company, 1940.

- Davis, Jed H. and Mary Jane Larson Watkins, Children's Theatre: Play Production for the Child Audience, New York, Harper & Brothers, 1960.
- Dearborn, Ned Harland, The Oswego Movement in American Education, New York City, Columbia University, 1925.
- Dewey, Evelyn, New Schools for Old: The Regeneration of the Porter School, New York, E. P. Dutton & Company, 1919.
- Dewey, John, Art as Experience, New York, Minton, Balch & Company, 1934.
- _____, Experience and Education, New York, The Macmillan Company, 1947.
- Dixon, C. Madeline, High, Wide, and Deep, New York, The John Day Company, Inc., 1938.
- _____, The Poetry of Dance, New York, The John Day Company, Inc., 1939.
- Durland, Frances Caldwell, Creative Dramatics for Children, Yellow Springs, Ohio, The Antioch Press, 1952.
- Finlay-Johnson, Harriet, The Dramatic Method of Teaching, edited by Ellen M. Cyr, Boston, Glinn & Company, 1912.
- Fisher, Caroline E. and Hazel Glaister Robertson, Children and the Theatre, revised edition, Stanford, California, Stanford University Press, 1950.
- Fisk, Margaret Palmer, The Art of the Rhythmic Choir, New York, Harper & Brothers, 1950.
- Fitzgerald, Burdette S., Let's Act the Story, San Francisco, Fearon Pub., Inc., 1957.
- Forkert, Otto Maurice, Children's Theatre that Captures Its Audience, Chicago, Coach House Press, 1962.
- For the Young Viewer: Television Programming for Children, edited by Ralph Gary, F. B. Rainsberry, Charles Winick, New York, McGraw-Hill Book Company, Inc., 1962.
- Gesell, Arnold, and Frances L. Ilg, The Child from Five to Ten, New York, Harper and Brothers, 1946.
- Glover, Katherine, Children of the New Day, New York, Appleton-Century-Crofts, Inc., 1934.

- ✓ Haaga, Agnes and Patricia A. Randles, Supplementary Materials for Use in Creative Dramatics with Younger Children, Seattle, University of Washington, 1952.
- Hartley, Ruth E., Lawrence L. Frank, Robert M. Goldenson, Understanding Children's Play, New York, Columbia University Press, 1952.
- Heniger, Alice Minnie Herts, The Kingdom of the Child, New York, E. P. Dutton & Company, 1918.
- Herts, Alice Minnie, The Children's Educational Theatre, New York, Harper & Brothers, 1911.
- Hilliard, Evelyn, Amateur and Educational Dramatics, New York, The Macmillan Company, 1917.
- Huizinga, Johan, Homo Ludens: A Study of the Play Element in Culture, Boston, The Beacon Press, 1950.
- Jack and the Beanstalk, Chicago, Rand McNally, 1964.
- James, David Gwilym, The Universities and the Theatre, London, Allen and Unwin, 1952.
- Jersild, Arthur W., Child Psychology, New York, Prentice-Hall, 1947.
- Nerman, Gertrude Lerner, Plays and Creative Ways with Children, Irvington-on-Hudson, New York, Harvey House, 1961.
- Lane, Le Roi, Children Should Be Heard, New York, Children's Drama Guild, 1954.
- ✓ Lease, Ruth Gosser, and Geraldine Brain Siks, Creative Dramatics for Home, School, and Community, New York, Harper and Brothers, 1952.
- Lowenfeld, Viktor, Creative and Mental Growth, New York, Macmillan Company, 1952.
- Mackay, Constance D'Arcy, Children's Theatres and Plays, New York, D. Appleton & Company, 1927.
- _____, How to Produce Children's Plays, New York, Henry Holt and Company, 1915.
- Major, Clare Tree, Playing Theatre: Six Plays for Children, New York, London, Oxford University Press, 1930.

- Mawer, Muriel, Hazel Randolph Patten, and Minnette Fritts Proctor, Children's Theatre Manual, Anchorage, Kentucky, The Children's Theatre Press, 1951.
- Mearns, Hughes, The Creative Adult, New York, Doubleday and Company, 1940.
- _____, Creative Power, New York, Doubleday and Company, 1929.
- _____, Creative Youth, New York, Doubleday and Company, 1928.
- Meigs, Cornelia, Elizabeth Nesbitt, Anne Eaton, and Ruth Hill Viguers, A Critical History of Children's Literature, New York, The Macmillan Company, 1953.
- Melcher, Marguerite Fellows, Offstage, New York, A. A. Knopf, 1958.
- Merrill, John, and Martha Fleming, Play-making and Plays, New York, The Macmillan Company, 1930.
- Mitchell, Roy, Creative Theatre, New York, The John Day Company, Inc., 1929.
- Moreno, J. L., Psychodrama, Boston, Beacon House, 1945.
- Niebuhr, Hulda, Ventures in Dramatics, New York, Charles Scribners Sons, 1953.
- Osborn, Alex F., Applied Imagination, New York, Charles Scribners Sons, 1953.
- Overton, Grace Sloan, Drama in Education, Theory, and Technique, New York, the Century Company, 1926.
- Pethybridge, David C., Directed Drama, London, The University of London Press, Ltd., 1951.
- Plant, J. S., The Envelope, Cambridge, Mass., The Commonwealth
- Prescott, Daniel, Emotion and the Educative Process, Washington, D. C., American Council on Education, 1938.
- Rasmussen, Carrie, Speech Methods in the Elementary School, New York, The Ronald Press Company, 1949.
- Riley, Mrs. Alice Cushing Donaldson, The Play's the Thing, for Children, Philadelphia, Chicago, The John C. Winston Company, 1932.

Russel, Mary McSorley, Drama as a Factor in Social Education, New York, C. H. Doran Company, 1924.

Sawyer, Ruth, The Way of the Storyteller, New York, The Viking Press, 1942.

✓ Shedlock, Marie, The Art of the Story-Teller, New York, Dover Publications, 1951.

Slade, Peter, Child Drama, edited by Brian Way, London, University of London Press, 1954.

Slavson, S. R., Creative Group Education, New York, Association Press, 1937.

Siks, Geraldine Brain, Creative Dramatics: An Art for Children, New York, Harper, 1958.

_____, and Hazel Brain Dunnington, Children's Theatre and Creative Dramatics, Seattle, University of Washington Press, 1961.

Smither, Ethel L., The Use of the Bible with Children, Nashville, Abingdon Press, 1937.

Thomas, Lydia Anstill, Adventures in Dramatics, New York City, Columbia University, 1932.

Tooze, Ruth, Storytelling, Englewood Cliffs, New Jersey, Prentice-Hall, 1959.

Trommer, Caroline Julia, Directing Language Power in the Elementary School Child through Story, Dramatization, and Poetry, New York, The Macmillan Company, 1933.

Walker, Pamela Prince, Seven Steps to Creative Children's Dramatics, New York, Hill and Wang, 1957.

Walton, Cecile, The Children's Theatre Book, second edition, London, Adam and Charles Black, 1952.

Ward, Winifred, Creative Dramatics for the Upper Grades and Junior High School, New York, D. Appleton and Company, 1930.

_____, Playmaking with Children, second edition, New York, Appleton-Century-Crofts, Inc., 1957.

_____, Stories to Dramatize, Anchorage, Kentucky, The Children's Theatre Press, 1952.

_____, Theatre for Children, New York, D. Appleton-Century Company, 1939.

- Washburne, Carleton, A Living Philosophy of Education, New York, The John Day Company, 1940.
- Weiss, Morton Jerome, Guidance through Drama, New York, Whiteside and W. Morrow, 1954.
- Willcox, Helen L., Bible Study through Educational Dramatics, Nashville, Abingdon Press, 1924.
- Wise, Claude Merton, Dramatics for School and Community, New York, Appleton & Company, 1923.
- Witty, Paul A., and Skinner Witty, Mental Hygiene in Education, New York, Farrar & Rinehart, Inc., 1939.

Articles

- Bertram, J. D., "Creative Dramatics in the School," Elementary English, XXXV (December, 1958), 515-518.
- Boich, J. and E. Krause, "Adventure in Drama," Ohio Schools, XL (January, 1962), 20-21.
- Brack, K. H., "Creative Dramatics: Why? How? When?," Elementary English, XXXVI (December, 1959), 465-467.
- Brehm, M., "Children Grow through Creative Dramatics," International Journal of Religious Education, XXXIV (September, 1957), 16-17.
- "Creativity in Impersonation," Instructor, LXX (May, 1962), 3.
- Dewey, John, "Educational Principles," The Elementary School, (June, 1900), 143.
- Graubard, P. S., "Adapting Literature to Drama," Childhood Education, XXXIX (March, 1962), 322-324.
- Higgins, E. J. and G. Lake and I. F. Adcock, "Dramatics: Three Viewpoints," Instructor, LXX (November, 1960), 31.
- Kozara, M. J., "Let Children Pretend!," Grade Teacher, LXXX (October, 1962), 63.
- Law, Mouzon, "A Directory of American Colleges and Universities Offering Curricular Programs in Children's Theatre," Educational Theatre Journal, VI (March, 1954), 40-46.

- Lewis, G. L. and A. K. Burkart, compilers, "Creative Dramatics: A Selective Bibliography," Elementary English, XXXIX (December, 1962), 756-758.
- Marcantante, J., "Experiments with Creative Dramatics," High Points, XLII (November, 1959), 53-56.
- McCavitt, J. D., "Project 12," Instructor, LXXI (May, 1962), 37.
- McIntyre, Barbara M., "Creative Dramatics," Education, LXXXIX (April, 1959), 495-498.
- Mikoloski, V. "Dramatics in the Classroom," Grade Teacher, LXXVII (November, 1959), 59.
- Millicent, Sister Mary, "Creative Dramatics in the Classroom," Elementary English, XL (April, 1963), 382-385.
- Neill, A. S., "Each His Own Dramatist: Spontaneous Acting for Children," Times Educational Supplement, (December 2, 1960), 752.
- Paxton, C., "Play as an Effective Aid for Teaching FLBS," Hispania, XLV (December, 1962), 756-758.
- Phillips, G. D., "Education through Creative Expression," Journal of Education, CXLV (February, 1963), 3-66.
- Pirtle, A. B., "Potential of Creative Dramatics," Instructor, LXXI (March, 1962), 6.
- Popovich, J. E., "Creative Dramatics," National Education Association Journal, XLIX (November, 1960) 29-30.
- Rayburn, J. A., "Encourage Children to Dramatize," Catholic School Journal, LX (December, 1960), 31.
- Schwartz, S., "New Methods in Creative Dramatics," Elementary English, XXXVI (November, 1959), 484-487.
- Siks, Geraldine E., "You, Too, Can Create Theatre Magic," Instructor, LXVIII (November, 1962), 110-113.
- Wagner, G. W., "What Schools Are Doing: Creative Dramatics," Education, LXXX (January, 1960), 317.
- Woods, M. S., "Creative Dramatics," National Education Association Journal, XLVIII (May, 1959), 52-53.

Woods, M. S., "Learning through Creative Dramatics,"
Educational Leadership, XVIII (October, 1960), 19-23.

_____, "Teaching of Creative Dramatics," Grade
Teacher, LXXVIII (November, 1960), 54.

Publications of Learned Organizations

Adult Education Association of the U. S. A., How to Use Role
Playing, Nashville, Tennessee, General Board of Education
of the Methodist Church, (n.d.).

Advisory Council for Children's Theatre, An Experiment in
Creative Acting Techniques, Adelphi University, Garden
City, N. Y., 1963.

American Education Fellowship, Creative Expression: The
Development of Children in Art, Music, Literature and
Dramatics, edited by Gertrude Hartman and Ann Shumaker,
(n.d.).

American Library Association, Subject Index to Children's
Plays, Elizabeth Briggs, chairman, Chicago, 1940.

Association for Childhood Education International, Creative
Dramatics, Washington, D. C., 1961.

_____, Sung Under
the Silver Umbrella: Poems for Young Children, New York,
Macmillan Co., 1935.

McIntyre, Barbara, Creative Dramatics in the Reading Program,
Conference on Reading, Pittsburgh University, Pittsburg,
1955.

National School Public Relations Association, The Shape of
Education for 1963, Washington, D. C., 1963.

Parker, The Francis W., School, "Creative Effort," Vol. VIII
of Francis W. Parker School Studies in Education,
Chicago, 1925.

United States Office of Education, Creative Drama: Drama
with and for Children, Washington, D. C., 1960.

Unpublished Materials

Chapel, Hazel Hester, "The Function of Dramatization in the Elementary School," unpublished master's thesis, Department of Education, North Texas State Teachers College, Denton, Texas, 1945.

Putnam, Gustave, "A Study of a Selected Number of Stories Suitable for Dramatization in the Third Grade," unpublished master's thesis, Department of Education, North Texas State Teachers College, Denton, Texas, 1943.

Recordings

Childhood Rhythms, arranged and recorded by Ruth Evans, 326 Forest Park Avenue, Springfield, Mass.

"Let's Play" Series, Kay Ortmanns Production, Ltd., 1644 West Broadway, Vancouver 9, B. C.

Rhythmic Activities, ROA Victor Record Library for Elementary Schools, notes for teachers prepared by Lilla Belle Pitts and Gladys Tipton.

Motion Pictures

Creative Drama: First Steps, Evanston, Ill., Northwestern University and Gilbert Altschul Productions, Inc., Film Authors: Winifred Ward and Rita Criste; director and producer, Jack Ellis; narrator, Robert Breen; accompanied by guide.