THE FUNCTION OF DRAMATIZATION
IN THE
ELEMENTARY SCHOOL

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THE FUNCTION OF DRAMATIZATION IN
THE ELEMENTARY SCHOOL

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CHAPTER I

THE INTRODUCTION

The purpose of this study is to make an investigation into the studies made and judgment expressed concerning the function of dramatization in the elementary school.

Since one of the most recent trends in public school welfare is to provide every community with a well-equipped play room and auditorium, there must be some significant ideas back of this movement. In many of the larger cities, funds are advanced to employ special dramatic teachers who are instructed to make use of the auditorium space as they think advisable.

In this situation, such teachers face the problem of what to do and how to do it. Sometimes regular classroom teachers are given this general suggestion, usually by their administrators or supervisors: "Remember, we have nice auditoriums in our system; let us make use of them." The question is, how shall teachers and students get any value from a lofty auditorium?

Volumes of material have been written for childhood plays, recreation and instruction; therefore writers of
this type of material and those who buy it must have some theory or reason on which they promote their interest in this field. Many of the publications written along this line, however, are not suitable for any group of children, even though grade levels are specified.

This writer proposes to combine the information gathered from outstanding child specialists concerning dramatization and justify its worth according to educational principles underlying such activity. If it substantiates a place in the progressive school curriculum, a summary of its values might encourage some inexperienced teacher to wider fields of endeavor.
CHAPTER II

PRINCIPLES UNDERLYING DRAMATIZATION

On the day that Mary and her little lamb timidly walked into the red one-room school house in Sterling, Massachusetts, back in the older days of 1825, she was worried and baffled with anxiety as to what degree of embarrassment she would have to suffer. She knew that it was the lamb's extreme devotion to her that caused it to follow her to school; therefore she and her older brother decided that they would let it slip into the school house and take the consequences as to what would happen. Of course, as the true story goes, "it made the children laugh and play to see a lamb in school." That being a traditional school, with huge stove and board benches, strict discipline reigned supreme. The lamb was forced out by the teacher, tied under the cold lifeless wood-shed, and then Mary was reprimanded to the extent that obedience and forced quietude followed with a formal and definite study of the few textbooks on hand. The lamb's entrance into the school was indeed a terrible interference with the daily grind of rote repetition in the teacher-dominated
school of yesterday. It was no wonder that the ridiculous pranks, such as stuffing the stove pipes and imprisoning mice in the teachers' desks, were often committed, not only as an expression of hatred by the student for the drudgery of school, but as a natural outburst of bottled energy or as a cry for normal activity, which was completely suppressed by the teacher of pioneer days.

Play, natural interest and dramatics, represented by the ingenious entrance of Mary's little lamb into the traditional school, requested its place in ideal education, but it was refused, without consideration as to the value or the opportunity it presented; consequently, discipline problems of the major type increased and youngsters continued to be taught to the "tune of the hickory stick."

The play impulse with its educational value was not considered. Glover and Dewey in one of their latest books made this statement: "Our adult world owes children many apologies, but one it owes more than any other. This special apology is for having intruded upon their play."¹

Children of the old school were forced to study what their teachers thought was good for them; something that they were supposed to know when they grew up; but their animosity against school life continued and they were not

¹L. A. Glover and John Dewey, Children of the New Day, p. 130.
developing into well-rounded socially adjusted citizens.

Education lacked its vital life-blood, play, which was necessary to stimulate interest and permeate learning in the maximum development of the child. "Play is indivisibly connected with the soul."^{2}

The adult world, realizing that the struggle between education and youth continued to exist, demanded a reforma-
tion. Serious study began, after which there was a universal agreement to begin to build a new educational sys-
tem upon the natural foundation of children's needs and interests. Conditions did improve and children were given better advantages, but for years the pendulum of teaching has swung back and forth from the conventional didactics of early days to the free unobstructed thunder of the twentieth-century extremists.

Even though the child was being considered, the magic had not been discovered. His interests were sought and enumerated; he was mentally dissected and analyzed until school leaders learned to endear him as a personality; a life within himself; an organism organized to live, to function, and to serve his part as an integrated part of human society.

Therefore, those who are dealing with the child from

this viewpoint, an individual life to live and develop, are beginning to generate real magnetism, the kind that elevates society and produces genuine happiness.

One of the secrets of educating to realize or attain the development of adaptable human personalities is to determine the basis of pupil interest and how to make use of it. The confusion lies in the discrimination between interest and an interest. Interest is a state of being, a way of reacting to a certain situation. An interest is that field of activity or area of challenge to which a child reacts consistently over an extended period of time. . . . The how of achieving it is of vastly greater importance than the what. 3

The interest of a child when awake is to be doing something. Hartman and Shumake in their book on Creative Expression quote Wordsworth as saying: "The child of six is an unconscious actor, constantly fitting together some fragments from his dream of human life -- as if his whole vocation were endless imitation." 4 Progressive education should begin with the child's play interests, with what he normally wants to do.

Since the child is the subject of modern education, leaders have studied his basic needs: good nutrition, adequate clothing and shelter, proper sleep and rest, affection, security, contact and harmony with reality, and


4G. Hartman and A. Shumake, Creative Expression, p. 311.
experiences through exercise, whole-hearted play, and progressive symbolization. Experience is a great potent educational force toward happy social integration.

Assured, then, that children need a storehouse of rich experience, it is one objective of the modern school to establish a sound basis of learning and experience all the way up to the level of efficient results.

Today educational research has come to some tried and true conclusions, many of which have already been stated and discussed through this study; but the one most readily repeated in pedagogical literature is "to work for the maximum growth and development of the whole child."

Granting this as a worthy aim, with a curriculum planned to challenge children through meaningful activities, the success or failure to any educational plan or procedure depends largely on the teacher. Professor Oberholtzer rightly says:

It is obvious that the best curriculum which could be prepared, would be ineffective without a skilled teacher to make the proper presentation. Good buildings and equipment are desirable of course, but well-trained teachers are essential.5

Emerson once said that he cared not for the name or the reputation of the school where his daughter attended, but it was the teacher who counted most with him. Certain boundless realms of joy, happiness, and effective keys of

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learning can be incorporated into childhood through the guidance of a masterful, enthusiastic, and sympathetic teacher. Even though her school room is barren of pictures, books, tools and toys, through her skill, diplomacy and magnetic personality she can find avenues and possible means to express her ingenuity. Her sincere and fervent desire to develop the youth intrusted to her is accomplished through skilled work inspired by the devotion and appreciation of the children and her love for them.

No other law or fundamental principle of psychology works so well as the one just stated. Without the true teacher who realizes that "the progress of humanity centers in the education and guidance of little children," a democratic society could not exist. She knows that "teaching is not just a job but a privilege, . . . the most vital of all the arts."  

Since the excellent teacher fills such an important place in her school and community, her theory and philosophy might well be described.

First, she will be drawn to teaching because of her love for children, recognizing that they "are the most wholesome part of the race, the sweetest, for they are fresher from the hands of God."  

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7Ibid., p. 372.
8J. E. Anderson, Happy Childhood, p. vii.
Second, she will cooperate diplomatically to improve home, school, and community relationships.

Third, she will "provide the child with social contacts appropriate to his level, and if possible, with normal children." 9

Fourth, "she must know the personalities, capabilities, and capacities of her boys and girls and not expect the impossible," 10 a more familiar expression being the care of individual differences.

Fifth, in the case of teaching language, later called English, impression must be assured by expression.

Sixth, the real teacher understands that people cannot live alone. The school should encourage the cooperative spirit instead of a competitive attitude.

Seventh, an ideal teacher knows her business as well as her students. She has thoroughly tested the laws of learning and knows which methods best accomplish her goals.

The public requires that teachers teach the fundamental school subjects. Nothing else seems so vitally important in its estimation, yet the artist teacher knows that scores of children would be very unhappy and maladjusted if a mastery of subject matter were all that they acquired from school life.

9 Ibid., p. 352.

10 Leonard, Miles, and Van Der Kar, op. cit., p. 372.
The social world about us inevitably imposes duties, attitudes, opinions, obligations, and stereotyped convictions upon its members: in fact, "society has in rough outline defined certain patterns of behavior that appear to be useful in living together";\textsuperscript{11} hence the conscientious teacher will make it possible for her students to assume as much responsibility in matters of choice and direction as is in keeping with their best development. The unpardonable sin in mental discipline is not the making of mistakes but the failure to profit from one's mistakes.

A real factor in the classroom situation is that the efficient teacher works for emotional balance in her children. Glover and Dewey stress this very important element in education:

On normal emotional progress depends the individual's happiness, his ability to find himself in the world, to work and live as a part of society doing his share and getting satisfaction from it. Failure to achieve normal stages of emotional development . . . seems to be the cause of much unhappiness and mental illness in the world.\textsuperscript{12}

So it has been well said that the master teacher is the soul architect of young America, and every real builder has a vision of that which he is attempting to build. She

\textsuperscript{11} P. S. Strayer and W. L. Frasier, \textit{Principles of Teaching}, p. 50.

\textsuperscript{12} Glover and Dewey, \textit{op. cit.}, p. 111.
knows the strength and weaknesses of her material and tries to build a happy life accordingly.
CHAPTER III

DRAMATIZATION AS A METHOD OF TEACHING

Thus far this study has progressed along the line of a discussion of the new trends in education, namely, the child, his needs, interests, and the essentiality of a well-qualified teacher.

To know what to do and why a thing should be done is only the beginning of the process of education. The great problem is how -- how to reach the goal.

This study has been made to show the place of dramatization in an effective teaching program. Educators seem to agree that, through dramatic play, the competent teacher can accomplish her purpose and realize her inherent mission. Wagoner, in his excellent book on The Development of Learning in Young Children, says: "The child learns most readily when he has an opportunity to try his fortune, to explore the setting in which he finds himself."¹

Through dramatic play a good teacher will observe children and discover what they are capable of doing. Any activity undertaken by a child should be within his ability

¹I. C. Wagoner, Development of Learning in Young Children, p. 294.
and level of accomplishment. For example, if it is impossible for him to sing, he might play Santa Claus instead of the Christmas angel.

Even though a child is mature enough to grasp meaning and make generalizations, a wise teacher understands that "self-activity or whole-hearted participation by the child in learning is a necessary condition of effective learning."\(^2\) Very little work is undertaken in school or elsewhere unless the child has a desire for doing it. Children love dramatic play, for it gives them an opportunity to show off and win attention. Quoting from a committee of child psychologists, we find that they said:

It is as natural for a child to win attention as it is for an adult to desire ego identification through a sense of power and authority. This is a source of all human ambition and progress and can not be ignored, but should be directed into constructive outlets.\(^3\)

Therefore, to be in a play or on a program is one of the real joys of childhood education. The children like to be seen and heard, and the experience becomes more interesting when a diplomatic teacher guides them into satisfactorily selecting their parts.

Scores of educators agree that dramatization offers rich opportunity for stressing the fundamental school subjects

\(^2\)Brusse and Ayers, *An Activity Program in Action*, p. 17.

\(^3\)Leonard, Miles, and Van Der Kar, *op. cit.*, p. 203.
which laymen consider as being so important.

As a child's experiences broaden, his interests also extend outward. To illustrate, a boy wanted to learn to read after he saw a group of children dramatize the story, "If You Can Only Read." An entire class learned to write little letters to St. Nick after playing the story, "Toys That Talk." The same group acquired an appreciable knowledge of time -- days, weeks, months, seasons, and years -- through active participation in writing and staging a play which they called "Father Time, Who Are You?" Another illustration is in order when a beginner quickly grasped the combination 4 / 2 = 6 after allowing the chair's four legs to move around with his two legs, thus making six legs traveling to market.

The children's interest in play and their willingness and power to turn almost anything at hand into materials of play, allow the teacher the greatest freedom in the development of subject matter. Teaching a child to read has become a pleasant obligation when progressive education permits dramatic play in school. "Pictures, accompanied by words, sentences, dramatic play and games, with an important written language aspect, lead easily to beginning reading." 

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Dramatization is another approach to and through the curriculum. It is living, so far as circumstances permit, the interpretation of someone else's experiences. It should come as a result of the pupils' interest in their studies instead of a stimulator of interest.

The unit of work centered around a social studies problem has often been able to produce understandings and attitudes through the avenues of dramatization. In order to be St. Valentine in a play, a child would read and listen to learn something about the character. To act as a worker in an airplane factory, he would soon be recognizing planes and be alert to know how they are made.

Children will certainly practice good health rules so that they can be brownies and fairies in Health Land, thereby having the opportunity to bury Grabby Coffee and Touchy Tea. Youngsters will read and re-read their library of little books just to find a good story to play. They will write notes to their mothers, learn to add, write the cost of their materials and draw many illustrations of creative thinking if a program or play is involved. No wonder Childs quotes Robert Louis Stevenson as saying,

Come up here to the stage, ye weary feet,
For here is fairy bread to eat.

Melvin says concerning plays:

A play may be the culmination of such activities as: reading for information, to solve problems, or for enjoyment, reading for appreciation and to
inform and entertain others, dramatizing another's story, . . . rhythmic dancing, singing, original drawing or painting, designing costumes, making scenery, . . . buying and selling.  

Auditorium activities or informal classroom dramatics should be creative as much as possible. It is said, "One original idea born and bred on the premises is worth a whole orphan asylum of other people's ideas." The programs and plays should be under the supervision of the students with the teacher serving as guide rather than as instructor.

Through dramatic play, learning is facilitated because the material to be learned is meaningful and interesting to the children.

There is something to do when one is on a program or in a play; therefore the child feels a conscious need and fits himself to meet that need in so far as he is able.

In creating and putting on a play, for example, "How a Garden Grows," the children with the help of a trained teacher perceive a goal — the growing garden. Wheeler and Perkins state and prove in their book that "the whole controls the meaning of its parts — the mind develops its experiences — the body explains its cells." A school child's mind, in all probability, has formed a relationship

between the seed and the garden; consequently, many of the pupils will volunteer to be seed. Others desire to be raindrops; some will prefer to be the sunbeams and at least one or more accept the job as gardener. A few aesthetic, dainty little girls will choose to be honey-bees and butterflies. Perhaps one or two of the timid, self-conscious boys had rather be the sleepy old cat under the bean vines or the "fisty" little pup at the heels of his master. No matter what part a child may select, he must see his act in relation to the whole garden. This is a description of a learning situation and every member of the group reads, works, studies, draws, paints, prints, imagines, acts and speaks his part. They are interested; they are cooperating; they are learning by doing. They are showing interest by desiring a part, expressing ideas by selecting their parts, organizing ideas by stating their relation to the whole garden, expressing their understanding by acting their parts, and they enjoy life and individuality in a socialized activity.

Dramatic play, more than any other simple art, represents an integration of all the processes of self-expression.

One of the pangs of the adult world is the inability to express themselves clearly, cleverly, and interestingly. The condition is a reflection on public education. How often do we hear these words, "I'll do anything to further
the cause except speak for it." Refusing to speak publicly or in a social gathering is one of the most universal signs of self-consciousness and inferiority on the part of the members of society.

Excellent, energetic teachers, through creative expression and dramatic play, could produce a better speaking world. Even the informal playing of stories from babyhood would have its remarkable influence.

The assembly program should grow out of the work of the classroom. Harry C. McKown in his recent book has offered this bit of advice to inexperienced teachers:

If the various activities represented in the play are done in regular classes and not at the expense of the regular work for which the teacher is held responsible . . . there may be less argument against it.7

No one who understands the possibilities of creative expression through dramatization will criticize the continued use of the auditorium. Jessica Childs has written a very useful book on Building Character through Dramatization, in which she makes herself clear concerning auditorium work:

The auditorium should be a room set aside for . . . joy and happiness, toward which you go with quickened feet and which you leave with a sensation of mental and moral uplift. . . . Proper use of the auditorium requires more resourcefulness, more initiative, more ingenuity, more alertness on the part

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7Harry C. McKown, Assembly and Auditorium Activities, p. 63.
of both teacher and pupil than any other room in the building. What opportunities it offers for development of poise, leadership, the spirit of cooperation, originality, self-control, cultural and social experiences!8

Dramatic play should foster expression rather than making impressions. As children play, their thoughts and emotions control the activity of their bodies. They interpret rhythmically what is a part of their experiences, such as the whirling of the leaves, the swaying of the trees, and the waving of the corn. It is the child's way of expressing what he sees, feels, and hears. In this medium of expression, every child is given a chance to take part during the planning, the preparation, and the execution of the program. The slow, the timid, and the backward are especially considered and they usually enjoy finding something that they can do well.

The school assembly is a fundamental socializing agent of the school, and upon it and within it should rest the highest standards of moral and intellectual training. McKown has a great deal more to say about teaching through dramatic activities:

By participating in and witnessing the programs depicting great and useful lives, the student's experience, with these characters, the ideals, struggles, and accomplishments, in such a way that they can not but be influenced directly

8Jessica Childs, Building Character through Dramatization, p. 8.
through such presentation and participation. The lessons of loyalty, perseverance, service, patriotism, citizenship, love of great causes, and respect for law and order can be presented in dramatic form much more effectively than in formal discussions of them.  

So it is with great assurance and forward-stepping courage, based on study, observations, and experiments, that educators recommend effective training and teaching through dramatic methods and activities.

It is not the purpose of this study to explain how and in what ways dramatization can be used as an excellent method of teaching; although several procedures were described in order to illustrate the soundness of many principles underlying this investigation. However, after incorporating dramatic play in primary teaching for a few years, the writer finds its possibilities are almost unlimited. From the acting of early imitative plays and the rhythmical repetition of Mother Goose's jingles to the activity of portraying fine literature, children enjoy living, learn realities, and acquire understanding through dramatic play.

The auditorium program, of course, is the method exemplified, and to meet the test of contributing to the education of the whole child, it should be:

1. Within the players' mental and physical ability.
2. The entire class's program; not just the talented.

\footnote{McKown, op. cit., p. 379.}
3. Interesting and unified.
4. Within the audience's mental grasp and appreciation.
5. Worth-while as to subject matter and activity.
6. Rich enough to meet needs.
7. Planned and staged so that its purpose is made evident and its plot is developed naturally and logically.
8. Well-balanced and worked up to a climax.
9. Expressive of variety of elements, humor, and ideals.
10. Often musical, rhythmical, and artistic.

Childs says that a program which passes many or all of these tests develops the child mentally, morally, and physically. It will also make him a better asset to his community.
CHAPTER IV

SUMMARY

To summarize this study a diligent search has been made into the writings and creations of numerous authors as an object of obtaining the results of their experiments and experiences, and considering their attitudes and opinions concerning the place and purpose of dramatization in the elementary grades. Since it is the general persuasion that dramatic play has a legitimate place in the function of the elementary school, some of its absolute values may be summarized as follows:

First of all, plays, playlets, and programs, when rightly guided, encourage unselfishness, cooperation, justice, and understanding. Marjorie Hardy says:

This comes to the child through a feeling of being only one of a large group, through repeated opportunities to share with others, through being responsible as an individual to the group, through rejoicing in the success of others, and through repeated opportunities to appreciate the contribution of others.¹

Through dramatic play, a child learns to make a

personal evaluation of himself and his schoolmates; to realize his mistakes, and if possible to avoid the repetition of errors; consequently, he works toward the betterment of the group in order to become a loved, accepted, important member, enjoying the harmonious associations and friendships which are so essential to his own little world. He learns to put himself in another's place, and to imagine another's joys and sorrows, thereby cultivating a sympathetic understanding and a consideration for others.

Dramatic play furnishes an excellent learning situation, for through its avenues can be brought experiences, information, creative thinking, judgments and facts related to a unified, interesting, and significant goal.

The democratic teacher strives to develop the best impulses and desires of each and every child. Participation in auditorium activities provides a good teacher with an opportunity of caring for each particular child. Minor parts sometimes offer as much appeal as leading ones. Being the announcer, pulling the curtain, or arranging the stage may be of more interest to the overgrown boy than taking the main part.

Dramatization leads to the interpretation and exercise of rhythmical tendencies in children and an emphasis on bodily control. Glover and Dewey agree that "the play life of children is as many-sided as life itself. Many
subtle elements enter in. One of these which modern play
fails to emphasize sufficiently is the motive of rhythm."²
Singing games, marches, folk dances, charades, Negro min-
strels, rhythm bands, and toy orchestras all necessitate
and stimulate the exercise of rhythm. Children find satis-
faction in rhythmic expression.

Intellectually, dramatization and assembly programs
elevate the child. When children take part regularly in
work of this kind, they develop the ability to organize
and express their ideas clearly and forcefully. Systematic
study is necessary to be able to locate, evaluate and re-
tain information, see new relationships, and maintain a
series of ideas in mind. Better speech is fostered and a
pleasing range of voice is encouraged.

Dramatization rightly directed improves tastes, man-
ners, and posture. It stimulates an appreciation of good
music, art, and literature.

The teaching of literature is best accomplished
through dramatics in the school auditorium. Paul McKee
believes that "the chief value in dramatization is the
contribution it makes toward the child's realization of
concrete experiences in literature."³ He goes further to

³Paul McKee, Reading and Literature in the Elementary
School, p. 521.
say, "The thing that makes excellent literature excellent is its adaptability to the reader's re-experiencing." ⁴

Dramatizing, re-living, and re-experiencing good literature inspire children to continue refined cultural reading.

Blessed be the aim of education which means to alleviate the pangs of self-consciousness. Many brilliant minds degenerate because of the fear "to seek their fortune." Dramatization helps one to find himself in losing himself in imaginary play. Lee and Lee have worked for this conclusion: "With the portrayal of character goes much self-consciousness. . . . With this experience he gains confidence which leads to further success." ⁵

The joy of achievement, which can come through superior guidance in auditorium performances, is the basis of much accomplishment in later life. Teachers should recognize this fact and lead their pupils to work with them instead of for them.

Dramatic play, through auditorium programs, can be a force to unify the school. This is especially true when the atmosphere of the assembly is that of a pleasant, happy family meeting together to share their interesting worked-out experiences. Pupils should leave the assembly hour feeling satisfied and inspired to make further study

and greater improvement.

An attentive, respectful audience is essential to worth-while dramatization. Children should be trained to be good listeners. Through audience situations they are encouraged to use their powers of concentration. If the program is very interesting, and it should be, they will be able to follow the series of incidents leading to the climax of the performance.

Dramatic activities help to explain the child's interests to his parents. Often parents are surprised at their child's abilities in music, art, and creative expression. They sometimes discover that a child's response to proper training is almost unending. They are often astounded when they have a chance to see how well six-year-old children can take charge of a program and enjoy it; therefore, parents become aware of the efforts of a good school, and extend their cooperation with it.

Professor Brown, author of a late book called The Sociology of Childhood, says: "The school should uphold the standards above that of many homes and attempt to improve home and community relations." He continues to say that this gap between home, school, and the community can be filled by parent-teacher socials, parent-pupil parties, and auditorium activities conducted by the children.

for their fathers and mothers in order to give them a cross-section of the educational experiences taking place in the school.

After making this study, the writer feels that dramatization has an indispensable place in a progressive elementary school; however, there are many precautions which a wise teacher should be aware of before her teaching by means of dramatic play can be successful, namely:

Fearful experiences should be prevented. A teacher should never force a child to take a part even though she might think he would be the proper one for it. Usually, by a confidential talk with him, she can bring about his desire for playing a certain role.

Before attempting to put on a program, play, or playlet, the kind teacher will lead the children to feel that they are members of one big family who are trying to help one another live better and happier together. They should be made to realize that everyone will make mistakes. If no mistakes were made, there would be no need for practice periods. With this attitude the children will become tolerant and sympathetic toward one another.

Too much practicing and drilling should be discouraged. If children understand the purpose and plan of the activity, perfected details are not important. Before a program is put on, the children should have had some time in which to
relax before the performance. Practice should never continue up to the time set for the exercise.

Pearl Merriman offers this suggestion:

So that the assembly may not lose its value as an opportunity for providing a natural situation for self-expression, care is taken that the children do not automatize their speeches by over practice. As one child was heard to remark, "If we remember the meaning, we don't need to remember the same words every time."\(^7\)

The idea has already been stated in this writing that dramatization is a teaching and learning device; hence the basic principles of education should function in its preparation and presentation. To be as it should, dramatic play will develop naturally from regular classroom work.

Dramatization should place emphasis upon child planning and judging, with the teacher as a guide and helper. Even the most timid and backward children must be stimulated to feel that they have an important part.

Constructive criticism should always be invited and appreciated. Through friendly suggestions maximum growth and development are possible.

Elaborate costuming is not advisable because it takes more than its allotted time from the regular school work; nevertheless, in spite of some people's opinions, children do enjoy "dressing up." They adore it. Simple costumes are always effective and obtainable; however, there are

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\(^7\)Pearl Merriman, "Back Stage with the Contributors," Sharing Experience through School Assemblies, p. 25.
occasions when dainty and elegant dressing is appropriate for the perfection of a fine idea. Such events are usually few and far between, but when rightly conducted, they are always lovely and inspiring.

Finally, and because of children's delightful interest and natural love for dramatization, and in consideration of its unbounded possibilities, the writer of this study joins the multiplied hundreds of progressive educators as heartily recommending dramatic play to its rightful place in the teaching and guidance of little children.
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APPENDIX

As an illustration of "The Function of Dramatization in the Elementary School", the writer presents one of the many original plays she has which grew out of classroom activity in the first grade of Douglas School, Tyler, Texas. The play which follows was staged to teach understanding information about Texas.

From an open discussion, leading questions were: Am I living in Texas? What is Texas? Where is Texas? How big is Texas? What is in Texas? What kind of people live in Texas?

It was learned that a Dutch refugee family with two children were coming to Texas to live. They wanted to settle in the most desirable part. The class, under the teacher's guidance, divided itself into groups representing the different sections of Texas. All of the Texas children were anxious for the Dutch family to be their neighbors.

Each section learned something about the people, climate and products of its state in order to describe its advantages to the Dutch family. The little play describes the outcome of the story.
WHERE TO LIVE IN TEXAS

By Hazel Chapel

Time: Late spring.
Place: Texas, classroom and auditorium.
Characters: Little Texas boy, two Dutch children, five or more Indians, six Mexicans, seven Negroes, one or more in each group for East, West, North, South and Central Texas.
Costumes: As much as possible in keeping with the usual sectional style.

**Little Texas is on the stage. Dutch children enter.**

**LITTLE TEXAS:** Hello there. Who are you?

**DUTCH:** We are the Dutch children.

**LITTLE TEXAS:** Oh yes. I am expecting you.

**DUTCH:** Which part of Texas shall we take for our home?

**LITTLE TEXAS:** What do your parents do for a living?

**DUTCH:** Our parents are rich. We want our home in the best part of Texas.

**EAST TEXAS:** Come with me! I will show you the most beautiful part of Texas. I have pecans, fruits, and lovely roses.

**WEST TEXAS:** When the Dutch children see my wide plains, mountains and cute little prairie dogs, they will want to come with me. I also have acres and acres of cotton and pasture flowers, a land where cattle and horses roam.

**NORTH TEXAS:** My black land grows the grandest wheat fields and watermelons on earth. No sand storms come where I live. We sometimes have snow in winter.

**SOUTH TEXAS:** Now, Dutch children, don't you want to see my great river valley where oranges and grapefruit grow?
SOUTH TEXAS: They said, "Hello or good day. What is your name? Where do you live? Play with us."

DUTCH: Aren't they cute?

WEST TEXAS: If you will come with me, I'll show you some little brown children, some red children and some cowboys too.


Indians enter.

DUTCH: Oh, it's true, red. Aren't they dressed up? What can you do?

INDIANS: We can dance and sing.

DUTCH: For us! For us!

The Indians sing and dance.

DUTCH: Grand. Now what are cowboys?

Cowboys enter trying to rope a dogie as they sing.

DUTCH: How wonderful! But we'd be afraid to ride like that. We haven't seen the black children. Where are they?

Negro children enter.

NEGREES: Hello, dar.

DUTCH: Oh you cute little black things. How did you ever get to Texas?

NEGREES: White man brought us here. Wanta play with us? Wanta hear us sing?

DUTCH: Oh, we'd love it, we would!

Negroes sing "Oh Suzanna", "Old Folks at Home", and "The Crawdad Song".

DUTCH: How pretty! How pretty!
LITTLE TEXAS: All these sections have good schools for you.

FIRST DUTCH CHILD: I like East Texas' roses.
SECOND DUTCH CHILD: I like North Texas' watermelons.
FIRST DUTCH CHILD: I like West Texas' little prairie dogs.
SECOND DUTCH CHILD: Oh I had rather have South Texas' oranges.

DUTCH: Where shall we go? (Turning to East Texas) Does it snow where you live?

EAST TEXAS: Yes, sometimes.
DUTCH: Are there prairie dogs there?
EAST TEXAS: No, but we have many other kinds of dogs.
DUTCH: Can we get oranges there?
EAST TEXAS: Uh huh, South Texas sends them to us.
DUTCH: East Texas, do nice children live where you live?

EAST TEXAS: Yes, we have two kinds of children - black ones and white ones.
DUTCH: Black children! We have never heard of black boys and girls.
SOUTH TEXAS: Some of my section's children are brown boys and girls. They are cute.
DUTCH: What! Brown, not black and not white! Where are they?

Little Mexicans enter.
DUTCH: Oh look!
MEXICANS: Buenos días! Como se llama vds? Donde vive vds? Quememos vds jugar?
DUTCH: What did they say?
SOUTH TEXAS: Here are some of my oranges for you.

EAST TEXAS: Here is a bouquet of roses.

NORTH TEXAS: Here are some good cookies made of flour from our wheat fields.

WEST TEXAS: Let's have a ride on one of our ponies.

(Ends).

DUTCH: Oh! Texas must be like Heaven. Do you little Texans know about God?

ALL: Sure, he made us. We pray to God and he sends us all these blessings.

DUTCH: Roses, oranges, cookies, watermelons, plains, and mountains! We like all of Texas! We want to be with you all.

CENTRAL TEXAS: Come. I'm Central Texas. Everyone move to my section and bring your gifts. I also have some of all. Let's live together.

DUTCH: Oh, good! Let's do it!

They all cuddle close together and sing "Deep in the Heart of Texas", "Texas, Pride of the South", "Beautiful Texas", and "Texas, Our Texas".

CURTAIN