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Creative Dramatics as a Teaching Technique for Language Arts in the Primary Grades

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Illinois Wesleyan University

CREATIVE DRAMATICS AS A TEACHING TECHNIQUE FOR
LANGUAGE ARTS IN THE
PRIMARY GRADES

SPECIAL COLLECTIONS

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A Research Honors Paper Submitted By Debra Madeline Engle
Bloomington, Illinois
April, 1975

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To the Members of my Hearing Committee:

Creative Dramatics first interested me as a recreational activity in my work with children during a summer Park District program. My background in dramatics had qualified me to lead a group of Junior High age children in a performance oriented program three years ago. Though the "production" was successful, the pressure put on the group through a scripted performance took much of the joy out of the activity for all concerned. The following summer, I modified the program, orienting it around improvisational activities concerned with the adaptation of literary materials to a dramatic form of presentation. This approach was more relaxing and allowed for much greater originality and freedom. Through other programs, I have used these techniques with different age levels from pre-school through sixth grade in application of Creative or Informal Dramatics.

During student teaching, I applied Creative Dramatic technique to a variety of subjects and furthered my experiences with techniques that I felt were particularly successful in a more formal learning situation. On the whole, the younger groups responded more readily leading me to believe that Creative Dramatics can best be introduced at an early age, developing into a highly motivational teaching technique throughout the elementary school years. Though Creative Dramatics may be used effectively in many areas, there is a wide base of application in the Language Arts. Thus developed the subject of my paper,

Creative Dramatics as a Language Arts Teaching Technique
in the Primary Grades

3 questions will be dealt with in the three major sections of the paper

1. How has Creative Dramatics developed in terms of educational philosophy?
2. Can Creative Dramatics be effectively applied to the teaching of Language Arts in the Primary grades?
3. How should Creative Dramatics be applied to the teaching of Language Arts in the Primary grades?

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Education is the fostering of growth, but apart from physical maturation, growth is only made apparent in expression--audible or visual signs and symbols. Education may therefore be defined as the cultivation of modes of expression. It is teaching children and adults to make sounds, images, movements, tools and utensils. A man who can make such things is a well educated man. If he can make good sounds, he is a good speaker, a good musician, a good poet; if he can make good images, he is a good sculptor; if good movements, a good dancer or laborer; if good tools or utensils, a good craftsman. All faculties of thought, logic, memory, sensibility, and intellect are involved in such processes, and [sic] no aspect of education is excluded in such processes, and they are all processes which involve art, for art is nothing but the good making of sounds, images, etc. The aim of education therefore is the creation of artists--of people efficient in the various modes of expression.

--Herbert Read

SECTION I

How has Creative Dramatics developed in terms of educational philosophy?

For hundreds of years, imparting knowledge was considered the major purpose of education, which was a predominated by a method of instruction with the focus on the teacher rather than the pupil. Today, knowledge, though important, is not enough. Individuals must develop the skills, the know how, and the desire to use knowledge to further both their personal well being and the advancement of society. Pure "knowledge," whether locked in a book or in a human mind, is of little value. As the philosopher Alfred Lord Whitehead pointed out, "Not knowledge, but the utilization of knowledge is the aim of education."

Creative or Informal Dramatics is a highly motivational teaching technique or method which emphasizes the utilization of knowledge in a way that is both natural and comfortable to the child. It is the informal facet of children's drama which includes the spontaneous dramatic play of small children, the guided dramatic play of older children, and the improvisational games which arise from the child's interactions with others and his environment. It is not scripted or performed for an audience.¹ Geraldine Siks

¹ Barbara McIntyre, Creative Drama in the Elementary School (Itasca, Ill.: Peacock Publishers Inc., 1974) P. 6.

says of Creative Dramatics:

Creative Dramatics stimulates a child's awareness. It causes him to learn, to look, to listen, and from this to see, hear, and feel. It strengthens his sensibilities and builds a receptiveness to the world around him - to the world of people, nature, things, - to moods, beauties, wonderings.

There has been some controversy in past years over the term "Creative" Dramatics. Though the word "creative" is perhaps hackneyed and overused, its implication is necessary for the basic educational philosophy on which informal or Creative Dramatics is based. Perhaps this point can be clarified by John A. Hockett in "The Significance of Creative Expression". He contrasts two sets of words, each describing an activity. One set describes an activity which revolves around a creative orientation and the other its antithesis.

originality, ingenuity, inventiveness, experimentation,
uniqueness, initiative, freshness, newness, and change

VERSUS

habit, custom, training, routine, conformity, rigidity,
repetitiveness, memorization, and indoctrination.

Though stressing creativity may seem trite, the creative impulse is both necessary and valuable and should be kept constantly in mind by the concerned teacher. As John Dewey of the value of creativity in Construction and Children:

² Isabel Burger, Creative Play Acting (N.Y.: A.S. Barnes, 1950) P. 13.

³ John A. Hockett, "The Significance of Creative Expression", California Journal of Education, (February, 1941) P. 159-65.

An individual is not original merely when he gives to the world some discovery that has never been made before. Every time he really makes a discovery, even if thousands have made similar ones before, he is original. The value of a discovery in the mental life of an individual is the contribution it makes to a creatively active mind.

Creative Dramatics promotes and utilizes the child's powerful instinct to "act out" or imitate. Playing is the most natural form of activity for a child, allowing him to relive and coordinate his experiences.⁵ The major portion of a child's time is spent in this essentially dramatic activity through active participation (playing) and passive absorption (watching television and movies). To a child, play is not imaginary, it is a real part of life. Though all people act, a child displays his impulses physically through play, while adults internalize them. This openness and freedom make a child particularly susceptible to the technique of Creative Dramatics.⁶

In every period of history, play has had a significant purpose in interpreting and affecting the lives of people, from earliest childhood imitations to adult rituals. The child's imitative nature was recognized by Aristotle and discussed in the Poetics:

Imitation is natural to men from birth, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns first by imitating.⁷

⁴John Dewey, Construction and Children (N.Y.: Columbia University Press, 1930) P.25.

⁵The Educational Policies Commission, The Purposes of Education in American Democracy (Washington, D.C.: NEA, 1938) P.16.

⁶Nellie McCaslin, Creative Dramatics in the Classroom (N.Y.: David McKay Company, Inc., 1974) P.3.

⁷Aristotle, Poetics; trans. Ingram Bywater (Oxford: Oxford University Press, 1962) P.28-29.

The development of more complex play parallels the development and growth of the child. Plato in the Republic discusses the great value of play to the child's development;

. . . children from their earliest years must take part in all the more lawful forms of play, for if they are not surrounded with such an atmosphere, they can never grow up to be well-educated and virtuous citizens.

Most major educators of the world have recognized this basic instinct to imitate or play and recommended its utilization as a method to teach and to learn. Comenius, Rousseau, Hobart, Froebel, and Dewey, among others, knew of the child's dramatic impulse and recommended its encouragement for purposes of education.

Though in every field the basic groundwork has been developing for centuries, several educators have contributed SPECIFICALLY to the development of Creative Dramatics as a teaching technique - Rousseau, Froebel, Pestalozzi, Sheldon, Caldwell, Dewey, and Ward. A discussion of their individual contributions displays the development of Creative Dramatics and the philosophies behind its use as an educational technique.

8
Plato, The Republic, trans. Allan Bloom (N.Y.: Basic Books Inc., 1968).
P.102.

Rousseau felt that a child's early education should be one almost entirely of play. Repression should be prohibited except when concerning destructive or violent activities.

In his book Emile he said:

Love childhood; promote its games, its pleasures, its delightful instincts . . . you must consider the man in the child and the child in the man. Nature desires children to be children before being men. If we try to pervert the order, we shall produce precocious fruits which will have neither ripeness nor taste, and will soon go bad . . . Childhood has its own ways of seeing, of thinking, of feeling which are suitable to it; nothing is less reasonable than to substitute our own.

Thus by the age of twelve:

Work and play are alike to him; his plays are his occupations and he sees no difference between the two. He has reached the maturity of childhood, has lived a child's life, not gaining perfection at a cost of his happiness, but developing the one by means of the other.⁹

Froebel followed Rousseau's example and put his ideas into action, setting up "kindergartens" to provide simple self-activity and self-expression.

Play is representative of the inner - a representation of the inner from inner necessity and impulse . . .

The plays of childhood are the germinal leaves for all later life; for the whole man is developed and shown in these; in his tenderest dispositions, in his innermost tendencies. The whole later life of man, even to the moment when he shall leave it again, has its source in this period of childhood.¹⁰

Pestalozzi's great emphasis on sound early development and education of the "total" man contributed greatly to an ever-devel-

⁹-- Richard Courtney, Play, Drama & Thought (London: Cassell & Co Ltd., 1968) P. 20.

¹⁰ E.R. Murray, Froebel as a Pioneer in Modern Psychology (Baltimore, Md.: Warwick & York Inc., 1914) P. 125.

loping philosophy around which Creative Dramatics would be based. He felt education should develop all of the powers of man, emphasizing the "unity" of man as a whole, in that all education should be directly related to life. The dramatic impulse of man does allow "knowledge" to be applied through simulated circumstances which closely relate to life.

The first emphasis on "creativity" and spontaneous activity in an American classroom was made by Edward Sheldon, superintendent of Public Schools in Oswego, New York, during the late 1800's. He was dissatisfied with existing teaching methods and in search for new ideas came upon the Pestalozzian "object lessons" -- exercises in sense impression and language -- which he experimented with in the classroom. His major contribution was his conclusion that curriculum in the formal learning situations, such as the Public School system, should be adapted to meet the needs of the child.¹¹

A major contribution was made in the field of Creative Dramatics by Francis W. Parker in the first half of the twentieth century. The Francis Parker School, founded in 1901, pioneered in successfully implementing the new precepts of philosophy advanced by Pestalozzi and Sheldon. Parker emphasized the

¹¹ Geraldine Silks and Hazel Dunnington, Children's Theatre and Creative Dramatics (Seattle, Washington: University of Washington Press, 1961) P.115.

significance of oral expression and urged usage of simple improvisational activities as a technique for teaching language. The Parker School continues to utilize the technique of dramatization in its curriculum.¹²

Caldwell Cook in the Play Way (1917) made the earliest statement concerning Creative Dramatics as applied to education. He emphasizes three points: proficiency and learning come not from reading and listening but from doing and experience; good work is more often the result of spontaneous effort and free interest than of compulsion and forced application; and the natural means of study in youth is play.¹³ These statements remain as the basic foundation for the philosophy of Creative Dramatics.

John Dewey's concept of progressive education was a major impetus in furthering the educational theories on which Creative Dramatics are based. Dewey's lab school at the University of Chicago began experimentation with child-centered activities and learning processes in 1896. Dewey stated of his philosophy:

. . . 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.¹⁴

¹² Siks and Dunnington, Children's Theatre and Creative Dramatics, P. 117.

¹³ Caldwell Cook, The Play Way (N.Y.: Heineman, 1917) P. 46.

¹⁴ Siks and Dunnington, Children's Theatre and Creative Dramatics, P. 118.

The magazine based on Dewian philosophy, "Progressive Education," based its January 1931 issue on Creative Dramatics.¹⁵

Contributors from all over the country attested to the increased use of Creative Dramatics. Representing the official view of a national association of education, Creative Dramatics was formally recognized as an acceptable educational tool.

Winifred Ward's writings and her work in the Evanston Public Schools and at Northwestern University contributed major principles and theories. Miss Ward recorded her theories and procedures in Creative Dramatics, published in 1930, which contains about one-half Creative Dramatic technique and one-half formal production technique. She expanded her ideas on Creative Dramatic technique in 1947 with the publication of Playmaking with Children. Though she retired in 1950, Winifred Ward has continued to make significant contributions in the area of Creative Dramatics through conducting workshops and lectures and editing a collection of materials suitable for dramatization.

As educational philosophy has developed in the last two hundred years with emphasis on the adapting of curriculum to the needs of the child, so has Creative Dramatics developed as a means of adapting a teaching method to the needs of the child. Great educators have realized the powerful instinct

15 Siks and Dunnington, Children's Theatre and Creative Dramatics, P. 119.

of children to play, to imitate, and to learn by doing so. A natural form of instruction, the one to which the child will be the most receptive, is one which will instruct through this instinctive impulse to play--Creative Dramatics.

SECTION II

Can Creative Dramatics be effectively applied to the teaching of Language Arts in the Primary grades?

...Children are creative persons, not scholiasts; they use language as the artist the world over and in all ages has used his medium, not as an end in itself but as a means for the expression for thought and feeling. Language in itself they sense, is comparatively unimportant; if the vision is steady and the feeling true these will find their proper outlet. The attention is never on the word itself, but on the force that creates the word.

Hughes Mearns

Language Arts are the tools used to communicate with others. Generally speaking, they are listening, speaking, reading, and writing. These four skills cannot be taught independently, for they are communication skills linked under the study of Language. Thus, they are intertwined to a great degree; development in one area leads to the development of another. To this list may be added the fifth skill of playing or acting out. Creative Dramatics is a medium which has the ability to unify the Language Arts skills into one experience. This may be used as the binding thread throughout the study of Language Arts, making the utilization of Creative Dramatics very effective.¹

¹Barbara McIntyre, Creative Drama in the Elementary School, P.6.

Creative Dramatics approaches the study of Language Arts with the attention not on the "word" but the force behind it through simulation of life experiences which require communication. It is a very effective and powerful method with which to practice Language Arts skills in the most natural way, thereby adapting the learning of the skill to meet the specific needs of the child. Creative Dramatics transfers the impulse of the child to play and to imitate to the study of Language Arts, the skills of which can be learned most effectively by practical experience and usage. Rather than having the child imitate a teacher, a record, or a book, he is allowed to apply all of his experiences into the process itself resulting in a highly individualistic learning experience.

The philosophy of the study of language has changed considerably in past years. In the past, teaching of language emphasized the CORRECT use of words. Today, teachers want to teach both the CORRECT and EFFECTIVE use of words. There are certain prevalent misconceptions about the teaching of language. First, that language rules are set. The purpose of language is to communicate effectively and efficiently; therefore as times change, it is necessary for language to evolve

with them. Language often becomes more compact and economical during this process.

WHICH SOUNDS NATURAL?

I'll take the omnibus to the city,

I'll take the bus downtown.

Let's watch television.

Let's watch T.V.²

In some cases, the economical version is more effective in communication. Great literature is often written so that it communicates certain moods, ideas, or effects through violation of grammar rules. Often teachers deem this unacceptable in students' writing, regardless of intent or effect. Even the beloved Dr. Seuss could be red-penciled out of existence by a well-meaning teacher concerned completely with correct rather than effective communication.

A second misconception is that language is static and determined by experts.³ Language is determined by common usage. Words which are used in a society evolve, new words coming into use as others are left behind.

atomic
supersonic
dragstrip
fallout

trolley car
coal scuttle
buggy
hook and eye⁴

² James A. Smith, Creative Teaching of the Language Arts in the Elementary School (Boston: Allyn and Bacon, 1968) P. 44.

³ Ibid., P. 45.

⁴ Ibid., P. 45.

Children and adults experiment with words creating verbalisms. A young child trying to climb a tree may not have the word "boost" in his vocabulary so he asks for a "reach-up." A verbalism such as this is part of experimentation in speech development, at times evolving into accepted vocabulary. It is imperative for the teacher of the Primary-age child to recognize the value of this experimentation in a child's speech development.

A third misconception is that there is one language in a culture.⁵ Athletics, education, medicine, law, art, science, as well as many other areas often have a vernacular particularly their own. Words commonly used by some may have a completely different meaning to someone unfamiliar with the terminology. A small child may overhear her mother discussing the new school psychologist as a man outstanding in his "field."

On meeting him, the child would be surprised to find that he wasn't a farmer. These vernaculars are languages within

language.⁶ In addition, there are levels of language usage.

Illiterate	Homely	Informal	Formal	Literary
We've done it.	We just had chow.	We've just finished eating.	Dinner has been served.	Ah, how hath the groaning board been lightened of, ⁷ its burden.

Children and adults may be confused by the use of a level of which they are unfamiliar.

⁵ Ibid., P. 48.

⁶ Ibid., P. 50.

⁷ Ibid., P. 51.

The teaching of language, as any other subject, should be creatively oriented. This can be accomplished in several ways. Stressing divergent rather than convergent questioning and utilizing open-ended situations are effective ways of avoiding questions that demand one right answer. The teacher should encourage self-initiated discoveries and new ideas. Success, rather than failure, should be stressed through new and different results. Above all, a child's individuality must be respected.

Creative Dramatics provides a medium in which these general goals are possible. There is no right way to dramatize. Use of Creative Dramatics allows a child the most personal form of expression because he is communicating with his whole self, thus encouraging him to learn and discover independently. There are always new and different results developing use of the skills of constructive criticism and self-evaluation.

The job of the Language Arts instructor is three-fold. The teacher must be sure that children learn certain knowledge and skills, that they develop a good attitude toward this learning, and that the conditions are set that allow these goals to take place. Specific objectives must be set as well. As stated by Ethel L. Hatchet and Donald H. Hughes in Teaching Language Arts in the Elementary Schools, the

following must be included:

- I Each child needs to acquire the following necessary skills involved in learning to use language effectively -
- *a. To listen effectively for different purposes
 - *b. To speak effectively in many kinds of social situations
 - *c. To read effectively for many different purposes
 - *d. To spell acceptably
 - *e. To write legibly and with ease
 - *f. To learn correct word usage
 - *g. To use capitalization and punctuation effectively
 - *h. To use grammar effectively
 - i. To use reference material well
 - j. To use word forms correctly

*particularly related
to Primary grades

- II Each child needs to acquire language facility which allows him to participate competently and without fear in the society in which he is a part. The skills listed in Objective I should be obtained in such a way that their use is normal and natural to the child. Language cannot be used under excessive negative pressure. When tensions build, speech is the first part of the human system to break down. Communication skills must be taught in a relaxed atmosphere.
- III Each child needs to be able to appreciate what is significant and beautiful in written and spoken language. This objective includes the creative nature of language.
- IV Each child needs to find such satisfaction in his experiences in the Language Arts that he will eventually develop the desire to continue in active study for the improvement of his writing, speaking, and reading after he completes his formal education. This objective encompasses all the others.

Creative Dramatics binds together the study of Language Arts through a method of active participation. The learning of the necessary skills of Language Arts are applied in a

way that allows for individualism and creativity.

Through development of these objectives, a teacher must be conscious of the various levels of communication - the experience level, the verbal level, and the conceptual level.⁹ The experience level of communication is total. It involves statements, questions, gestures, facial expressions, vocal inflections, sights, sounds, tastes, smells, and tactile stimulation. The sender and receiver are experiencing the total process together. On the verbal level, communication takes place without the bond of common experience, therefore, more descriptive words must be used. The sender must match word symbols from his own experience that the receiver can identify and understand. Communication on the conceptual level involves an assumption that there is knowledge of the subject in the sense of total experience and the receiver has the ability to transfer this knowledge and apply it into concepts. The receiver must have the necessary information to avoid extreme confusion. (See Figure 1)

In all of these levels, common experience is necessary for full understanding. Creative Dramatics is a medium which provides the closest thing to actual experience.

⁹ James A. Smith, Creative Teaching of Language Arts in the Elementary School, P.29.

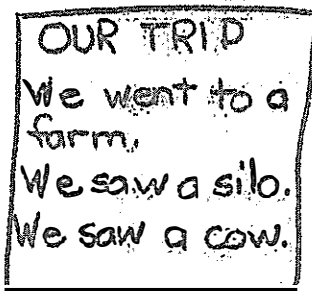
Experience



FIGURE 1 10

the total experience is shared

Verbal



communication in the verbal mode - the assumption is made that the receiver has obtained a certain level of knowledge

Conceptual



verbal mode - assumption of knowledge and the ability to transfer knowledge

This participation on the part of the student increases his understanding and aids him in the various levels of communication. (See figure 1)

Utilization of Creative Dramatics in Language Arts study is highly effective, allowing the student to simulate real life experiences which involve the use of communication skills. Documented studies have been conducted that prove Creative Dramatics effectiveness as a teaching technique in general development and specific skill areas. Among these are Lessie Carlton's study of the improvement of elementary school reading skills through use of Creative Dramatics in 1968,¹¹ studies by Barbara McIntyre in 1958 and Paul Ludwig in 1955 that show improvement in articulation and fluency of speech,¹² and John Tucker's study in 1971 that surmised that participation in Creative Dramatics develops reading readiness beyond the normal maturation level.¹³

Creative Dramatics stresses the total growth of the individual affording the participant intangible self-development along with concentration in a particular skill area. James Moffett states ten of these more intangible ideas of

- ¹¹ Lessie Carlton, Reading, Self-Directive Dramatization and Self-Concept (Columbus, Ohio: Charles E. Merrill Co., 1968) P.1.
¹² McIntyre, Creative Drama in the Elementary School, P.3-4.
¹³ Ibid., P.3-4.

of self development when he summarizes the benefits of the application of Creative Dramatics to the study of Language Arts in the primary grades:

1. To promote expression of all kinds, movement and speech harmonizing and reinforcing each other.
2. To limber body, mind, and tongue.
3. To begin to single out the verbal mode from the others and thus activate speech in particular.
4. To forge drama into a learning instrument for continued use throughout all grades.
5. To make the first experience in school with language fun and meaningful in children's terms.
6. To habituate children to working harmoniously in small groups.
7. To further peer socialization of a learning sort not usually possible inside of school.
8. To develop in the more familiar mode of dramatic play those characteristics necessary for the less familiar process of discussing, such as attending, responding, interacting, and turn taking.
9. To exercise and channel emotions.
10. To begin to formulate the process of critical thinking.¹⁴

As stated above, personal development is also a goal or objective of Creative Dramatic activities. Perhaps it is not as easily evaluated as correct use of punctuation, but all learning activities should help to prepare a child for life by providing experiences that will help him to develop individually, socially fostering understanding and acceptance in a positive manner.

James Moffet's ideas on application of Creative Dramatics cover a broad range of development. It promotes "expression of all kinds, movement and speech harmonizing and reinforcing each other." The development of the spoken word goes hand in hand with the development of other communication skills.

¹⁴ Ibid., P.3.

Activities which cause a child to limber " body, mind, and tongue" will benefit him in other ways as well, developing all of the communication skills interdependently.

"Singling out the verbal mode from others" and "activating speech in particular" develop flexibility and fluency in thought and speech. Flexible thinking allows a child to adapt, change and redirect his pattern of thought, thus producing agility within the thought process--the ability to accept a new idea and move with it. Fluency allows a child to see many possibilities in one situation and the many solutions to one problem.

As in any other area, participation produces better results. What better way to learn language than to use it? Through the use of improvised situations, Creative Dramatics allows a child to develop skill in expressing ideas.

Social gains from dramatization include group work and peer socialization as well as a unique way to develop the sensitivity and understanding of an individual. Creative Dramatics is a group activity. The child must learn to work within a group, expressing his own ideas in a communicative fashion while listening and accepting those of others. The need for sensitivity to sight, sound, texture, scent, thought, and feeling constantly demand a child to be observant in Creative Dramatic activity. The child must recall from his own experience and apply and organize these experiences in the dramatic situation.

This retention of human experience causes a child to gain understanding. By taking on another identity, a child begins to understand other people because their thoughts and feelings are constantly at hand.

Creative Dramatics provides the child with an emotional outlet which proves to operate in a constructive rather than a destructive manner, channelling his emotions into activity through rhythmic movement, pantomime, emotional and physical exercises, as well as dramatic conflict. While releasing potentially destructive emotions--cruelty, anger, frustration, depression--the child is relating these feelings universally to all other human beings, as well as experimenting with ways to deal with them in an acceptable manner. ¹⁵

Creativity and originality go hand in hand with the application of Creative Dramatics. The individual gains confidence in his own ideas. As Geraldine Siks describes it: "Creative Dramatics allows the growth of an individual spirit within a group." This creativity and originality are innate to some degree in everyone. They are necessary for one to live a full, rich life and the concerned teacher should cultivate them to the utmost degree. Knowledge and skill are

¹⁵ Isabel Burger, Creative Play Acting, P. 36.

not enough. They must be applied to recognize and solve problems. This requires creativity. Albert Einstein recognized the necessity of creative thinking in science when he wrote:

The mere formulation of a problem is often more essential than its solution, which may be merely a mathematical or experimental skill. To pose new questions, new possibilities, to regard old problems from new angles requires creative imagination and makes real advancements in science.

Finally, through all planning and teaching, the instructor of Creative Dramatics must realize the powerful instrument which he or she controls. Creative Dramatics simulates life itself, therefore, the teacher has a responsibility to endeavor to develop in each child a sound "moral" attitude.¹⁶ Through the material used, the teacher may express high ethical and moral standards, helping each child to develop a philosophy by which to live. These experiences may allow a child the realization of things far more glorious and great than those in his immediate sphere of life. It is the teacher's responsibility to allow the child the best possible opportunity to develop to his highest potential in an art form which so closely imitates life.

¹⁶ Siks and Dunnington, *Children's Theatre and Creative Dramatics*, P. 129.

SECTION III

How should Creative Dramatics be applied to the teaching of Language Arts in the Primary Grades?

"Play is a spontaneous expression of the fundamental wishes and interests. Freedom of movement and relative absence of artificial restraint are essential to the fullest enjoyment of playful activities. Too much supervision and control may defeat the purpose of play itself... However, a cursory examination of the situation reveals that children do not know how to play without training and direction... A certain amount of direction and control is inevitable. It is not a question of leadership versus the absence of it, but the kind of leadership.

Martin and Ester Neumeier

The Language Arts curriculum should be geared to the needs, attitudes, and interests of the considered age group. In the primary age group, play is an extremely natural form of activity. Creative Dramatics provides the transferral of "play" to a formalized learning situation, making it highly motivational.

Jean Piaget and Carl Bruner agree that language development parallels the development of the thought process. Language Arts, therefore, is a critical area of study for the primary age child to whom the verbal mode of expression is relatively new. Programs of instruction in language develop cognitive skills at the same time as language proficiency. Creative Dramatics may be effectively applied to the study of Language Arts, developing communication skills to the highest degree in the most individualistic way possible.

General characteristics of the age level must be considered when formulating any course of study. The following considerations must be taken into account particularly when dramatic activity is considered. Janet Goodridge lists the following in her book,

Creative Drama and Movement:

1. The age and/or stage of development/characteristics/ and interests of the children. As in any subject, in drama the teacher needs to estimate the child's potentials and abilities and to demand work and behavior which are relevant to them at any stage of growth--by watching and evaluating the children's stages of growth the teacher can select new challenges which will continue to stimulate progress
2. The particular needs of the class, physical, mental, emotional and social.
3. The ability of the class: in understanding movement and speech... It is important to start well within these abilities. The success of drama also depends on the quality of the children's thinking and creative response.
(See Figure 1 for detailed #1,2,3,.)
4. The previous training of the class (whether formal, informal, etc.) Are they used to partner work?
5. The available space--certain activities may require a large empty space.
6. The use of other facilities and equipment--record player, tape recorder, etc.

The general characteristics and interests listed in Figure 1 make a course of study particularly susceptible to Creative Dramatics. First, because play is "real" to a child of this age, there is a lack of inhibition and uneasiness for the most part about participation in dramatic activities. Children of this age are action oriented; they learn more through physical activity and participation than through passive activities. Creative Dramatics allows the child's undeveloped vocabulary to expand in the best possible way--through actual use and experience. It encourages him to try to express

1 Janet Goodridge, Creative Drama and Movement (Boston: Plays Inc., 1971) P.46.

FIGURE 1

Taken from Creative Drama and Movement by Janet Goodridge
Plays Inc., 1971 Boston pg.42

General Characteristics

Needs, invites and accepts guidance. Likes to do a thing his own way, but also likes to conform and please adults. Is curious. Has difficulty distinguishing between fantasy and reality. Gradually draws nearer to the world of reality and laws; withdraws from fantasy, although fantasy is still present.

Language

The aim is to assist confidence in speaking. Speech should flow from activity and from having something to communicate. Do not expect to hear everything that is said. By now vocabulary should be adequate for him to get what he wants, but limited for expression of feelings and thoughts

Interests

Likes to have possessions. Collects things. Interests center on himself and family. Lives in the present. Imitative play. Interest is in doing.

Movement

Is poised and controlled. Marked interest in stunts and skills. Proud of dexterity. Very active. Can maintain a position. Can achieve simple movement pathways. Enjoys active outdoor games. Explores physically. through movement drama takes pleasure in understanding "big, small and grow" etc.

Brief Comments on Drama Work in School

Use sounds as stimuli the child enjoys and wants to make. Needs time beat, simple repetition, climax and de-climax in accompaniment. Avoid audience. He needed in distinguishing fantasy and reality. Likes "being" things. Keep stories short but have much movement within. From approximately 6 yrs. on partner work is possible - action and reaction. At first easier to let them choose own partners. Leads will emerge. Sense of progressive sequence develops

his thoughts and feelings.

Creative Dramatics must be introduced in a way that is non-threatening to the child. The development of informal dramatic activity may be most naturally introduced if it is progressive in nature. Karl Groos has classified the "play" of man into this outlined development:

1. Experimental play--involving games of general functions such as perception, ideations, and emotions. These are divided into:
 - A. Sensory plays like those of young children which exercise the sense organs
 - B. Motor plays
 1. of the body--running, jumping, etc.
 2. with a foreign body --throwing a ball, etc.
2. Plays involving higher mental powers
 - A. Intellectual play, making use of memory, recognition, imagination, attention, and reasoning--riddles, chess, etc.
 - B. Emotional play, those involving surprise--hide and seek, etc.
 - C. Volitional play, those involving direct experimentation with the will--contests, competitive games, etc.
3. Sociometric play--involving games of special functions--fighting, chasing, courting, social and family games, imitative play.

Creative Dramatics may be most successfully introduced following a pattern, developmental in complexity, such as this one.

Certain background work is necessary with the class before direct application of the technique to subject matter can occur. Discussion will follow of how to introduce this necessary background. Then, these skills will be applied specifically to the study of the Language Arts.

To the primary age child, music and percussion are the best known art form.³ Creative Dramatics may be facilitated

² Karl Groos, The Play of Man, trans. E.L. Baldwin (N.Y.:Heinemann, 1901) P.66.

³ Jeanne Marie Complo, Dramakinetics in the Classroom (Boston: Plays Inc., 1974) P.12.

CREATIVE MOVEMENT--PANTOMIME

-Primary-

C M - 1

Activity	Motivation and Method	Expected Behavior
Experience in feeling and being trees, birds, and wind.	<p><u>Discussion</u> Name some trees whose branches stretch outward and upward. Stand that way. These trees have leaves that twist and turn and fall.</p>	Each child selects his self-space in room and expresses his role.
Record: SURPRISE SYMPHONY by Bayda.	<p>Name some trees whose branches drape downward and out. Stand that way. These trees are ever green because their leaves do not fall.</p> <p>What keeps the tree from falling over if it is bumped or blown? Then what part of us will have to hold to the ground when we are trees?</p>	<p>Divergent reactions to elements as suggested, by discussion and music. Free arm movements as rooted trees sway expressively. Birds flying, soaring, nesting. Wind whispering, flowing, swooping through trees. Dialogue optional. Humor very possible. Effort toward characterizations.</p>
	<p><u>Assign roles</u> Now decide, please, which kind of tree are you? Are you full grown and sturdy? Are you tiny and frail and new? Where do you live? In the forest, backyard, park or orchard? What do trees say to one another? To the wind? Do trees talk to birds? Or what kind of bird are you? Do mother birds ever leave their nests? Or are you the wind? Just a breeze? Do you ever stir up an angry storm?</p> <p><u>Play music and demonstrate briefly</u> (Leader participates with group.) Is it a sunny day? Are there birds resting in your branches?</p>	

(CONT'D)

² The American Theatre Association, Give³ Them Roots and Wings, (Birmingham, Alabama: Alabama Association of Education, 1974) P. 31.

through beginning with this medium, which involves sensory work which is later transferrable to more directly related activities. Each lesson should begin simply, such as walking to a drumbeat. When the children are relaxed, the rhythm should be changed, evoking a change in mood. The instructor should then progress to walking without a drumbeat, involving a change in mood such as: walking on grass, ice, hot sand, snow, etc. Transitions between activities should come naturally always allowing the participants time to think before they continue.

Next, the teacher should introduce movement paired with music. This step involves the transition to CREATIVE MOVEMENT. Give Them Roots and Wings by The American Theatre Association contains many possible "lessons" that can take place in the area of Creative Movement. (See Figure 2 for Sample Lesson and Appendix 1 for suggested music list) Other ideas for Creative Movement exercises are limited only by the imagination. Exercises are often more successful if a degree of progression is included. The leader should be ready to introduce new elements. If the situation involves nature--the leader should introduce a change in weather or the appearance of a predatory animal.

Creative Movement, like all Creative Dramatic activities, should be analyzed within the participating group after completion of the activity. Isolation of particular elements

involved focuses observation on detail that might otherwise be overlooked. Two elements, motor play and mood, have been introduced thus far. At this point they should be examined individually.

Motor play may be analyzed by an introduction to body parts and the many varied movements of which they are capable. They should be introduced in terms of complexity-- fingers, hands, feet, heads and faces, extremities, and whole body. These exercises are often more interesting when accompanied by music. (See Appendix 1 for incorporation into Unit of study and Appendix 2 for Music listings) Introduction to moving-in-place skills, those which involve use of body movement without transporting it, are the next step in progression. Level, the position or height the body occupies in space, may be isolated next. (A growing flower illustrates this idea, in reverse, a leaf falling off a tree.) Range or the amount of space filled during movement from one position to the next would follow in analysis. The teacher should demonstrate this through simple characterization and movement exercises. (A kitten vs. an elephant - any other activities which involve motor skills)

Isolation of the element of mood can be introduced

CREATIVE MOVEMENT--PANTOMIME

--Primary--

CM - 5

Activity	Motivation and Method	Expected Behavior
<p>Fireworks at the fair Record: <u>Fireworks by Stravinsky</u></p>	<p>How many of you go to the fair? Do you stay for the fireworks? Where else have you seen fireworks? Which one was your favorite? How many different kinds of fireworks have you seen?</p>	<p>Fluent verbalization from many of children.</p>
<p>Suggested Art Follow-up: Finger painting of fireworks.</p>	<p>Today I have a record that makes me think of fireworks. I am going to play it and you may move about being your own favorite kinds of fireworks.</p>	<p>Excitement. Explosive movement. Explosive sounds. Sudden jumps, hops, and spins. Portrayal of fireworks flowing downward by use of arms.</p>
<p>Marionettes. Record (if desired): <u>The Fantastic Toyshop</u> by Rossini</p>	<p>How many of you have ever played with puppets? What kind? (Hand puppets, string marionettes.) Today we are going to pretend that we are marionettes. Can they move as we do? Where can their bodies move? (Elbows, knees, etc.) How do they move? Develop opposite ideas of stiff and limp. Have children sit on the floor limply until teacher pulls strings, then move like marionettes stiffly until she drops them. Discuss and repeat. Pair off and let them take turns manipulating partners.</p>	<p>Attempt at contrasting movement. Some involved in simple free movement without grasping concepts of stiffness and string control. Surprise at sudden collapse. Interest in being operator who controls partner.</p>

The American Theatre Association, Give Them Roots and Wings, P. 38.

1111

simultaneously with motor play. The teacher should have the children move their fingers as if they are: playing a piano, writing a letter, snowflakes falling. They should move their feet as if they are: walking on sand, slipping on ice, falling down. The teacher should initiate discussion as to how each of these movements differ and why they differ.

Pantomime evolves naturally from Creative Movement. Further work with mood and motor play is possible through this new medium which initially stresses individual work. (See Figure 3 for sample lesson from Give Them Roots and Wings) Group work develops through the interaction between the two children. When children are comfortable in pairs, the teacher should begin to add more people to the situation, as the more people involved, the more complex the interaction.

Spoken improvisation adds the element of the verbal mode. Simple, uncomplicated situations are the basis. Those situations that are familiar to the child are the only ones that can be realistically portrayed at first. A child and his brother searching for a lost shoe is more easily played than an adult arguing with an employer.

Situations which involve a problem, conflict, or interaction of some kind allow for more creativity. Analysis of results should continue. (See Appendix 2 for sample lesson)

AREA TWO

FIGURE 4⁶

SENSITIVITY

-Primary-
S - 2

Activity

Motivation and Method

Expected Behavior

Sensory experiences dealing with imaginary objects. Emphasis on sight, taste, and touch.

Playtime in the sandbox.

Poem: MY SANDBOX
by Val Camenish
Wilcox.

Discussion

MY SANDBOX

Sand on my tongue and in my hair.
Sand in my eyes, but I should care!
Between my toes down in my socks,
The sand is grand in my sandbox.

There's nothing else found anywhere
that builds my castles fine and fair
of heavy bricks and massive rocks
Like moisty sand in my sandbox.

Have children remove shoes for fun.

As you listen to the poem, how does your mouth feel? How do you get the sand out of your hair?

Do your toes squiggle in the dry sand?
How do they feel in the moist sand?

Will you build a low fort? A tall castle?

Why do we wet the sand for building? Do your fingers like the wet sand? Does the sand smell different when it is wet?

How do you feel in the sand in the fun sun?
Are you sad or glad? Are you busy or tired?

Experimentation with freedom of bare toes.

Each child establishes his "sandbox" in his own self-space over the floor, or children may be teamed to encourage participation.

Divergent imaginary activities, many postures of standing, kneeling, etc.

Facial expressions of distaste at sand in mouth and eyes. Satisfaction at building castle.

Sensitivity is another area which may be isolated for special attention. Through work with the uses of the senses, children become more aware of them and begin to use them and portray their use more realistically in Creative Dramatics situations. The Lesson in Figure 4 deals with a sensory experience. Following completion of the lesson, the child will become more accurate in the way he uses "sand" in a given situation because he has analyzed it carefully through the activities.

The element of characterization may be introduced at this time. Characterization contains three levels: action, manner, and reason. The development of these levels takes time. As the action level becomes routine, children will become conscious of manner, and then reason. For example, a carpenter is building a house:

action - hammering, sawing, ...
manner - is he tired? cold? angry? ...
reason - Why is he building it? wants to? has to? ...

Teachers should not expect specific responses because each child's response will be different. Encouraging the original response, the one which requires thought rather than copying a classmate, builds self-confidence and a sense of appropriateness in relation to the situation.

If the preceding activities are successfully developed,

the transition to actual dramatization should be simple. Children of primary age should have no hesitancy about "creating" a "play". They are readily able to transform any of their story experiences into dramatic form. Through previous improvisational activities, the child has become familiar with how to portray a given situation. Now the situation has expanded. Many of the questions left unanswered before are now told by the story itself. At first, the teacher may need to serve as a "narrator" to give the dramatization flow and continuity. Soon, the children should be able to dramatize independently. Procedure is generally as follows:

1. Story is read aloud
2. Children volunteer to play parts
3. Story is read again with children dramatizing
4. Children dramatize story independently incorporating dialogue to include expository material

Certain stories are more easily dramatized at this age level. Those with great dependence on one element, such as setting, dialogue, or intricate plot are difficult to dramatize. Strong character motivation with a simple dialogue is more effectively presented. (See Appendix 2 for listing of stories for dramatization, including those from basal readers)

Later, the children may suggest stories to dramatize. The teacher should allow them to attempt the dramatization and discuss the successfulness of the portrayal upon completion. (See Appendix 4 for evaluation techniques)

Acting skill of various participants should never be

evaluated. Some children will be more talented than others in this area but no acknowledgement of this proficiency should be made. The purpose of Creative Dramatics is not to produce good actors and the teacher, through her attitude, can make this clear. Acknowledgement of the more talented participant can inhibit the others participating and defeat the purpose of the activities completely.

The attitude of the teacher in Creative Dramatics is extremely important. Unlike many methods, Creative Dramatics is not a teacher-centered activity. The focus is on the student. The more effectively the teacher does her job, the less she will be noticed, allowing increased independent work on the part of the student. From Lao-Tse comes a poem concerning a good leader. The qualities enumerated apply perfectly to the role the teacher using Creative Dramatic activities should take:

A leader is best when
People barely know he exists
Not so good when people obey him and acclaim him
Worse when they despise him.
They fail to honor people
They fail to honor you
But of a good leader who talks little
When his work is done, his aim fulfilled
They will say, "We did the thing ourselves."

The demands placed on the teacher by the inclusion of Creative Dramatic technique are more stringent than might be expected. The instructor must prepare a syllabus because though Creative Dramatics activities may seem unstructured, in reality they are disciplined freedom. Creative Dramatics

activities require a focal point both in broad objectives and those of individual lessons. For Creative Dramatics to be used effectively, the instructor cannot become sloppy in planning. Each lesson must contain specific objectives, both immediate and long range. (See Appendix 2 for forms and specific examples)

Methods of evaluation are necessary for general Creative Dramatics methods as well as those related specifically to a particular subject area. Janet Goodridge gives a broad teacher-student evaluation form in her book, Creative Drama and Improvised Movement :

CHILDREN'S INTEREST

- Are they interested?
- Are they asking questions?
- Are they continuing drama work interest out of the classroom, out of school?
- Do they bring things from home to discuss, show, or use in drama?
- Are they pleased to show their work to others?

PHYSICAL ABILITIES

- Is the child rigid or flexible? Has he adequate resilience and control in his movements?
- Are there any body areas he could use better or more fully?
- Does he have an increasing awareness of movement possibilities and a growing "movement vocabulary"?
- Are the children using space well-- not bunching--using changes of direction easily and without collision?
- Does he have an increasing ability to improvise spontaneously and formulate clearly?
- Can he compose alone or with others a short movement sequence?
- Can he learn and remember a movement phrase?
- Can he handle materials and objects in drama well?

EMOTIONAL EXPRESSION/REACTION

Is he secure/insecure, stable/unstable, calm/tense, friendly/shy, anxious/selfconfident?
Is he dependable and independent in his work?
Can he adapt easily to different stimuli?

RELATIONSHIP WITH OTHERS

Does he talk and play more easily with other children and adults?
Does he work more cooperatively, more sensitively with others than he used to?
Does he contribute to group work?

INITIATIVE/IDEAS

Do they show initiative?
Do they work with good concentration when alone or undirected?
Can they choose their activities and/or roles in drama work easily?
Are they absorbed in their drama work?
If signs of leadership are evident, how is it gained over the other children?

THOUGHT/LANGUAGE/LISTENING AND OBSERVING

Is his use of words adequate or above average?
Can he talk easily with adults?
Does he follow spoken/written directions easily?
Can he listen with understanding?
Is he able to recognize and move to simple rhythms and tunes?
Are his powers of observation improving?

Teacher's technique must also be subject to evaluation. Success in Creative Dramatic activity should be readily evident. The teacher should ask herself the following questions:

TEACHER PLANNING

Are the children's physical, emotional, mental, creative, and social needs being met in some measure by drama?
What opportunities have been made for extending experience in specific areas--such as movement, pantomime, etc.?
What has been learnt?

TEACHING TECHNIQUE

Are we communicating with each other effectively?
Am I able to gain class attention at any time by use of a mutually understood sound or signal?
Could I improve my story telling, the use of my voice, the use of words?
Are they experiencing pleasure derived from creating things?
Are they gaining a sense of achievement?
Am I extending their vocabulary by use of words?
Is the equipment suitably stored and easily accessible?
Is the equipment adequate for the needs of the group?

(See Appendix 4 for Student Self-evaluation form)

In application of Creative Dramatics to Language Arts study, the basic premises and techniques of general dramatisation prevail. Of the Language Arts skills used by the elementary aged child, LISTENING is most evident. The October 1974 issue of "Instructor" magazine devotes a section to the subject of listening, and reveals that over one-half of the time a child spends in school is spent in this activity, yet few teachers devote any time at all to its proper development.⁸ Because listening is the skill used most often by the Primary age child in particular, special emphasis should be put on the learning and improvement of listening skills above all other Language Arts areas.

Children, as all other human beings, are subjected to innumerable sounds, some of which must be filtered out if they are to remain sane. They do not always know,

⁷ Goodridge, Creative Drama and Movement, P.9.

however, what to listen to or how to listen. The teacher must aid the child by providing a good atmosphere in which to listen. To listen properly, children must have:

1. Proper physical conditions
2. Proper speech on the part of the teacher - including speed, volume, articulation.
3. Children must be conscious of skill of listening
4. Listening comprehension must be checked closely
5. Praise for listening
6. A teacher who is a good listener
7. Avoidance of repetition - listen the first time
8. Avoidance of teacher monopolizing verbalization
9. Attempt by the teacher to establish mental alertness
10. Establishment of the different types of listening, for enjoyment, for response, for directions, etc.

There are four different types of listening: attentive, appreciative, analytical, and marginal.⁹ Attentive

listening involves the least distractive elements--attention is riveted on one form of communication. Appreciative listening is for the purpose of enjoyment. Analytical listening is for the purpose of making a response while marginal listening involves one or more distractions. (doing homework while listening to the radio)

Following are activities centered around Creative Dramatics as it relates to listening activities. No attempt has been made to categorize these in any particular form. (See Appendix 1 where activities are combined to form an introductory Listening Comprehension Unit based on Creative Dramatic technique) It is hoped that

⁹ Smith, Creative Teaching of Language Arts in the Elementary School, P.67.

these ideas could serve as the basis for a unit in the particular listening skill under consideration. Many of the following found their basis in James A. Smith's Creative Teaching of the Language Arts in the Elementary School. They have been adapted to fit into a program which would rely heavily on Creative Dramatics as the predominant instructional method.

ATTENTIVE LISTENING ACTIVITIES

1. Listening ears - when children need to listen carefully for purposes of directions, etc. They put on listening ears - which they have made from construction paper attached to a headband. This is a signal to begin to listen carefully.
2. Sound Box - have something that makes some kind of sound in a closed box - children guess what it is - attempt to dramatize it for further reinforcement.
3. Puppet Friend - a puppet who lives in the classroom and comes to tell the class something important once a day.
4. Children may make up stories which contain sounds to imitate or listen for
5. Children make up stories which involve a sound and dramatize them - a bee flying around, a child hiding during a storm, etc.
6. Have children watch a television show, movie or dramatization for a particular thing - ask them the question, they watch for the answer
7. T.V. Broadcasts - a "television set" is made from a cardboard box with a hole cut out. A child is the announcer - others listen for specific information
8. Children make a word or phrase to substitute for a specific sound - squeezing clay: squishy-squashy
pounding clay: bin-bam
9. Play special games for attentive listening - gossip, Fruitbasket Turnover, etc.
10. Dramatize stories that emphasize the importance of listening
 - "The Sound That Turned Around"- Dan Safier, The Listening Book
 - "The Sound That Was Lost and Found"-The Listening Book
 - "The Changeable Clock" - The Listening Book
 - "Once, Dice, Trice" - Alistair Read
 - "The Sound That Kept On" - The Listening Book
 - "Mr. Menton" - The Listening Book

- "The Fish Who Said" - The Listening Book
"The Listening Walk" - Paul Showers
"Word Bending With Aunt Sarah" - Al Westcott

APPRECIATIVE LISTENING ACTIVITIES

1. Creative Movement exercises to movement (See Appendix 2)
2. Round Robin Improvisation - one child says a word, the second child repeats it and adds one, and so on. Create a story.
3. Same activity - use sentences.
4. Listen to recordings and dramatize story or music
5. Dramatize Poems:
 - "Wynken, Blynken, and Nod" - Eugene Field
 - "My Shadow" - Robert Louis Stevenson
 - "Song for a Little House" - Christopher Morley
 - "Animal Crackers" - Christopher Morley
 - "I Like Housekeeping" - Dorothy Brown Thompson
 - "Halloween" - Harry Behn
 - "Thanksgiving Day" - Lydia Maria Child
 - "A Visit From St. Nicholas" - Clement Clark Moore
 - "Block City" - Robert Louis Stevenson
 - "Roller Skates" - John Farras
 - "The Kite" - Harry Behn
 - "The Fishing Pole" - Mary Carolyn Davis
 - "Caterpillar" - Christina Rossetti
 - "The Little Turtle" - Vachel Lindsay
 - "My Dog" - Marchette Chute
 - "Holding Hands" - Lenora M. Link
 - "Stop-Go" - Dorothy Baruch
 - "The Locomotive" - Emily Dickenson (See Appendix 2)
6. Finger plays are excellent for developing good listening habits-particularly when children write their own. See Appendix 2
7. Lion Hunt - and variations - hands used to dramatize the adventure. Try other stories which encourage working out sound effects.
8. Television Commercials - ask children to watch and reproduce their favorite commercial
9. Dramatize social courtesies through listening - introductions, answering the phone, etc.

ANALYTICAL LISTENING ACTIVITIES

1. Using the Flannel Board - have children create and dramatize stories with attention to detail

2. Use films with listening activities:
 - a. What does music do for the story?
 - b. Listen for these three facts: etc.The same activities can be conducted with dramatizations
3. Read Poems which require dramatic response:
"The Children's Calendar" - The Listening Book
"The Humming Song" - " " "
"Soon, Soon, Soon" - " " "
4. Have a toy telephone in the room - encourage the children to talk into the telephone as if they were calling mother, father, a friend. Children listen to the one-sided conversation and try to guess who caller is talking to
5. Have children tell stories into a tape-recorder. They listen to their own presentations and dramatize
6. Use records to spur improvisational and dramatic activities:
Sounds Around Us - Scott Foresman
Listening Activities - R.C.A. Victor
Come to the Fair
A Walk in the Forest
Muffin in the City
Little Cowboy
Rainy Day
Let's Play Zoo
Little Indian Drum
Muffin in the Country

Young People's Records

Listen and Do Series - American Book Co.

Hot Cross Buns
The Merry Toy Shop

Children's Record Guild

Let's Play - Kay Ottmans Productions
Sounds We Hear - Illa Podendorf
The Little White Duck - Columbia
The Little Engine That Could - R.C.A.

MARGINAL LISTENING ACTIVITIES

1. Run a short cartoon film, shut off the sound and have the children tell the story or reproduce the dialogue while the film is rerun
2. Dramatize action poems that require careful listening:
"The Piggyback Merry Go Round" - The Listening Book
"Bell Horses, Nursery Rhyme, Cat Came A' Fiddling" -
Mother Goose

"Feet" - Irene Thompson
"Trains" - James S. Tippet
"Soft Step" - Georgette Agrew
"Pop Goes the Weasel" - Nursery Rhyme
"Peas Pudding Hot" - Nursery Rhyme
"A Stick For A Horse" - Sybil Fountain
"Mrs. Hen" - M.A. Campbell
"The Elf and the Doormouse" - Oliver Herford
"Three Little Mice" - Mother Goose
"Conversation" - Anne Robinson
"Mix a Pancake" - Christina Georgina Rossetti
"I Had A Little Pony" - Mother Goose

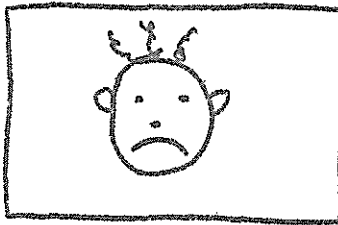
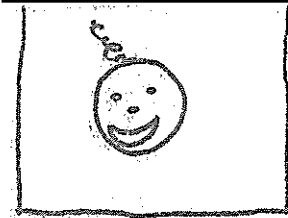
Work in the area of speaking or oral expression is closely related to listening. Children who listen well will be more articulate and have a more extensive vocabulary-- in short they will be better speakers. Children manipulate and experiment with speech extensively in the primary grades, creating verbalisms. The instructor should capitalize on these or any other experiences to relate experience with language development. Creative Dramatics Activities provide this opportunity. They stress language development closely related to the child's actual experiences.

The following list of verbal activities and related materials are not in any specific order. They are ideas which can serve as highly motivational steps to an in-depth concentration on speech and oral expression.

SPEECH AND ORAL EXPRESSION ACTIVITIES

1. Puppet shows
2. Roll movies- cylindrical rolls of paper are illustrated mounted on two dowels and then narrated by the child as the illustrations are rolled before the audience.

3. Dramatization of words - high, over, up, etc.
4. Make a film
5. Pictures - dramatize the situation seen



Is he happy
or sad?

6. Pictures of inanimate objects come alive through dramatization
7. Use of songs and poems - dramatized while being sung or spoken - "The Pop Corn Song" by Nancy Byrd Turner
8. Tone Poems - musical background recorded with children's improvisational statements on a specific subject recorded over it
9. Chalk Stories
10. Lap Stories
11. Flannel Board Stories
12. Dramatization - favorite stories, poems, events, telephone conversations, television broadcasts, etc.
13. Mystery Box - small groups get box of props - they must use them in an improvisational dramatization
14. Puppets - fist, finger, bag, cereal box, stick, paper mache, with or without a puppet theatre
15. Shadow Plays - both improvisational and dramatized¹⁰

The study of writing skills does not apply as heavily as other Language Arts skills in the primary grades.

As in other areas, the child should learn by doing. Perhaps the child lacks the mechanical skill to actually put down his story or poem on paper, but he is capable of "writing" through the aid of a tape recorder. (The teacher can transcribe with a primary typewriter) This allows the child to begin to recognize the significance of the written mode of expression. Teachers must set certain conditions for writing

¹⁰ Smith, Creative Teaching of Language Arts in the Elementary School, P. 118-152.

activities in the primary grades encouraging the student to attempt to record his experiences and ideas in this manner.

The basic premise of application of Creative Dramatic skills to the study of reading is that if children are involved in reading, they will become better readers. This has several levels of interpretation. In the study of sight words, the word under consideration may become fixed if paired with the appropriate action.¹¹ In dramatizing a story, a child will begin to develop analytical skills which will increase his understanding and enjoyment of the material considerably.

Creative Dramatics does not supplant the basic sequential reading program. It runs parallel to it serving as a highly motivational tool. Word recognition and other specific reading skills should be taught within the structured reading program or whenever the situation demands it. Classes should be small enough so that the teacher is aware of each individual's specific problems and deficiencies and can work with the student to correct them.

Dramatization of stories must be introduced in a progressive way. Beginning with the dramatization of words and sentences, the eventual goal is described by Lessie Carlton in his book, Reading, Self-Directive Dramatization

11 Sylvia Diane Borden, Plays as Teaching Tools in the Elementary School (West Nyack, N.Y.: Parker Publishing Co., 1970) P.29.

and Self-Concept as:

"the pupil's own spontaneous interpretation of a character of his own choosing, in a story which he selects and reads with other pupils in his group which is formed for the time being and for that story alone."¹²

Introduction to dramatization from literary materials might take place during the time when the teacher reads aloud to the students. The teacher may have the students dramatize the story or portion of the story which they have heard. This practice may be easily transferrable to basal readers used in the classroom as well as any other literary materials available. (See Appendix 2)

Reading is a tool and not limited to the time spent in the reading group exclusively. Dramatization techniques should be applied in other reading areas as well including Social Science, Arithmetic, and Pleasure Reading.

Evaluation of individual reading skill should be done on two levels: the child's self-evaluation of social cooperation and interaction during dramatization periods and the teacher's evaluation of work during dramatization as relates to comprehension sequential development, and accuracy as well as evaluating technical reading skills. (See Appendix 4)

Creative Dramatics as applied to reading has a two-fold purpose. First it is highly motivational being both fun and natural to the child. Secondly, it encourages him to read

12 Carlton, Reading, Self-Directive Dramatization and Self-Concept, P.13.

for greater comprehension and accuracy. The child's increased comprehension will make reading more pleasurable, encouraging independent reading which can only improve all reading skills.

Creative Dramatics has developed with a strong basis in modern educational psychology. As a teaching technique, it provides the child with a totally individualistic outlet that is both natural and highly motivational, adapting the child's strong dramatic impulse for purposes of education. Because of the active nature of the primary age child, Creative Dramatics meets a particularly strong need in a way not possible in many other methods. Rather than aiming results solely toward development of a particular skill, Creative Dramatics develops the child as a "total" person, offering opportunity for growth in physical, mental, social, and spiritual facets.

Creative Dramatics is particularly adaptable to the Language Arts curriculum where it serves as the "binding thread" for the development of the communication skills. It offers a wide variety of application in all of the Language Arts skills providing the child with actual experience, the best teacher.

Creative Dramatics promotes the total growth of the individual which is the overriding concern and purpose of all education. The participant has the unique opportunity to develop in all facets of his being while concentrating on specific skill areas. Joseph Lee stated this aptly in 1915 in Play in Education:

If the lesson has struck home, the result is not merely more knowledge or intelligence, but more boy or girl - more of a person there for all purposes.

I--
Joseph Lee, Play in Education (N.Y.: Macmillan, 1915) P. 36.

APPENDIX 1 - Unit in Listening Comprehension

APPENDIX 1

Listening Comprehension Unit Using Creative Dramatic Technique

PURPOSE

The purpose of this unit is to utilize dramatization techniques to sharpen observation and concentration to improve listening comprehension.

In the lower grade levels, a Language Arts unit can possibly be limited by the reading ability of the average child. In this unit, the teacher should attempt to raise listening comprehension in an enjoyable and creative way. The connection of dramatization technique with listening comprehension is not a new one. In order to dramatize something that has either been heard or read, a child must comprehend the material at several levels. He must recognize characters and situations as well as understand what motivates them. If a child learns to read using these analytical skills from the first, his enjoyment can be increased. If this occurs, hopefully the child's reading skills can develop hand in hand with listening skills for a better rounded Language Arts experience.

After completion of this unit the pupil should be able to:

1. display understanding of dramatization terminology through class participation
2. participate in dramatic exercises easily - with lessened inhibitions
3. independently and accurately organize a simple dramatization of appropriate stories
4. use several methods of presentation - acting, roleplaying, puppetry, readers theatre, etc.
5. Adapt basic properties for use in any situation a story might require
6. supplement further understanding through artwork, discussion, and any other related activities

This unit will be divided into four parts - 1 & 2 should be run simultaneously as should 3 & 4.

I Introductory Dramatization Technique

II Listening Exercises

III Dramatization of Stories

IV Related Activities

General Information

There are few required materials but there is a need for a special attitude in teaching this unit. The teacher must give constant encouragement and do her(his) best to avoid inhibiting the children. The teacher must accept the improbable without discouraging creativity, or encouraging silliness.

All exercises should begin in the security of the group. Single children out to display only if they will not be inhibited by it.

I Introductory Dramatization Technique

Methods of evaluation - this section must be almost entirely subjectively evaluated. One good indicator is the enthusiasm of the child. Teacher observation of skills and weaknesses is essential to individual progress. These factors must be considered. A child should never be forced to dramatize or participate against his will. It is self-defeating in every way.

Loosening Up Exercises - Body - needs to be conducted in large cleared area - gymnasium is fine

1. Shakeout - begin slowly shaking one body part at a time until very loose - compare body to that of a marionette - have parts of body move as those of a marionette - Shake whole body - freeze - Shake - freeze.
(Goal 1&2)
2. Melting-Freezing - begin during normal movement sequence - freezing the children when it is unexpected draw attention to children who respond particularly well (Goal 1 & 2)
3. Motion-Speed - during freezing-melting exercise introduce idea of moving at different speeds - slow - normal - fast - Relate to image
slow - floating in space
normal - walking
fast - Ping-Pong ball being shaken in small box (Goal 1&2)
4. Walking - practice walking in different substances - sand, water, oil, marbles - discuss sensual elements first. (Goal 1&2)

Unit continued

Relaxation - have students lie on backs on floor with eyes closed, arms to the side - teacher talks through in quiet voice total relaxing of the muscles - 1 body part at a time - SLOWLY - Create an image - on a beach, in bed on a rainy day, etc. Build all of the sensual images that relate to that experience while they are in the relaxed state. (Goal 1&2)

Facial Exercises - can be done anywhere - (Goal 1&2)

1. Loosening - Roll head around on neck until loose
2. Face - scrunch it up as small as possible - open it up to be as big as possible
3. Stick out tongue as far as possible - In - Repeat
4. Practice facial expression - begin as a group - build an emotion through description of a situation later just the word "anger" should provoke a response Encourage exaggerated responses - want to draw attention to the great effect facial expression has
5. Analyze individual facial expressions - What makes a face look angry? Is it tight or loose? What do the eyes do? What do the cheeks do? What does the mouth do? etc.
6. Funny Faces - make funny faces and then draw them Encourage children to be uninhibited about what they do with their faces.

Unit continued

Voice -(goal 1&2)

Discuss and analyze the importance of the use of voice and sounds in dramatization

1. Make sounds with a wide range - instruments, sirens, etc.
2. Make sounds that have different volumes - wind, whispering, shouting, etc.
3. Do character stereotypes with voice - wicked witch, baby, etc.
4. Express emotion with vocal sound - choose one word - have the way that it is said express the emotion of the speaker

The preceding activities should be covered and repeated over the period of about one week. Evaluation is by teacher observation and student self-evaluation. These exercises are fun. They may be practiced in a few spare minutes during the day, during gym class, or in a special time provided for that purpose.

DRAMATIZATION

It is easiest to begin the basics of dramatization using the familiar. Animals are a good choice. - not just "acting" like an animal but encouraging the child to observe and analyze what the animal really does - How does it move? What kinds of sounds does it make? What does it eat? etc. Though they may need guidance in this analysis at first, they should quickly realize what kinds of questions to ask themselves when considering a subject.

(Goal 2&3)

1. Animals-

Sounds - begin with the entire group making an animal sound - talk about what a cow, for example, really sounds like. Add other farm animal sounds - try to

really sound like a farm, jungle, zoo, etc.

2. Add movement - Add movement to the sounds - encourage observation and realism - Again, begin with one animal at a time - add others. Physical Education games such as Bull in the Ring, Squirrel in the Trees, etc. offer an opportunity for these ideas to be transferred to another area.

Inanimate Objects - this requires more imagination thus it follows the foundation established by the work on animals

1. Be objects in groups - rocks, alarm clocks, forks, etc. Encourage creativity and new ideas. Analyze the object under consideration and how it can be most realistically portrayed.
2. Progress to charade type activity. "On my way to school this morning I saw..." Don't accept totally inaccurate representations - encourage the realistic portrayal
3. Make a machine - one child begins by making a machine-like sound and movement, another child adds on with an additional sound and movement. etc.

Situations (Goal 3)

1. Paper bag improvisation - each group of 4-6 students receives a paper bag containing 4 - 6 items. They must improvise a "skit" around these items.
2. Basic Situation - give a basic role playing situation-roles and situations should be familiar ones with short range plot line - done impromptu with no advance preparation. Give familiar situations, such as mother telling child to go to bed, child doesn't want to, tries to talk mother out of it

3. Add surprise element - have another character enter story unexpectedly exp. phone call from teacher to mother complaining about poor work on part of child.

Transition to the Listening Element must be simple and smooth. Children might dramatize story or portion of story that teacher has read aloud. Use this opportunity for dramatization whenever feasible. Start with simple stories. Often, familiar fairy tales are very successful to begin the transition.

Section II Listening Exercises - Goal 3 Preparation

1. Open with discussion of the importance of listening - Play listening directions game - EXAMPLE: each child has a piece of blank paper and crayons. Instruct them to draw a house in the middle of page - color door blue - put sun in upper L. hand corner - color air yellow, etc. Discuss results.
2. Listening for questions - Ask three questions about story, movie, slides, etc. View or listen - see if they can answer questions.

The following listening exercises were taken from the October 1974 issue of INSTRUCTOR magazine, pages 62 and 63.

Color wheels will be used in the first three games. They are simple to make. Just paste color segments on six-inch circles. A layer of clear contact paper smoothed over the top will give them longer life. Attach an arrow to each circle with a paper fastener. For the younger children, it is advisable to begin with only four colors. The seg-

ments may be labeled with color names if color word recognition is an aim.

LISTENING FOR SPECIFIC DETAILS

Today we'll hear a story about a boy who lost his mittens. Keep your color wheels in your hands because I'm going to ask you to listen to find out what color the mittens were.

Buddy lost his new mittens at school. His teacher asked him to describe them to the class. This is what Buddy said:

"I lost my new mittens. I think I left them on the playground after recess. My aunt made them for my birthday. The mittens are green and they're a little too big for me because my aunt says I'll grow a lot this year. If you find them let me know."

Using your color wheel, point the arrow to the color of Buddy's mittens. Everyone, show your color wheels.

LISTENING TO DETECT SEQUENCE

Here is a story about Joe, who was buying a new pair of shoes. Keep your color wheel close to you. I'm going to have you use it to show what color the shoes were that Joe bought.

"Going shopping is bad enough," thought Joe, "but trying on shoes is the worst thing yet." Joe and his mother were sitting in the shoe store and Joe had just had his feet measured by the salesman.

"It's almost summer," said Joe's mother, "You need some new sneakers."

"What color can I pick?" asked Joe.

"Any color you want," answered his mother, "Sneakers can be easily washed and will look as good as new."

Joe was feeling much better when the shoe salesman brought out three boxes of shoes in Joe's size. First, Joe tried on black sneakers, but they were too much like his winter shoes. Then the shoe salesman had Joe try on some blue sneakers. Joe asked the man what color shoes were in the last box. These were white.

"Those white shoes would be dirty all the time," Joe said looking at his mother. "I think I'd like to have the second pair of shoes I tried on. How about it, Mom?"

Turn the arrow of your color wheel to the color of sneakers that Joe liked best. These were the second pair of shoes that he tried on. Think now....Show your color wheels.

LISTENING TO MAKE INFERENCES

Listen carefully to this story about a girl named May Ann and a little bird. See if you can find out what color the bird was.

May Ann walked for three blocks along the snowy street. The white snow was crunched under her feet and the wind whirled powdery snow all around. She pulled her red knitted cap down over her ears. Suddenly, she heard a bird singing. The sound on such a still, snowy afternoon made her stop and look all around. Again, the bird's cheery sound could be heard. It seemed to come from one direction, but there was only an old, brown oak tree where May Ann looked. The old tree had no leaves since winter had come. As May Ann stared at the tree, again the chirping sound was heard. Looking at all the branches, May Ann noticed a tiny bird moving about. That was the bird all right! No wonder the bird couldn't be seen very easily, he was about the same color as the old tree.

With your color wheel, turn the arrow to the color of the little bird. Think for a while and we'll show our color wheels and talk about the story.

The following three games will be implemented with an individual card holder (simply constructed from construction paper) and packets of cards. The packets used in the first game will be a set of 10 cards with dots representing the numbers 1 - 10. The next two games will use a packet of picture cards, each portraying one simple object such as a bike, an apple, or a window. Both the mental math computations and the picture problems should be adjusted for ability level.

LISTENING FOR NUMBER DETAILS

Here is a short story about Lou, a boy who decided to straighten up his room. Right now he is picking up his comic books. Listen to see how many comic books he finds.

Lou was trying to clean up his room. He decided to put his comic books in one pile. He found two comic books on the top of his bookshelf. After looking carefully in his closet, he found five more comic books. He put them all in one pile.

How many comic books did Lou find? Find the dot card that shows the number and put it in your card holder. Ready? Everybody show.

LISTENING TO SUPPLY THE PROPER PICTURE

Today you have a pack of picture cards before you. Spread them out and take a good look at them. I'll read a story sentence to you and leave out the last word. You pick the picture that best fits the sentence and put it in your card holder. Listen as I read the first sentence. Joe saw that it was raining when he looked out the.....(window). Follow with similar sentences, leaving adequate time for selection and discussion between sentences.

LISTENING TO DETECT BEGINNING SOUNDS OF WORDS

Spread out your packet of five picture cards and look at each picture. Say the words to yourself. Now I'm going to say three words to you. The words will all begin with the same sound. After I say them, look at the pictures on your cards and see if any of the pictures begin with the same sound. If any do, use your card holder to show them. Here are the first three words. Listen carefully, Boy--butter--bean. Do any of the pictures begin with the same sound as boy-butter-bean? If so, put them in your card holder.

The use of small individual chalkboards are helpful aids in teaching primary-grade children to follow directions. For the first exercise, mark off quadrants on the chalkboards.

LISTENING TO FOLLOW DIRECTIONS

Listening game previously described in the unit may be played at this time using chalkboards. There are endless variations in the types of directions that may be given.

evaluation - provision for evaluation are given or provided for in the listening exercises - teacher observation and student self-evaluation continue to be important

Part III

Dramatization of Stories (Goal 3&4)

1. Begin with simple familiar stories using standard "playing" technique. After confidence has developed in this area, other mediums such as puppets, shadow plays, flannelboard stories, etc. may be adopted.

MATERIALS

Especially useful in the early dramatization stage is a card file to use during exercises. It should contain cards in the following categories:

Rhythm-Music - Example - Make this sound:



storytelling - picture cards representing well-known rhymes and stories

Characters - pictures of character types - policeman, animals etc.

Objects - pictures of inanimate objects -
Example - Be a broom.



Situations - You are on the beach. You are eating.

THE CARD FILE MAY BE USED WITH ANY AGE LEVEL BECAUSE IT IS PICTURE ORIENTED AS WELL AS HAVING THE PRINTED SENTENCE AVAILABLE.

Materials continued

Also necessary - taped materials of familiar stories that have elements that allow for ready dramatization simple setting, limited essential properties, direct plot, limited number of major characters, (often inclusion of an expandable group such as fairies, or children, etc. is helpful)

Fairy tales and many familiar children's stories are excellently adapted. Stories which depend too heavily on one element are often more difficult to dramatize.

METHODS

(Goal 4, 5, & 6)

- A. Begin in small supervised groups - teacher reads story, helps choose characters, and set scene.
- B. Lessening of supervisory aspects - teacher oversees process but does not direct process. This will require several dramatization sessions.
- C. Allow children to work independently - using taped stories to present dramatization to class.
- D. Allow children to branch out in dramatic techniques - including shadow plays, puppetry, pantomime with narrator, etc.
- E. Introduce a few new ideas at a time - Be careful not to overload children with too many options at first.

EVALUATION

Allow children to analyze successfulness - Were the presentations accurate to the taped material? This is the most important point under consideration because of the nature of concentration in this unit.

IV

Related Activities

Related activities are limited only by the imagination of the teacher and pupils. They may include: making puppets, masks, suggestive costuming, suggestive scenery, art work, making of stage properties, murals, games which involve dramatics, making sound effects, etc.

Evaluation

The emphasis of the unit is on Listening Comprehension. Foremost in consideration should be accuracy to the story from which the dramatization was taken. This does not mean in technical aspects but rather that the story was presented in accordance with the story that was heard. Characters, sequence of action, setting, etc. should all be evaluated in terms of accuracy.

Teacher observation and student evaluation are again very important. Encourage students to watch for detail, clarity, and accuracy.

APPENDIX @ - Materials Listings:

**includes - Dramatization Book Lists
 Anthologies and Collections
 Music List
 Basal Reader List
 General Lesson Form**

BOOK LIST FOR DRAMATIZATION ACTIVITIES

(All pictures - no words)

Alexander, Martha - Bobo's Dream - Dial
Carroll, Ruth - The Chimp and the Clown - Walck
Carroll, Ruth - Christmas Mitten - Walck
Goodall, John - The Lazy Dog - Four Winds
Hamberger, John - Shrewbettina's Birthday - Harcourt
Hutkins, Pat - Changes, Changes - Macmillan
Mayer, Mercer - A Boy, A Dog, A Frog, and a Friend - Dial
Wildsmith, Brian - Brian Wildsmith's Circus - Watts

STORIES

Birnbaum, Abe - Green Eyes - Capitol
Brown, Margaret - Goodnight Moon - Harper
Brown, Margaret - Runaway Bunny - Harper
Buckley, Helen - Grandfather and I - Lothrop
Buckley, Helen - Grandmother and I - Lothrop
Burningham, John - Mr. Gumpy's Outing - Holt
Burton, Virginia - Mike Mulligan and His Steam Shovel - Houghton
DeRegniers, Beatrice - May I Bring A Friend? - Atheneum
Freeman, Don - Corduroy - Viking
Friskey, Margaret - Indian Two Feet and His Horse - Children's Press
Ginsburg, Mirra - The Chick and The Duckling - Macmillan
Hoban, Russell - Bedtime for Frances - Harper
Hutchins, Pat - Titch - Macmillan
Keats, Ezra - Peter's Chair - Viking
Keats, Ezra - The Snowy Day - Viking
Keats, Ezra - Whistle for Willie - Viking
McCloskey, Robert - Blueberries for Sal - Viking
Memling, Carl - What's in the Dark - Parent's Magazine Press
Mizumura, Kazuo - If I Were A Mother - Crowell
Palazzo, Tony - Let's Go To A Circus - Doubleday
Parish, Peggy - Good Hunting, Little Indian - Scott
Petersham, Maud - Circus Baby - Macmillan
Potter, Beatrice - Tale of Peter Rabbit - Warne
Rey, H.A. - Curious George - Houghton
Rockwell, Anne - The Toolbox - Macmillan
Schick, Eleanor - Peggy's New Brother - Macmillan
Simon, Norma - What Do I Do? - A. Whitman
Simon, Norma - What Do I Say? - A. Whitman
Slobodkina, Esphyr - Caps for Sale - Scott
Spier, Peter - Crash! Bang! Boom! - Doubleday
Udry, Janice - A Tree Is Nice - Harper
Zion, Gene - Harry the Dirty Dog - Harper
Zolotow, Charlotte - Hold My Hand - Harper
Zolotow, Charlotte - Mr. Rabbit and The Lovely Present - Harper

STORIES FOR DRAMATIZATION ACTIVITIES

(Holidays and Seasons)

Adams, Adrienne - A Waggle of Witches - Scribners
Balian, Lorna - Humbug Witch - Abingdon
Bancroft, Henrietta - Down Came The Leaves - Crowell
Bridwell, Norman - Clifford's Halloween - Four Winds
Bright, Robert - Georgie's Halloween - Doubleday
Brown, Margaret - Golden Egg Book - Golden Press
Brown Margaret - Home for a Bunny - Golden Press
Burningham, John - Seasons - Bobbs-Merrill
Chalmers, Mary - A Christmas Story - Harper
Fox, Charles - When Summer Comes - Reilly & Lee
Fox, Charles - When Winter Comes - Reilly & Lee
Hamburger John - This is the Day - Grosset (Ground Hog Day)
Hawkinson, Lucy - Days I Like - A. Whitman
Hoff, Syd - When Will It Snow? - Harper
Janice - Little Bear's Christmas - Lothrop
Janice - Little Bear's Thanksgiving - Lothrop
Keats, Ezra - Little Drummer Boy - Macmillan
Moore, Clement - Night Before Christmas - Grossett
Parker, Bertha - Fall is Here - Row, Peterson
Podendorf, Illa - True Book of Seasons - Children's Press
Shapp, Martha - Let's Find Out About Thanksgiving - F. Watts
Vasiliiu, Mircea - Year Goes Round - John Day

ACTIVITIES BOOKS

Carlson, Bernice - Listen! And Help Tell The Story - Abingdon
stories and finger plays
Fowke, Edith - Sally Go Round the Sun - Doubleday
songs and games
Grice, Mary - One, Two, Three, Four - Warne
number rhymes and finger plays
McEwen, Catherine - Away we Go! - Crowell
poems
Quackenbush, Robert - Old MacDonald Had A Farm - Lippincott
song, story, music

REAL MOTHER GOOSE - Rand McNally

Yamaguchi, Marianne - Finger Plays - Holt

Aesthetic Education Program - Theatre Games File - Gemrei Inc.
language emphasis 1971

ANTHOLOGIES AND COLLECTIONS

- F.H. Lee - Folktales of All Nations - N.Y. Tudor
- Oxford Book of Nursery Rhymes - Oxford
- From Story into Drama - Enid Barr - Heineman
- Ronald James - Infant Drama - Nelson
- Winfred Ward - Stories to Dramatize - Children's Theatre Press
- Barrows, Marjorie - One Hundred Best Poems for Boys and Girls -
Whitman
- Bryant, Sarah Cone - Stories to Tell to Children - Houghton-Mifflin
- Clark, Barrett H. & Jagendorf M. ed. - A World of Stories
for Children
Bobbs-Merrill Co.
- Cooke, Flora - Nature Myths and Stories - Flanagan & Co.
- Curry G.M. - Clippinger E.E. Children's Literature - Rand McNally
- Hallowell, Lillian - A Book of Children's Literature -
Farrar & Rinehart
- Hodgkins, Mary D.H. ed. - Atlantic Treasury of Childhood Stories -
Atlantic Monthly Press
- Huber, Miriam B. - Story and Verse for Children - Macmillan
- Johnson, Edna & Scott, Carrie - Anthology of Children's Literature -
Houghton-Mifflin
- Olcott, Frances - Good Stories for Great Holidays - Houghton-Mifflin
- Story Telling Poems - Houghton-Mifflin

MUSIC LIST

- "Nutteracker Suite" - Tchaikowsky
- "Slavonic Dances" - Dvorak
- "Peer Gynt Suite" - Grieg
- "William Tell Overture" - Rossini
- "Sleeping Beauty" - Tchaikovsky
- "Rhapsody in Blue" - Gershwin
- "March of the Toy Soldiers" - Bales in Toyland

Suggested music is included in the lesson plans of two excellent guidebooks on application of Creative Dramatics:

Dramakinetics in the Classroom - Sister Jeanne-Marie Complo

Give Them Roots and Wings - American Theatre Association

Requiring special listening skills -

- "Peter and the Wolf" - Serge Prokofiev
- "I Went for a Walk in the Forest" - Young People's Records
- "Hansel and Gretel" - narrated by Basil Rathbone
- "Pictures at an Exhibition" - Ravel Mussorgsky
- "Prelude a l'Apres-Midi d'un Faune" - Debussy
- "Sorcerer's Apprentice" - Paul Dukas
- "Fantastio Symphony" - Berlioz
- "Swan Lake" - Tchaikovsky
- "Danse Macabre" - Saint Saens
- "Jeux d'Enfants" - Bizet
- "La Mer" - Debussy
- "Mother Goose Suite" - Ravel
- "Night on Bald Mountain" - Mussorgsky
- "Norwegian Dances" - Grieg
- "Carnival of the Animals" - Saint Saens
- "Children's Corner Suite" - Debussy

Basal Readers containing stories particularly adaptable to Dramatization activities:

CHARLES E. MERRILL PUBLISHING CO.

Merry-Go-Round, Grade 1

- "The Three Silly Kittens"
- "The Little Lost Dog"
- "Rabbit's Mistake"
- "A Sheep and A Pig"
- "Little Bear's Pet Boy"
- "The Little Red Hen"

Happiness Hill, Grade 2

- "The Old Woman and the Strawberry Tarts"
- "The White Goose"
- "A Cow in the House"
- "The Young Deer, the Young Tiger, and the Fox"
- "Daisy the Din saur"
- Fifteen Bathtubs"
- "The Old Woman and Her Pig"
- "Angus and the Ducks"
- "Muddy Mouse"

Treat Shop, grade 3

- "The Boss of the Barnyard"
- "The Puppy Who Wanted A Boy"
- "Dalrymple"
- "Captain Joe and the Esk mo"
- "The Tame Train"
- "Susan's Bears"
- "Let's Catch the Mouse"
- "Never Worked and Never Will"
- "How Little Pear went to the Fair"
- "The Sleeping Beauty"

SCOTT, FORESMAN & CO.

Friends and Neighbors, Grade 2¹

- "A Wonderful Name"
- "Catching Tails"
- "The Christmas Tree"
- "The Boy and his Goats"
- "Johnny Cake"
- "The Silly Little Rabbit"
- "City Mouse and Country Mouse"
- "The Circus Parade"
- "A Pie for Billy Goat"

More Friends and Neighbors, Grade 2²

- "Billy Ground Hogg Finds Spring"
- "The Easter Rabbit"
- "Little Mouse Dances"
- "The Little Engine"
- "The Three Billy Goats Gruff"
- "Mrs. Goose Forgets"
- "The Old Woman's New Hat"
- "The Christmas Sled"
- "The First Woodpecker"

Streets and Roads Grade 3¹

- "Naisy Mr. Redhead"
- "A Ride to Animal Town"
- "Paddy's Christmas"
- "Benny's Trick"
- "The Turtle's Race"
- "The Traveling Christmas Party"
- "Bread and Jam"
- "Button-Eyes and the Prize"

More Streets and Roads, Grade 3²

- "The Strange Visitor"
- "The Great Day of Long Ago"
- "The North Wind"
- "The Man and His Donkey"
- "Mary Ellen Makes A Bargain"
- "Lazy Sofo"
- "Lambkin's Hat"
- "A Home for Sally"
- "A Pot of Fire"
- "The Airplane Contest"

ALLYN & BACON, INC.

Fields and Fences, Grade 2

- "The Blue Doll and The Toy Soldier"
- "Bill's Neighbors"
- "Little Red Squirrel's Farm"
- "The Winter Parade"
- "The Picnic Tree"

Story Caravan, Grade 3

- "The Little Cook"
- "The Peddler's Clock"
- "Archie and the April Fool's!"
- "Valentines for America"
- "Kippie the Cow"
- "Daniel's Elephant"
- "The Story of Tatterjack"

HOUGHTON MIFFLIN COMPANY

Up and Away Grade 1²

- "The Little Calf Who Cried"
- "Jack Rabbit and the Hiccups"
- "The Boat Ride"
- "Pails and Pails of Paint"

Come Along, Grade 2¹

- "Curious George"
- "Traffic Policeman"
- "A Penny for a Jack Rabbit"
- "How Sam got Good Sense"

One We go, Grade 2²

- "Noodle"
- "Snipp and His Brothers"
- "Room Enough"
- "The Seven White Cats"
- "The Magic Glasses"
- "The Queer Apron"

Looking Ahead, Grade 3¹

- "The Little Horse That Raced a Train"
- "Presents for Mother"
- "The Bicycle Tree"
- "Jeremiah's Black Lamb"
- Nathan and the Peddler"
- "Young Tennessee and Old Sam"
- "The Magic Shoes"
- "Lighthouses"

Climbing Higher, Grade 3²

- "Tim's Woods"
- "A Lion in the Kitchen"
- "The Stupid Thief"
- "Ruzhonka"
- "A Strange Baby"
- "Honey Spring"

LAIDLAW BROTHERS

Tales to Read, Grade Primer

- "Little Red Riding Hood"
- "The Man and the Lion"
- "Puppycat and the Christmas"
- "The Wolf and the Cat"

Stories to Remember, Grade 1

- "The Three Bears"
- "How Me Too Came to Be an Easter Rabbit"
- "The Little Boy Who Caught Wolf"
- "Little Red Fox"

Storyland Favorites, Grade 2

- "The Lion and The Mouse"
- "The Elves and the Shoemaker"
- "How the Bear Lost His Tail"
- "The Boy and the North Wind"
- "The Bear, The Man and the Fox"
- "Gudbrand on the Hill"
- "Snow-White and Rose-Red"
- "The Rabbit and the Turtle"

Doorways to Adventure - Grade 3

- City Days, City Ways - Preprimer
- Just for Fun - Preprimer
- Around the Corner - Primer
- Real and Make-Believe - Grade 1
- All Through the Year - Grade 2
- From Faraway Places - Grade 3

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Story Wagon, Grade Primer

- "Gray Kitten's Red Bow"
- "Curly"
- "Little Red Hen and Her Friends"
- "The Man, The Boy, and the Donkey"
- "Nobody Knew Why"
- "No hensy"
- "The House Where Nobody Lived"

Story Time, Grade 1

- "Little Frisky Goat"
- "Chicken Little"
- "The Turnip"
- "Wait for William"
- "The Little Old Woman's Christmas Tree"
- "The Fox at the Spring"

Story Train, Grade 2

Story Carnival, Grade 3

THE BOBBS-MERRILL CO., INC.

Sunny and Gay, Grade 1

Foolish and Wise, Grade 2

Fun All Around, Grade 3

HOLT, RINEHART & WINSTON, INC.

Friends All About, Grade 2

People on Parade, Grade 2

Into the Wind, Grade 3

Across the Valley, Grade 3

GINN AND COMPANY

The Little White House, Primer

On Cherry Street, Grade 1₁

We are Neighbors, Grade 2₁

Around the Corner, Grade 2₂

Finding New Neighbors, Grade 3₁

Friends Near and Far, Grade 3₂

LYONS & CARRAHAN

Many Surprises, Primer

Happy Times, Grade 1₁

Down Our Way, Grade 2₂

Aust for Fun, Grade 2₂

Stories From Everywhere, Grade 3₁

Once upon a Time, Grade 3₂

The above list was taken from Reading, Self-Directive
Dramatization and Self-Concept, By Lessie Carlton
Charles Merrill Publishing Company

GENERAL LESSON FORM

The following is a very general outline for formulating lessons in the area of Creative Dramatics activities. The instructor should endeavor to establish continuity in this subject just as he/she would in any other. Specific objectives and goals should be stated for each lesson, as well as for the Unit of which it is a part.

1. Loosening up exercises - physical, vocal, and mental.
2. Group exercise in area of Creative Movement or Pantomime.
3. Relation to activity(s) covered in previous lesson.
4. Move into lesson objectives at hand.
5. Carry-over activity - related activity in Art, P.E., etc. or question to think about for next session. See Section III.

Appendix 3 - Evaluation Forms

Appendix 3

The following appendix contains material taken from the Lessie Carlton book, Reading, Self-Directive Dramatization and Self-Concept.

Creative Dramatization as a teaching technique promotes the concept of developing the student as a whole. The teacher must be conscious of the development of self-concept in all teaching areas, but because of the particularly individualistic outlet which Creative Dramatization provides, it is necessary that she be constantly alert to the personality development of the children participating. Following is a set of questions providing a guideline for teacher evaluation of self-concept.

A. Associating with Others

1. Does he withdraw from the teacher?
2. Does he withdraw from other children?
3. Does he withdraw from the teacher and the other children?
4. Does he want to be with the teacher all the time rather than with the other children?
5. Does he try to gain favor by agreeing, by giving gifts, or through flattery?
6. Does he give one the feeling that he is shy--talks almost in a whisper, tiptoes about the room?

B. Attitude toward Himself

1. Does he need praise in order to complete his work?
2. Does he brag about what he can do?
3. Does he express opinions about himself?
4. Does he refuse to do things because he thinks he does not do them well?

C. Attitude toward Others

1. Does he refuse to give help if a child asks for it?
2. Is he unkind to a new child, or any child?
3. Does he show signs of being jealous--of a child's new clothes, or praise given another child?
4. Does he want to do all the talking?
5. Does he refuse to listen when others talk?

D. When Things Do Not Go Right

1. Is he eager to tell on another child?
2. Does he refuse to apologize if he hurts a child's feelings?
3. Does he blame someone because he does something wrong?
4. When his feelings are hurt, does he hold a grudge?
5. Does he pout a long time when something displeases him?
6. Does he act impulsively--hit someone, cry?
7. Does he argue with other children?
8. Does he demand that other children give him what he wants?
9. Does he get angry when his suggestions are not accepted?

E. In Daily Routine

1. Does he want to be first in everything--getting a drink, giving an answer?
2. Is he unwilling to take turns?
3. Does he do things to attract attention--make faces, talk loudly, "steal the show?"
4. Does he refuse to make contributions to classroom activities?
5. Does he often fail to finish what he starts?
6. Does he refuse to share things with the other children?
7. Does he try to boss the other children?

It is imperative that in this same area of self-development, students be allowed to evaluate their own behavior. Following is a checklist of questions that each student might answer concerning his own behavior.

1. Did I do my share of the work?
2. Did I give others a chance to talk?
3. Did I listen when others talked?
4. Did I share my ideas?
5. Did I search for answers to my questions?
6. Did I search for additional information?
7. Did I record and/or report information correctly?
8. Did I search for material outside the classroom?
9. Did I join in the planning of the work?
10. Did I try to complete my work?
11. Did I disagree with others politely?
12. Did I help care for the room properly?
13. Did I move about the room as quietly as possible?
14. Was I courteous to those in the classroom?

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