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CREATIVE DRAMATICS:
INSTRUCTIONAL METHODOLOGIES FOR THE ELEMENTARY CURRICULUM

DISSertation

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor Of Philosophy in the Graduate
School of The Ohio State University

By

Rex Maxwell Fuller, B.S., M.A.

* * * * *

The Ohio State University

1973

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ACKNOWLEDGMENTS

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CHAPTER I

Background Of The Problem

The educational institution in the United States has endured much criticism in the past decade. Critics attacking the school from nearly all possible angles have proposed various extreme alternatives. What has precipitated these critical analyses and attacks is the role and purpose of education in the lives of human beings. For the most part, criticism rests with the premise that schools are not educating and are failing too meet the needs of the human being in our society.

Herbert R. Kohl closes his book The Open Classroom with an observation which is, I feel, characteristic of most contemporary critics.

Our schools are crazy. They do not serve the interests of adults, and they do not serve the interests of young people. They teach "objective" knowledge and its corollary, obedience to authority. They teach avoidance of conflict and obeisance to tradition in the guise of history. They teach equality and democracy while castrating students and controlling teachers. Most of all they teach people to be silent about what they think and feel, and worst of all, they teach people to pretend that they are saying what they think and feel.¹

Many critics of American education suggest that the present educational institution is failing to provide necessary learning and they each suggest alternative solutions. Ivan Illich stands out as

the most radical of all the critics with his call to deschool society. The fundamental concern of all the critics of contemporary education is that the focus of education be the human being rather than the institution. Contemporary critics are reacting to a changing, evolving view of man. A. H. Maslow asserts that "a new Weltanschauung is in the process of being developed, a new Zeitgeist, a new set of values and a new way of finding them, and certainly a new image of man." As a result of this new developing set of values and images, a new kind of philosophy is also being developed, a humanistic philosophy.

Generated by the new humanistic philosophy is a new conception of learning, teaching, and education. Such a conception holds that the goal of education—the human goal, the humanistic goal—is ultimately the 'self-actualization' of a person, the development of the fullest height that the human species or a particular individual can come to. In a less technical way, it is helping the person to become the best that he is able to become. Such a goal involves very serious shifts in learning strategies.

This view is further supported by Ivan Illich who believes that,

Most people learn most of the time when they do whatever they enjoy; most people are curious and want to give meaning to whatever they come in contact with; and most people are capable of personal intimate intercourse with others unless they are stupefied by inhuman work or turned off by schooling.

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3A. H. Maslow, "Peak Experiences in Education and Art," Theory Into Practice, X (June, 1971), 149.

4Ibid.

In addition to the development of a humanistic philosophy in education there has been a recognition of the need for and value of creativity. Research findings have shown that creativity, or its potential, is evident in each human being. Further, creativity in the individual can be encouraged and developed by and for the individual. The nature of creativity and its identification may be generalized as follows:

1) has multi-response to a given stimulus,
2) is independent enough to isolate himself from crowd opinion or action to pursue his own interests and activities,
3) is motivated by a sense of destiny and will solve problems using new approaches, or new materials if the original approaches or materials are not available,
4) is perceptive and curious about many things,
5) will risk failure in a desire to make new alignments of materials or ideas,
6) is skeptical and prone to ask questions which probe the unknown,
7) has a high sense of humor and may use satire, and irony in forcing the improbable into probable situations,
8) is more interested in meanings and implications than with small detail, and
9) shows little direct correlation with intelligence above the level of IQ 120.

If education, as a social institution, is going to respond to the currently identified needs of students it must alter its posture to include the new humanistic philosophy identified by Maslow and the

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potential for creative development. "If creativity and the development of creative talent is the goal, then a climate must be established for the alternative response, in which students are encouraged—almost required—to look for other solutions, where one may risk the error in an effort to find new arrangements, movements, and sounds."  

In response to those social critics who have characterized the schools as dehumanizing agents, and in response to the call for a more humanistic educational experience; the United States Office of Education proposed to reconstruct several selected educational programs to test the contention that a curriculum focused on aesthetic and affective development would restore the human quality to education. Of further significance was the contention that a school environment and program which was perceived as essential and rewarding to the student would enhance the student’s cognitive and motor skill performance.  

The project developed by the United States Office of Education was called Arts IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers). Five school systems were selected to pilot the project and these five were: Philadelphia, Pennsylvania; Troy, Alabama; Glendale, California; Eugene, Oregon; and Columbus, Ohio.  

Participants in Arts IMPACT are committed to demonstrating what happens to the learning environment, as well as to the learner and to the teacher, when emphasis is placed on the affective response (on developing feelings) rather than on the cognitive  

response (on learning facts). Since it is the arts which nourish refinement of self-identity and development of respect for others, the designers of the project decreed that instruction in visual art, music, dance and drama should be the major thrust of the program.

The participation of the Columbus, Ohio school system, to which this study is limited, began with two elementary schools. These two elementary schools, Cranbrook and Eastgate, were committed to the two-year project. However, the second year of the project included the addition of four satellite schools, two assigned to Cranbrook and two assigned to Eastgate. Although the initial project only included financial assistance for the two original schools, the four satellite schools attempted to develop similar programs with the help of the staffs of Cranbrook and Eastgate.

This year, the program's third (1972-73), the program has been expanded to include six new schools bringing the total number of schools involved to twelve. The cost of these six new schools, as well as the cost of the original two and satellite four, has been assumed by the Columbus Board of Education.

Of fundamental importance in the Arts IMPACT project is the use of a team of resource teachers of visual art, music, dance and drama. The arts team works with the total school environment, to include all teachers and students in all grades at all levels, bringing the arts

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into sharper focus and greater relevance. The arts team’s objective is to develop aesthetic and affective response as well as integrate the represented arts into the extant school curriculum. It is significant to note that the art team is not primarily concerned with the development of artistic proficiency, rather it is concerned with the student’s humanistic development.

The future of Arts IMPACT in Columbus, Ohio will be determined by the success or failure of these twelve schools. If the premises upon which the program was developed prove valid and if the success of the program is perceived by the school board as being significant and substantial, the program will be continued and expanded.

The assumption forming the basis of this study is that an Arts IMPACT philosophy is indeed significant and substantial. The study further assumes that the recognized value of an Arts IMPACT philosophy will lead to wide-spread implementation and adoption. Therefore, a study of current as well as potential practice and procedure in an Arts IMPACT program would obviously facilitate future adoption.

Curriculum development and the organization of curriculum is centrally important to an Arts IMPACT program. A function of Arts IMPACT is to bring the arts into the curriculum in a relevant and meaningful way. Arts activities or techniques must be justified in terms of the school curriculum.

When the arts activities relate to, correlate with, and supplement the extant curriculum, the arts will automatically become an integral part of the curriculum. After the curriculum and the arts are fused,
the arts can begin to establish their distinct aesthetic identities.
For the arts to become central to, rather than extraneous to, the
curriculum, there must be methods and procedures identified for the
art's involvement. This aspect of the Arts IMPACT program is crucial
to the classroom teacher because it is with the classroom teacher that
responsibility for student growth is placed.

Statement Of The Problem

This study develops and describes a method for the continued
implementation of an Arts IMPACT philosophy. Integral to this study
is the creation of specific suggestions and methods for efficient as
well as successful development of an Arts IMPACT program within the
school setting. Establishing the arts as an integrated part of the
curriculum is the primary goal in an Arts IMPACT program. To achieve
this goal the arts must first support the curriculum. When the arts
are successfully integrated they become a functional part of the
curriculum. This study's forty-one suggested sample lessons have
been created to illustrate the integration of creative dramatics
activities into the elementary school's traditional curriculum as well
as provide the classroom teacher with practical materials for effective
teaching.

Creative dramatics and drama are the central focus of this study
for two reasons. First, the author is primarily concerned with drama
and creative dramatics, and competent in these areas. Second, the
author feels that drama and creative dramatics is at the core of Arts
IMPACT philosophy. The author agrees with the historical notion that
drama is indeed the complex integration of all arts. Specifically, drama exists as the art form which brings together the separate arts of music, dance and visual art. Drama may exist as an entity distinct from music, dance and visual art, but in the fullest sense may incorporate any or all art forms.

The contribution of this study to the field of knowledge is a creative one. The primary objective is to establish as well as legitimize the use of creative dramatics and drama in the teaching of traditional elementary curriculum. Some creative dramatics authorities object to the use of creative dramatics as a teaching tool and plead for creative dramatic's separate identity. While not ignoring the value of creative expression as an art, this author suggests that one primary value for creative dramatics is its use as a teaching tool.

Using creative dramatics to make the traditional elementary curriculum more exciting, relevant, and meaningful in no way decreases the artistic identity of creative dramatics.

Design Of The Study

Curriculum objectives and goals have been identified from the Teaching Agreements manual, a publication of the Columbus Public Schools, Columbus, Ohio. The writer assumes that these curriculum goals and objectives are similar to the curriculum goals and objectives of school systems throughout the nation. Teaching Agreements identifies seven grade levels, kindergarten through sixth grade. Each grade level is
represented by eight subject areas; reading, language arts, mathematics, social studies, science, safety-health and physical education, art and music. Goals and objectives are listed for each subject area at each grade level in Teaching Agreements. The goals or objectives which can be met or achieved through arts activities, specifically creative dramatics activities, are identified by the writer. One notices the absence of drama from the list of subjects. Art and music have for many years been established in the curriculum. This study focuses upon the need for drama in the curriculum and with an Arts IMPACT approach art and music have a new place in the curriculum.

For this study the seven grade levels are combined into three levels; grades kindergarten, first and second are Level I; grades three and four are Level II; and grades five and six are Level III. In this writer's opinion, approximately one-third of the elementary school's curriculum goals and objectives can be significantly achieved through creative dramatics activities.

Each suggested sample lesson indicates the Teaching Agreements goal or objective for which it is designed to achieve. Each lesson is fully discussed as it might be introduced and developed with a class. Materials and resources are suggested, providing the teacher with additional material to develop similar lessons. Several suggested sample lessons are provided for each of the eight subject areas. The number of suggested sample lessons designed for each subject area reflects the applicability of creative dramatics activities for meeting that subject's goals and objectives. The forty-one suggested sample lessons are dis-
tributed as follows:

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**Limitations Of The Study**

The basis for this study is specifically limited to the Columbus, Ohio Arts IMPACT project and the Columbus Public Schools publication, *Teaching Agreements*. Published and unpublished Arts IMPACT materials have been used to form the base of this study, supplemented with relevant literature of published authorities in the field.

This study is further enhanced by the author's obvious enthusiasm for creative dramatics and drama. As expressed earlier, the author feels that creative dramatics includes techniques of all art forms and an Arts IMPACT program can be effectively and efficiently developed from this foundation.

This study does not attempt to prove that creative dramatics has achieved the identified objectives at any specific degree of efficiency. It is a pilot study focusing upon materials and processes effective in instructional processes. No definitive pre-post test study has been made. The total impact of Arts IMPACT will be studied by Columbus Public Schools as it contrasts and compares the standardized test scores of IMPACT school students against comparable groups and earlier
Definitions Of Terms

Arts IMPACT is a process designed to generate positive attitudes toward learning through:

• Improving the quality of human interaction which goes on in schools.

• Providing an appealing, humane environment for learning, a place where people want to be.

• Stimulating students and teachers to approach all learning experiences with a mutual respect for each other and with the expectation that the experience will be pleasant and meaningful.

The core of the IMPACT process is an aesthetic one. It focuses on dance, drama, music and visual art as facilitators of growth and learning in all areas for both students and teachers. This focusing on the arts is based on the premise that, although man has consistently reached some of his highest levels of achievement in and through the arts, the arts provide an area of learning wherein:

• There is constant encouragement for continuous improvement, but there are no right or wrong answers.

• Competition, as well as the standard for improvement, is with one's self and everyone can experience the joy which accompanies success.

• Self-respect and respect for others are nurtured.

In the IMPACT process resource teachers in dance, drama, music and visual art work as a team with classroom teachers in revealing the interrelatedness of the arts and, indeed, of all areas of human living and learning. Hopefully, IMPACT will thus provide a means for accomplishing the imperative task of schools in this complex, fragmented,
impersonal world we live in—that of "getting it all together."  

Creative dramatics is an informal, free-form drama in which the players participate for their own benefit. Creative dramatics is usually characterized by the lack of scripts, lack of scenery, lighting, or costume effects. Process, rather than product, is the aim of creative dramatics and the tools of creative dramatics are storytelling, story dramatization, dance-drama, improvisation, puppetry, pantomime and imagination. These specific terms will be defined as they occur in discussions of relevant suggested sample lessons.

Creativity is briefly defined "... as the ability to tap past experiences and come up with something new. This product need not be new to the world but it must be new to the individual, though the most creative acts are those which result in something new to the world."  

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CHAPTER II

REVIEW OF LITERATURE

Introduction And Background

The history of man's development illustrates his desire and need for dramatization. Primitive man's search for communication tools led him to discover dramatization's effectiveness and value. Winifred Ward writes:

From the times when primitive tribesmen gave pantomimic representations of the deeds of their gods and heroes, and dramatic dances of their ideas of life, death, and eternity, down through centuries of improvised drama in Dionysian festivals, in medieval interludes, in Italian Commedia dell'Arte, we have evidence which leads us to believe that the impulse to create drama has been strong since the beginning of time.¹

In education, however, creative dramatics has been a decided late-comer. Interest and concern has been growing steadily since the late nineteenth century and especially since the 1920's. As early as 1880, Edward Austin Sheldon experimented with creativity in education. Sheldon's investigations were conducted in the public schools of Oswego, New York and resulted in the publication of two texts which included the first vague steps toward creative dramatics, A Manual of Elementary

Instruction and Lessons on Objects.  

The application and use of creative dramatics activities in schools continued to grow, however slowly, in the first decade of the twentieth century. In Chicago, the Parker School, founded in 1901 by Colonel Francis W. Parker, was dedicated to the concept of a freer, more creative approach to education. The Gary, Indiana schools in 1920, under the guidance of William Wirt, integrated creative dramatics activities into the elementary curriculum. The next important step toward integrating creative dramatics activities and education was made by Winifred Ward.

The record of Winifred Ward's dream at Northwestern University and the sharing of that dream with the public schools of Evanston, Illinois, is legendary. In 1924 Winifred Ward was named supervisor for the Evanston elementary schools dramatics program. Her task was clear. She had effectively convinced the school authorities of the educational value of creative dramatics activities and now had the challenge as well as opportunity to test the premise. Under Winifred Ward's guidance the elementary dramatics program became an important element in the school's curriculum. At the same time the public school program was being developed, Ward was training creative dramatics leaders in an outstanding program at Northwestern University. The texts, Creative Dramatics and Playmaking With Children, are seminal works by Ward.

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Since Ward's successes, many private and public educational systems have accepted creative dramatics as an important tool or methodology for education. The broad acceptance of creative dramatics in education has been accompanied by an abundance of literature designed to illustrate creative dramatics' role and function. The literature exists in the form of college texts designed for the training of potential teachers and creative dramatics' leaders, manuals and pamphlets for the continued development of practicing teachers and leaders, and articles in professional journals and magazines reporting scholarly studies and experiments.

This writer has identified the most outstanding as well as most representative materials for this review. The abundance of available literature is prohibitive as well as repetitious. Therefore, the body of literature was surveyed for relevance, importance, and significance. The specific materials included in this chapter represent those selections, which in the opinion of this writer, are relevant for this study's consideration, important as seminal works in the field of creative dramatics, and works of individual significance.

Design For The Review

For purposes of clarity, four categories of creative dramatics literature are identified. Each category includes selected materials that generally agree in their creative dramatics goals or objectives. George L. Lewis writes that the variety of creative dramatics' perceptions may be the result of its being "... misunderstood because of well established definitions of drama utilized by laymen, teaching
personnel and among theatre people themselves. . . . At all of these levels (elementary, secondary, and college) there is almost total lack of communications because of loose definitions of many theatrical processes and definitions.  

In general, there are two opposing creative dramatics philosophies. One view considers creative dramatics a process oriented activity concerned with the participant's growth and development as a successful and productive member of society. The process oriented view is least concerned with the product result of creative dramatics activities and often ignores the product in favor of a greater concentration on the participant's development in the activity. The opposite point of view concentrates on the product or artistic result of the activity. Product oriented creative dramatics materials are more intent on developing artistic performance and competent participants in the art, than in the participant's social growth and development as an individual. Process oriented creative dramatics materials and product oriented creative dramatics material represent two of the four categories of literature identified for this review.

The third category includes creative dramatics materials specifically relevant to storytelling. Storytelling and story dramatization is at the core of creative dramatics and several important storytelling selections are included. Storytelling materials are often

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created outside the field of creative dramatics but are important and relevant to creative dramatics study.

Materials investigating creativity, its nature and application, are included in the fourth materials category. Creative dramatics activities, especially in education, are concerned with the student's creative growth. The recent, within fifteen years, surge in interest of creativity in education and education's role in developing creativity is responsible for many important literary contributions. The most important as well as relevant studies of creativity, as applicable to creative dramatics are discussed in this category.

Process Oriented Creative Dramatics Materials

The following literary materials are specifically concerned with the use of creative dramatics as a methodology for encouraging individual participants growth as successful and productive members of society. These materials are relevant to school's curriculum; objectives or goals. Educators working to develop student's cognitive, affective and psychomotor skills have found these materials of value. Creative dramatics has become a visible activity in many elementary school programs, mainly as a result of the impact of these materials.

Winifred Ward's, Playmaking With Children is the single most important text for two reasons. First, Winifred Ward, an early and influential leader of creative dramatics in education, brings a lifetime of creative dramatics work and experience in education to support her clearly stated philosophy. Secondly, Ward's text amply considers the theory of creative dramatics in education while providing valuable
tools and suggestions for the application of creative dramatics activities to school programs.

Five objectives are identified in Playmaking With Children and are similarly expressed in most creative dramatics texts. The five objectives are:

1. To provide for a controlled emotional outlet. To allow the student an opportunity to grow toward emotional maturity.
2. To provide each child with an avenue of self-expression in one of the arts.
3. To encourage and guide the child's creative imagination. To develop the individual child's creative potentials and abilities to exercise creative behavior.
4. To give young people opportunities to grow in social understanding and cooperation. To provide experiences making the student more aware of the thoughts and feelings of others and develop his ability to react to others as well as his own feelings.
5. To give children experience in thinking on their feet and expressing ideas fearlessly.

In addition to the statement of objectives for playmaking, Ward lists nine principles for the use of creative dramatics in education. These nine statements clearly identify the role of creative dramatics in education, as visualized by Winifred Ward.

1. Education is not merely preparing a child for his future life; it is giving him the chance to live richly now in the belief that this is the best preparation for the future.
2. Those who make the curriculum should take into consideration the child's natural interests.
4. What children learn should have real meaning for them.
5. Children should be given the chance to help plan what they do, to practice choosing, to originate.
6. Every child should be given a sense of adequacy based on self-confidence.
7. Attitudes and appreciations should be valued above skills and facts.

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4 Ward, Playmaking With Children, pp. 3-9.
8. Children should be educated not for the status quo but for a civilization that changes so rapidly that their best preparation is living democratically in the classroom, growing constantly in resourcefulness, taking part in the planning and carrying out of worthy projects, and developing their power of creative thinking to understand their country and their world.
9. Our children should be educated for democracy.

The balance of Ward's text discusses the potential application of creative dramatics activities to the educational setting. Chapters are designed for specific age groups and include relevant materials as well as methodologies for various student maturities and abilities. Consideration is given to the problems of selecting appropriate literature for creative dramatics activities and the art of storytelling. The teacher's role and preparation is also discussed in Playmaking With Children with valuable discussions of the creative dramatics leader's responsibilities.

Geraldine Brain Siks, for many years closely associated with Winifred Ward at Northwestern University and the Evanston Public Schools, is the author of Creative Dramatics: An Art For Children. The text represents a detailed discussion of creative dramatics activities and provides explicit directions for the creative dramatics leader. Siks describes the text's philosophy and point of view in the opening chapter.

"Creative dramatics is an art for children. It may be defined as a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama."

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5 Ibid., pp. 17-19.
The applicability of creative dramatics activities as envisioned by both Ward and Siks, is precisely stated in "Creative Dramatics in the Elementary School," by Winifred Ward. The article describes as well as defends the use of creative dramatics in the elementary classroom. Justification for creative dramatics is proposed in the claim that, "it broadens ones horizons and gives one a chance to live in other times, places and circumstances. It lets one step out of ones own personality into that of another." Ward's defense continues beyond the academic values of creative dramatics activities to include its value for developing student cooperation and self-confidence.

Whether a child is a bully or a show-off, whether he is painfully shy, selfish, lacking in control of temper; with snobbishness, prejudice or low ethical standards, original dramatic work offers plenty of opportunities for developing in him a higher degree of stability and a better sense of value.

*Children's Theatre and Creative Dramatics* is a collection of essays by outstanding authorities on specific topics relevant to a greater understanding of children's theatre and creative dramatics. This is the only text that attempts to discuss as well as compare these two fields in detail. The book is organized into three sections. Section I serves to introduce the fields and provide background information. Section II is devoted to children's theatre and authorities such as; Albert O. Mitchell, Burdette Fitzgerald, George Latshaw, Jed H. Davis, Sara Spencer and Frank M. Whiting, have contributed

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articles to this section. Section III is descriptive of creative
dramatics. James E. Popovich, Winifred Ward, Agnes Haaga, and
Isabel B. Burger as well as other outstanding creative dramatics
authorities have articles included in this section.

The authors of Children's Theatre and Creative Dramatics have not
attempted to create a single text for the combined study of children's
theatre and creative dramatics. The work is intended to bring together,
in a single volume, the major, relevant philosophies and insights.

Now that many of the programs have had years of experience and
new programs are being developed throughout the country, we need
the kind of stocktaking that will pool the experience and judgment
of leaders. It seems wise to make a survey, to take stock of
basic concepts. This has been our chief purpose . . . .9

Brian Way, author of Development Through Drama, has prepared a
text "... concerned with practical matters—the 'what' to do rather
than the 'why'—on the assumption that many educationists are already
familiar with at least the basic necessities."10 Development Through
Drama is the result of Brian Way's many years experience as a teacher
of children and trainer of potential teachers. The text considers a
variety of creative dramatics and drama techniques and provides step by
step instructions for the introduction and development of these techni-
ques. In the opinion of this writer, Way's text is an accurate
record of classroom and workshop activities but not an altogether val-

9Siks and Dunnington, Children's Theatre and Creative Dramatics,
p. ix.

10Brian Way, Development Through Drama (London: Longman Group
uitable resource for the potential creative dramatics leader. Had more attention been given to the purpose or goal of included materials, the teacher would be better prepared to create new and original activities.

Creative Power: The Education of Youth in the Creative Arts by Hughes Mearns and Children and Dramatics by Richard Crosscup are two texts created by dedicated teachers who have for many years used creative dramatics activities in their classroom experiences. Mearns' book, named one of the twenty foremost books in education by the National Education Association, records experiences from a career of teaching children to respect themselves and their potentials. A writing man, and not a teacher of writing is Mearns' view of himself. His book begins and ends with the philosophy that, "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 of thought and feeling."11

Richard Crosscup's Children And Dramatics is a process oriented description of creative dramatics activities. The majority of attention is devoted to developing creative drama, and techniques for developing student skills in creative dramatics activities. The focus, however, remains on the artistic identity of creative dramatics rather than its integration into the school curriculum. Crosscup advises that,

Under good adult leadership, dramatics activity offers rich

contributions to the development of children, richer perhaps than those offered by any other activity.

Dramatics offers, as do reading or a good unit of study, an extensive subject matter. It offers, as good discussions and heart-to-heart talks do, an examination of life, but rendered more concrete by the setting up of a replica-of-life situation.12

Charlotte Edwards' brief text, Creative Dramatics, is written for the practicing classroom teacher. The short chapters introduce and describe specific creative dramatics activities and techniques.

Edwards' definition of creative dramatics is an important statement of philosophy for creative dramatics use as an educational tool.

Creative dramatics differs radically from the accepted definition of drama . . . . The "creative" element is the core around which creative dramatics functions. The children bring it into existence; they form it out of nothing, and from the very first day originality is the substance of its being.13

Charlotte Edwards suggests that teachers try using creative dramatics in their classes. The teacher's imagination is his best preparation and no special training is really important or necessary to teach creative dramatics. Activities grow and develop as the teacher and students gain from their experiences. Creative dramatics can be pursued as a separate subject but can more importantly be incorporated into any subject. Many subjects and topics found in the traditional elementary classroom "... can be translated into action, pantomime, or improvisation."14


14Ibid., p.7.
Creative Dramatics in the Classroom is addressed to those teachers concerned with keeping alive the play impulse in their students, keeping alive the joy and freedom in play that it may continue to enhance their learning and enrich their lives. Nellie McCaslin suggests that many of the objectives of creative dramatics are in common with objectives of modern education and offers the following as examples:

1. Creativity and aesthetic development
2. The ability to think critically
3. Social growth and the ability to work cooperatively with others
4. Improved communication skills
5. The development of moral and spiritual values.\textsuperscript{15}

Creative Dramatics in the Classroom outlines a program for initiating creative dramatics in the elementary school classroom. Each chapter develops a specific creative dramatics technique or activity and includes detailed suggestions for the teacher's use. These suggestions are limited, however, to the development of creative dramatics and do not include the use of creative dramatics activities in traditional subject areas.

Creative Teaching of the Creative Arts in the Elementary School by James A. Smith, is valuable for its simultaneous treatment of art, music, dance and drama. These identified creative arts are discussed and many insights are offered to guide the classroom teacher's activity. Because drama includes all the arts, and a competent creative dramatics

\textsuperscript{15}Nellie McCaslin, Creative Dramatics in the Classroom (New York: David McKay Company, Inc., 1968), pp. 3-4.
leader needs skills in all arts, this text is a valuable resource.16

Two articles published in *The Speech Teacher* illustrate the value of creative dramatics as a teaching methodology in the elementary school. Lily M. Tjomsland, a speech correctionist in elementary schools, feels, "there is no finer means to teach character, sportsmanship, teamwork, and good will and give practical opportunity for the social understanding than through dramatics."17 "Contributions of Creative Dramatics to Teaching Social Studies," by Wanna H. Zinsmaster, records the successful attempt of one teacher to use creative dramatics in a traditional subject area.

Through creative dramatics, the participants can reconstruct the events of the social studies as related by the recorded facts. These participants, at their own level, just as the dramatist and historian at his own level, can seek to discover the inner spirit of the events and, therefore, comprehend the event with greater totality.18

*Creative Dramatics For Handicapped Children* by Regina Schattner19 and *Drama* by Pamela Blackie, Bess Bullough, and Doris Nash20 are two

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20 Pamela Blackie, Bess Bullough and Doris Nash, *Drama* (New York: Citation Press, 1972).
very specialized creative dramatics sources. Schattner's text considers the potential use of creative dramatics for physically handicapped children. The emphasis, however, is upon the development of dramatic products and providing opportunities for handicapped children's participation in those products.

Drama is a brief description of the use of dramatic activities in the British primary schools. The text's three chapters discuss the role of drama in the infant school, in the junior school and the specific thrust of integrated creative dramatics activities. The author's description of dramatic activities in the British schools indicates a strong reliance upon movement, both basic and expressive. Activities suggested for the junior school and for the infant school are very movement oriented which is a somewhat different view than most American texts suggest.

These selected literary materials are, in the opinion of this writer, the most representative as well as most significant examples of process oriented creative dramatics literature. In so far as these materials are concerned with the child's social growth and development they are the most relevant for educators' consideration. This study is significantly indebted to the philosophies and methodologies suggested in these materials.

Product Oriented Creative Dramatics Materials

The literature reviewed in this section represents materials interested in the development of an artistic dramatic product. The applicability of these materials to education and education goals, as
suggested by represented authors, varies significantly. Each of the selected literary materials is recognized, by this writer, as a valuable contribution to creative dramatics. However, the educational value of these specific materials is somewhat less than material more concerned with the process development of the participant. While these selections contain valuable information and suggestions for the educator, they are primarily focused on the development of art.

Peter Slade brings more than twenty-five years experience working with children, in Britain and elsewhere, to his text, Child Drama. This very complete text describes dramatic techniques and approaches for the child from birth through age fifteen. Slade's thrust, however, is in the direction of formal theatre and the preparation of students capable of participating in the artistic experience of formal theatre.

Understanding the focus of Child Drama, educators in the elementary school can benefit from Slade's discussion of the child's early development. Children's physical, emotional, and creative development through play activities is carefully observed by Slade. The role of imaginative playing in the child's early years is discussed and suggestions for the teacher's role in developing the child through imaginative play opportunities are provided. Slade identified six specific ways in which drama can "... lend itself to the aims of the school to a greater degree than any other activity, ...

(a) It can be the natural outcome, and a continuation of the child's games of "make believe," which begin very soon after a child can move from one place to another.

(b) It can, together with the use of music, stimulate a child to movements which can be individually controlled and disciplined as an outcome of the use of imagination.
(c) When allied to music, movement in drama can be the highest form of aesthetic movement, and is so natural for a child that his psychological balance is aided.

(d) Through freedom, after interest is captured and self-consciousness banished, comes inspiration for imaginative expression through movement and speech.

(e) Through drama, the child can be introduced to the richest material in literature, history and human experience throughout the world; and share the depth and color embodied in the creative genius of music.

(f) If drama is guided sympathetically and with understanding of the age of the child concerned, while divorced from superimposition, it can stimulate in the child, as few other media will, creative speaking, creative writing of literature, rhythm and music.”

Slade suggests the child's participation in dramatic experiences and activities should be limited to non-audience situations until age twelve. Older children can use the formal theatre's precision and discipline to develop desirable traits and habits. "... Life experiences can be pre-experienced as part of personal preparation for Life, by simple improvised scenes ... if you know enough of the theatre, you can use the precision of technique which is necessary to the stage. In this way you can aid older Children tremendously in becoming more cultured and likeable beings.”

"We learn through experience and experiencing, and no one teaches anyone anything." Viola Spolin's opening statement is of great significance for anyone purporting to be a teacher. The text, *Improvisation*


22 Ibid., p. 159.

for the Theatre, is a handbook of teaching and directing techniques for acting. The text's obvious emphasis is upon improvisation and the development of the actor's creative potential. Improvisation for the Theatre is a collection of theatre games and activities designed to develop the student's skills. The text introduction, explaining the philosophy and procedure for the text's use, includes the following statement which clearly identifies its value in education.

Since there is no right or wrong way to solve a problem, and since the answer to every problem is prefigured in the problem itself (and must be to be a true problem), continuous work on and the solving of these problems opens everyone to their own source of power. How a student-actor solves a problem is personal to him, and, as in a game, he can run, shout, climb, or turn somersaults as long as he stays with the problem. All distortions of character and personality slowly fade away, for true self-identity is far more exciting than the falseness of withdrawal, egocentricity, exhibitionism, and need for social approval.

Creative Drama in Schools, by Gabriel Barnfield, is very similar to Peter Slade's Child Drama. "The drama 'teacher' is not primarily concerned with imparting factual knowledge but with developing and bringing out the child's personality and qualities of character." The text is designed to provide the child with early dramatic experiences to develop his personal character traits and dramatic skills leading to participation in dramatic productions using techniques and materials of the formal theatre. Creative Drama in Schools contains activity suggestions based on dance and movement techniques and for

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24 Ibid., pp. 20-21.
that reason is individually significant.

*Acting for Children: A Primer* by Mary Kane Lewis, is significant for its immediate and concentrated focus upon the child as actor. The text is designed as an acting text for children and is concerned totally with the conventions of formal theatre. Thirty-two lessons introduce and develop in the child specific theatrical acting skills. Very little emphasis is placed upon the development of character, personality of creativity. "... This is not a book about creative dramatics. Rather it is a book that approaches acting as an art form." Lewis' text is reviewed here to illustrate its individual point of view and because there are interesting and valuable suggestions for the educator interested in developing the drama as art.

Isabel B. Burger's, *Creative Play Acting* and *Children and the Theatre* by Caroline E. Fisher and Hazel Glaister Robertson concentrate on the role of formal theatre and acting in the lives of children. Both texts discuss in detail the potential growth possibilities for children if given experiences in dramatic productions. These two texts are of little value for the elementary classroom teacher for they deal specifically with formal theatre techniques and production consider-

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Three texts, *Plays and Creative Ways With Children* by Gertrude Lerner Kerman,29 *Creating Plays With Children* by Sandra Sanders,30 and *Seven Steps to Creative Children's Dramatics* by Pamela Prince Walker,31 are representative of publications which record the story dramatization experiences of a group as well as scripts created in the experiences. Each text includes an introductory section explaining the methodology for developing scripts through story dramatization. The balance of each text records, in script form, the product of creative dramatics story dramatization.

"Play-making In The Fifth Grade"32 and "Speech Training Through Children's Plays"33 describe two classroom teacher's attempts to use creative dramatics techniques for the improvement of their student's speech habits. Both articles describe dramatic activities planned specifically for the student's participation and potential growth. However, both articles describe activities apart from the regular curriculum. "Speech Training Through Children's Plays," which emphasizes

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30 Sandra Sanders, *Creating Plays With Children* (New York: Citation Press, 1970).


puppet use concludes, "... that the shadow play and the puppet or marionette show are two forms of drama that can be used from primary school through the high school with the most satisfactory results, certainly with a minimum of cost and of 'time out' from the regular work."  

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Storytelling Materials

In this writer's opinion the most valuable as well as comprehensive description of the storyteller's art and craft for creative dramatics activities, is Joseph A. Wagner's *Children's Literature Through Storytelling*.  

35 Storytelling is fundamental to creative dramatics. Most creative dramatics activities involve the development of an original story or the use of an extant story. Stories, however complex or simple, form the basis for virtually all creative dramatics activities and Wagner's text clearly identifies the storyteller's role and provides many insights for choice and development of specific stories.

Storytelling is an important tool for developing student's language skills. Many leading texts in the field of elementary education recognize the value of storytelling and in a college survey 211 of 267 responding institutions "... indicated that some instruction in storytelling is being offered."  


Ruth Tooze's *Storytelling* is the single most complete as well as detailed storytelling text available. *Storytelling* is divided into three sections. Section one describes fully the origins of the art and the role of the storyteller as well as discussions of storytelling procedure and story selection. Section two contains a selection of good stories to tell, and section three contains a detailed bibliography of materials and sources for storytelling.

Three outstanding anthologies of stories specifically selected for dramatization and creative dramatics activities are: *Stories To Dramatize* by Winifred Ward, *Children's Literature for Dramatization* by Geraldine Brain Siks, and *World Tales for Creative Dramatics and Storytelling* by Burdette S. Fitzgerald.

**Creativity Studies And Materials**

Educators have become increasingly aware of creativity's importance and the role of education in developing creativity. Many important creativity studies have been made and published documents record the crucial role of the school and teacher in children's creative development. Most creative dramatics authorities agree that participa-

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tion in creative dramatics activities can effectively influence the child's creative development.

E. Paul Torrance, leading authority in the study of creativity, suggests that, "since drama calls for problem solving and has good warm-up qualities, creative dramatics seemed a natural vehicle for searching for hidden talents." Encouraging Creativity in the Classroom is of special interest and value to the practicing educator for its obvious relevance to the school and classroom. The brief text discusses the nature of creativity and a variety of methods for developing creativity in classroom situations.

Guiding Creative Talent provides a more comprehensive treatment of creativity, its identification and development. Included are results from many creativity studies as well as insights gained from research. Chapters deal with a variety of creativity concerns; identification, measurement, development and maintenance. The text is extremely valuable for educators in the elementary school because it concentrates on the creative development of elementary school age children.

The Art and Science of Creativity by George F. Kneller is a discussion of various concepts of creativity and recommendations for educators use of these concepts. Kneller is especially interested in

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an examination of the place of creativity in the classroom and the most effective methods for starting, sustaining, and consummating the creative process in children. The pamphlets, Creativity and Children, The Gifted Child in the Elementary School, and Creativity adequately supplement as well as reinforce the information provided in Kneller's text. These materials are significant for their focus on and concern with, the school's potential for developing creativity in children.

Summary Of The Literature

Literary materials have been identified and discussed as they apply to each of four literary categories. Materials specifically process oriented were first discussed and have primary relevance for this study. Creative dramatics is viewed in these materials as a means for developing the participants socially, and their ability to work cooperatively. Process oriented texts are concerned with developing improved communication skills as well as moral and spiritual values and the ability to think critically and creatively.

Product oriented texts are identified and discussed to illustrate their existence as well as point of view. These materials are only incidentally relevant to this study for they focus upon the development

44 Ann Adams, Creativity and Children (Columbus, Ohio: Cooperative Extension Service-The Ohio State University, Bulletin 522).


of an artistic product. Selected activities and materials from these texts are applicable for classroom use.

Storytelling texts and materials are included for their very important role in creative dramatics activities. The selected texts represent the most comprehensive as well as most fundamental discussions available. Creative dramatics, whether in the classroom or in the theatre, universally works from stories. Storytelling is an important and valuable tool for developing language skills in the classroom and as this study will show, is applicable to the study of many traditional subjects. Virtually any conflict or problem situation can be developed and expanded into a story for telling and dramatization.

Studies of creativity and materials specifically relevant to creativity in education are included because creative dramatics is, in the view of some educators, the most effective method for developing creativity in children. An examination of these materials will provide the teacher with a greater understanding of his role in developing creativity in the classroom. "Educational research has indicated repeatedly that people tend to learn along the lines they find rewarding. If we want children to think creatively, we must learn to reward creative behavior."47

This study is an attempt to use ideas and concepts gained from material in each of these categories and develop methodologies for the elementary curriculum which more specifically integrate creative drama-

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47 Ibid., p. 16.
tics activities with traditional subject areas. This writer is most concerned with the student's educational development. This study is specifically process oriented and is focused upon the student's acquisition of behavior tools and processes for growth in problem solving abilities and creativity. Whatever artistic products may be suggested by this study are incidental. However, whereas this study is process oriented and interested in the student's growth and development, it goes beyond the limited objectives of other process oriented materials.

This writer agrees fully that creative dramatics activities are valuable for developing the student's social skills. Participation develops emotional maturity, self-confidence, and creativity. However, creative dramatics activities can be developed to attain educational goals suggested in the traditional elementary curriculum. This study's point of view is; that while creative dramatics activities are effective in the child's social development, they are also effective for the child's cognitive, affective and psychomotor educational development.
CHAPTER III

READING AND LANGUAGE ARTS

Teaching Agreements identifies reading and language arts as the subjects most concerned with language development. This chapter focuses upon the use of creative dramatics activities to achieve goals and objectives significant to reading and language arts. Reading is represented by five suggested sample lessons and language arts is represented by five suggested sample lessons. Each suggested sample lesson is constructed using a five section format. The format's design is as follows:

A. a statement of the subject area for which the suggested sample lesson is developed,

B. quoted goals and objectives as they are stated in Teaching Agreements. Applicable objectives are listed for each sample lesson with a numerical prefix. Roman numerals indicate the grade level for which the objective is written in Teaching Agreements. Arabic numerals identify each of the stated objectives which are applicable for the suggested sample lesson. The first numeral is the suggested sample lesson's number in order and the numerals following suggest the objective's order from most appropriate to least applicable.
C. the suggested sample lesson with pre-classroom planning suggestions and activities, and a detailed explanation of classroom procedures and activities,

D. suggestions for additional materials and resources to include selected bibliography if applicable. In each suggested sample lesson the classroom teacher is encouraged to refer to, as well as utilize currently appropriate adopted text for school, subject and grade level,

E. at least one sample behavioral objective which might be used to evaluate the student's goal achievement after the suggested creative dramatics activity.
A. Academic Area: Reading

B. Teaching Agreements Goal:

I 1.01 Discuss and retell short stories, recognize a sequence of events, and anticipate outcomes.

I 1.02 Have many opportunities to react to and enjoy good literature.

C. Suggested Sample Lesson:

Storytelling is one of the core techniques in creative dramatics. It provides the student with an introduction to literature as well as valuable language experience. Storytelling and open-ended stories will be valuable tools in the achievement of goals indicated here.

Pre-classroom planning: Select a story that is appropriate for the age and maturity of the students in the class. Prepare the story for telling by carefully reading and studying the story's events and incidents. Become completely familiar with the story and characters, as well as the sequence of events. Until you become secure in storytelling, you will find it valuable to rehearse the story by telling it to yourself. It is also revealing to tape record your telling and evaluate your performance.

Classroom procedures and activities: Introduce and warm-up the class by describing specific characters in the story, "The Cobbler's Hump."

- an old cobbler who has a hump on his back
- his old but very kind wife
- various villagers, especially a selfish tailor
- forest fairies and elves
- a king's messenger
- a king

As you introduce these characters by name, extract verbal and pan-
tomine descriptions from the class. Let the students, as a group, try on these various characters. Once the characters have been introduced and the students have had an opportunity to explore them, the students will be more eager to hear the story and learn more about these new friends.

Announce that you know a very special story about these very same people. The name of the story is "The Cobbler's Hump" and it is about a very fine cobbler, who with his kind wife, made wonderful boots and shoes for all the people of the village. Because the cobbler was such a fine and kind man, and because he worked so very hard to make boots and shoes for everyone, he was loved by all the people and his fame reached far and wide.

One day the King, who lived on the other side of the kingdom, a very far away place, sent his messenger to summon the cobbler to the palace. The king wished for the cobbler to measure his feet and make him a pair of royal boots.

The messenger made the long journey and announced to the cobbler and his wife that the King wished the cobbler to make a pair of royal boots. However, the cobbler said that he was very busy and had so much work to do for the villagers that he couldn't come just then but would come just as soon as he could. So the messenger returned to the palace and the cobbler worked very hard to catch up on his work. The cobbler's wife and the villagers were all very proud that the cobbler had been selected by the King to make the royal boots for this brought great honor to the village and they helped the cobbler prepare for his journey to the palace.

At last it was time for the cobbler to make the journey. He decided that he would take the shorter path through the deep forest, because he didn't have time enough to take the road which went far around the edge of the forest. As he was walking along the path in the forest the cobbler came upon a clearing in the forest where many forest fairies and elves were playing games and dancing. When they saw the cobbler they surrounded him at once and were very happy because a stranger had come to play with them and they didn't see many strangers. The cobbler, however, explained that he was in a great hurry to make the King a pair of royal boots, and could not stay and play and dance with the fairies. But the fairies demanded
that the cobbler play at least one game, so he consented. They chose to play leap frog and as soon as they were done the fairies wanted to play a new game. The cobbler said though that he had to go and he had played leap frog, so good-bye. The fairies weren't happy though and asked the cobbler to come back and play some more when he had completed the royal boots. The cobbler said he would and started to go but the fairies decided that they could do something to make sure that their new friend would really come back. They thought for a few minutes and decided to take something very valuable from the cobbler so that he would have to return to claim it back. Well, since they had little experience with humans, they really didn't know what would be valuable to a human. But one thing for sure, they had never seen a human with such a curious hump on his back so they guessed that it must be of great value to have such a hump. The fairies gathered around the cobbler and with their special magic they lifted the hump off his back.

Well, the cobbler didn't let on that he was glad to be rid of his hump. Instead he cried for its return and said that it was a very valuable possession and that the fairies must take great care of it while he was gone. And off went the cobbler, a new man now, a man who for the first time in memory could stand straight and walk with his head high.

The cobbler arrived at the palace and was admitted to the King's quarters where he measured the King's feet and proceeded to make a fine pair of royal boots for the royal feet of the King. When he was done and the boots completed he began his journey home. But he chose to take the long road around the forest rather than take the short path through the forest. For if the cobbler took the path through the forest he would be given back his hump and he surely didn't wish that.

When he arrived back in the village all the villagers were very happy to have him safely home and were even more surprised to see him standing straight. They asked the cobbler to tell them what had happened so he explained about the forest fairies and how he had played leap frog and how they had taken the hump, thinking it was valuable, so that he would return to play with them again. He told the villagers about making the royal boots for the King and how he took the long road home so that he wouldn't get his hump back.

All his friends in the village were very excited and happy for the cobbler and his good fortune, all except for the selfish tailor who always was jealous of anyone else's good fortune and wanted all for himself. The tailor became very angry and said that the fairies should do a good turn for him if they were going to do a good turn for the cobbler. So the tailor hurried out of the village to look for the forest fairies. He wandered about the forest and called for the fairies but was having no luck in finding them.

However, the fairies had heard him coming and they, thinking it was their friend the cobbler, decided to hide from him until
he was in the middle of them. When the tailor did get in the middle of the hiding fairies they all jumped out to surprise the cobbler and because it was very late and the shadows were very long, the fairies didn't notice that it wasn't the cobbler. They at once returned the hump to the tailor's back and began to dance and sing for joy because their friend had returned. They were celebrating so much that they didn't notice the tailor was very upset and was crying because he wasn't the cobbler and the hump didn't belong to him. And because it was getting dark the fairies had to go back into their magic land and leave the tailor all to himself, to find his way back to the village with the hump on his back for the rest of his selfish life.

The tailor had learned his lesson, that it is enough to be thankful for others' good fortune and wait one's turn for such benefits. The cobbler and his wife, the villagers and the King lived happily ever after.

After the story is told have the students retell it in sequence. Let all students participate in this activity and maintain control of the story insisting that all essential elements are retained. It may be necessary to clarify points as the story is retold but take care not to dwell on unimportant or minor elements.

Suggested follow-up activities may include having the students illustrate scenes from the story or having the students dramatize the story. However, the telling and retelling of the story will have achieved the goals suggested.

_D. Materials and Resources:_ A Selected Bibliography


_Nellie McCaslin, Creative Dramatics In The Classroom (New York: David McKay Company, Inc., 1968), pp. 91-92. McCaslin's version of this old story is the only other printed source known to this writer._
Outstanding Story Anthologies:


E. Behavioral Objective:

Given an appropriate story for the student's age, maturity, and ability, the students, after being told the story, will in not more than forty-five minutes orally retell the story including at least 80 per cent of the story's incidents in proper sequence.
A. **Academic Area:** Reading

B. **Teaching Agreements Goal:**

I 2.01 Develop the ability to hear, to reproduce, and to recall sounds made by animals, toys, and vehicles.

C. **Suggested Sample Lesson:**

Two valuable techniques to accomplish this goal are noisy stories (see appendix) and sound effects stories on tape. Noisy stories develop the student's skill in creating sound from character stimulus and sound effects stories on tape develop skills in developing characters from sound stimulus.

**Pre-classroom planning:** Secure a variety of materials capable of producing sound; everything from bonafied musical instruments to junk. The more creative and original your selection and collection, the more creative and original the experience. Everything from empty milk cartons, tin cans, packing styrofoam, balls and plastic bleach bottles are wonderful sound producers. You will also need a tape recorder. I suggest a portable cassette because the portability is of great value and convenience.

**Classroom procedures and activities:** Introductory warm up activity should deal first with sounds produced by the human body. Explore the range of sounds produced by the vocal instrument and move into sounds produced by other parts of the human body. After exhausting body sounds, pass to each student one sound producing item. Have the students play with, explore, experiment with the item and discover its sound range. After a few very loud moments, call for quiet and let
individually demonstrate their discoveries.

After a few have individually demonstrated the sounds they have discovered, call for volunteers to produce specific sounds. Ask for animal sounds and when a volunteer offers an example, try to identify the animal suggested and the possible condition of that animal. Ask for mechanical sounds made by machines and follow with discussion of the type of machine, its location, its age, its size and so on. Some sounds suggest mood or time, others suggest place or emotion. Have the students seriously consider and concentrate on the sounds produced and what they may suggest.

Next, identify a group of five or six volunteers. Have these students select a sound producing item and with it prepare a brief sound sequence. Encourage the students to explore extreme sound possibilities and couple the item’s sounds with sounds produced by their human instruments.

After little or no rehearsal, tape the sounds in sequence, leave no blank tape between sounds and attempt to create a mural in sound. After the sequence is taped play it for the entire group. Discuss the sounds and what they, as a mural, might suggest. Early attempts at this lesson will require the teacher’s constant leadership.

Develop as many different and original ideas as possible from student comments about the sound effects story on tape. It may be of value to replay several times to refresh memory and to spark new ideas. After a number of creative suggestions have been made, all the class
should agree upon a single story line to work with. Begin by identifying the story's location, environment, and main characters or participants. When these initial decisions are made it is relatively simple to develop a story. Each sound element on the tape represents an event in the story and it is best to play each sound element in turn developing the story line as you progress.

The lesson may be continued by having the students dramatize the story line, developing specific characters for the dramatization. The story may also be written and used as reading material for the students.

D. Materials and Resources:

Introduce the children to as many sounds as possible, spending a great deal of time exploring the significance of sounds and their connotations. Sound effects records and tapes, as well as classical themes from the works of Beethoven, Bach, Tchaikovsky, and others are exciting sources for classroom activities.

E. Behavioral Objective:

Given a sound producing object and twenty minutes, the student will explore the object's sound potentials and create at least five story line alternatives as suggested by the object's various sounds.
A. Academic Area: Reading

B. Teaching Agreements Goal:

I 3.01 Draw inferences from pictures and from content.

I 3.02 Read pictures in order to note details, to clarify concepts, to develop vocabulary, to use complete sentences, and to establish skills for reading printed symbols.

I 3.03 Strengthen his ability to associate words with ideas.

C. Suggested Sample Lesson:

This experience may use a single picture as stimulus or many pictures in the form of a collage or mural. The primary aim is to develop a story line with specific characters, places, events, and activities. The source of the story line will be the visual stimulus and there are two basic techniques.

First, if a single picture is used the technique is much the same as in using an open-ended story (see p. 72). That is, the picture serves as an initial stimulus for the students who use their creative imaginations to develop a story from the single stimulus. The second technique involves the use of a collage or mural. Here the story is told in pictures or visual images, much as the story is told in sound in sound effects stories on tape (see p. 45).

Pre-classroom planning: Prepare sheets of paper large enough for eight to twelve children to work with (about twenty feet by three feet); newsprint or brown wrapping paper are very suitable. Provide many picture sources such as magazines, catalogues, newspapers, and prints and art materials such as crayons and water colors. Scissors, tape, and paste will also be useful in the project to prepare and assemble the
mural or collage.

**Classroom procedures and activities:** Introduce the project by discussing possible story subjects and themes with the class. Stress the idea that a story develops within specific limits and these limits are often established before the story is created. Through group discussion identify several possible story situations and limitations of each. For example, one group may develop the theme "Circus" limiting the story to characters, events, and incidents relevant to a circus environment. Another group may develop "Camping" and suggest obvious limits for story development. After several themes have been identified, create groups of eight to twelve children. Encourage each group to develop a story in pictures. The story's theme should be common to all members of the group and a minimum level of planning will provide workable limitations for the story's development. Each student should make contributions to the mural by applying pictures secured from printed sources as well as original drawings and pictures in crayon and water color.

Hang the completed murals so they can be viewed by the class. Identify each mural by its theme but refrain from story development until all students have had an opportunity to scan and contemplate each mural. Begin the story line development by identifying the mural's theme or subject and central character. Start at the left edge of the mural and explore in discussion the situation illustrated. Establish specifics of character, situation, time, place, and activity in each scene moving from left to right across the mural. The story is
developed by soliciting ideas from individual students and as a group using the most satisfactory and workable ideas to develop a sequence of events acceptable to the group.

The completely developed story may be told in story telling form using the visual stimulus of the mural. The lesson may be further developed by dramatizing the story, developing characters and dialogue, and improvising the sequence of events. Dramatizing the story develops the student's skill and facility with the story and its language as well as offers an opportunity to tell the story through the story's characters.

D. Materials and Resources:

Collect as many picture sources as possible for the more varied the choice, the more significant and creative the choice. Film is another visual medium which may be used to prepare this type of lesson. Films such as "The Red Balloon", "The Refiner's Fire", and "Little Blue and Little Yellow" are outstanding films designed to stimulate story lines. The students may also create their own films by using a variety of materials including "home movie" type equipment and by printing and drawing on exposed film that has been cleared with household bleach.

E. Behavioral Objective:

Given a supply of pictures the student will, in not more than one hour, select specific pictures from the supply and arrange them into an order suggesting a story line. The student will orally tell the story using the selected pictures as stimulus.
A. Academic Area: Reading

B. Teaching Agreements Goal:

II 4.01 Develop an appreciation and enjoyment of good literature, including poetry.

III 4.02 Improve his taste for good literature and become aware of the author's style and point of view.

C. Suggested Sample Lesson:

Story dramatization is one of the most effective as well as exciting methods for developing appreciation for literature. When the student is committed to and involved with the literature, as in story dramatization he develops significant insights and attitudes about the literature. The teacher's role is to provide the student with examples of good literature and provide for the student's participation and involvement with the literature.

Pre-classroom planning: Select a story or poem that contains the elements desired in the lesson. The teacher may wish to introduce descriptive prose, or poetry; an objective might be to develop a sense of rhythm in literature; or illustrate an author's particular style. After the selection is made, prepare it for presentation to the class. Usually, multiple copies allowing each student a copy will be satisfactory or the teacher may prefer a single copy in large print so that all can use it simultaneously. It is necessary that the teacher have several alternative methods or approaches to the literature's dramatization. With several possible alternatives, the teacher is in a position to guide and coach the dramatization's development.
Very simply, there are two story dramatization approaches. The first is usually identified as dance-drama and is developed by having all the students play each part in the story sequence as it is narrated by the leader. The second technique is the more typical story dramatization which is developed by having individual students play specific characters, developing dialogue in character by way of improvisation. The choice of approach is usually dictated by the literature and the student's skill. Obviously, dance-drama is less threatening to the individual because of the group activity, yet allows for individual creative development. The skilled teacher working with an inexperienced class will often begin with the dance-drama technique to develop the student's self-confidence and a creative atmosphere. When the students are confident and ready creatively, the teacher can begin to introduce story dramatization techniques with success.

**Classroom procedures and activities:** The introduction should be designed to develop an interest in the story for dramatization. The subject of the story may be discussed and students may wish to express their attitudes and opinions about the subject. Major characters or types may be discussed, even used to stimulate pantomime and improvisation, as a means for developing student's interest.

Using the Florence Page Jaques poem "A Goblinade", the teacher might ask for student's ideas about goblins; what is a goblin, where do goblins live, what do goblins do and so on. Students may wish to demonstrate in pantomime their own interpretation of goblin characters and goblin activities. Bring into the discussion the idea that
different people have a variety of ideas and concepts about a subject such as goblins and that all may be accurate, the difference is only in the individual. In fact, not everyone in the class had the same idea about goblins. Florence Page Jaques, a poet, has a still different idea about a goblin and made a story poem about him. It begins:

A green hobgoblin,
Small but quick,
Went out walking
With a black thorn stick.

He was full of mischief,
Full of glee.
He frightened all
That he could see.

He saw a little maiden
In a wood.
He looked as fierce as
A goblin should.

He crept by the hedge row,
He said, "Boo!"
"Boo!" laughed the little girl,
"How are you?"

"What!" said the goblin,
"Aren't you afraid?"
"I think you're funny," Said the maid.

"Ha!" said the goblin,
Sitting down flat.
"You think I'm funny? I don't like that.

"I'm very frightening,
You should flee!"
"You're cunning," she said,
"As you can be!"

Then she laughed again, and Went away.
But the goblin stood there All that day.
A beetle came by, and
"Well?" it said.
But the goblin only
Shook his head.

"For I am funny,"
He said to it.
"I thought I was alarming,
And I'm not a bit."

"If I'm amusing,"
He said to himself,
"I won't be a goblin,
I'll be an elf!"

"For a goblin must be goblin
All the day,
But an elf need only
Dance and play."

So the little green goblin
Became an elf,
And he dances all day, and
He likes himself.²

After the poem is read or told, have the class retell the story as a sequence of events or incidents. The retelling may vary from class to class because different elements will be emphasized. However, a basic retelling should follow this outline:

I. a hobgoblin out walking meets,
II. a little maid in a wood,
III. hobgoblin tries to frighten the maiden,
IV. maiden thinks the goblin is funny,
V. hobgoblin is met by a beetle who isn't frightened either,
- so -
VI. the goblin decides to become an elf instead.

When the story line is established and each student knows the sequence of events and the activity of each episode, begin the telling of the story poem while all the students create the characters. During the dance-drama students will change from character to character as suggested by the story line. Stops to allow time for more complete and sophisticated character development may be necessary and students should be given the opportunity to experiment with several approaches to a character.

Further development can be achieved by having individual groups play the dance-drama, while other students observe and constructively comment. The dance-drama may also be developed into a story dramatization by encouraging individual students to play specific characters in the poem and develop a play by improvising character and dialogue within the story line.

D. Materials and Resources:

Other well known poems which are very suitable for this type of activity are: "Jabberwocky", by Lewis Carroll; "In Just", by E. E. Cummings; "The Duck and the Kangaroo", by Edward Lear; and most Mother Goose rhymes.

E. Behavioral Objective:

Given participation in the development of a dance-drama using a specific story line as stimulus, either prose or poetry, the student, will in not more than thirty minutes orally tell the story in sequence including at least 95 per cent of the story's incidents and events.
A. **Academic Area:** Reading

B. **Teaching Agreements Goal:**

III 5.01 Be encouraged to form and react to sensory images within written material and to interpret figurative, idiomatic, and colorful speech.

II 5.02 Grow in oral reading skills through sharing stories and information.

II 5.03 Participate in choral reading and dramatization.

C. **Suggested Sample Lesson:**

Oral interpretation and choral reading including readers theatre activities are valuable as well as stimulating innovations in a reading program. Bringing life to literature by orally participating in its creation is a thrilling experience and can motivate the student to read with greater concentration and comprehension. The techniques for this approach to reading and literature are surely as varied as there are teachers and selections. The goal is to use literary selections and approaches that challenge the students as well as excite them.

**Pre-classroom planning:** Choose a literary selection which is appropriate for the student's age, interest, and maturity. The selection should also be chosen for its context of figurative, idiomatic, and colorful speech. Carefully plan several approaches to the selection before the class so that student ideas and suggestions may be used creatively and effectively. Finally, it is usually most convenient for each student to have a copy of the material. A personal copy may be used, worked with, and digested without concern for its physical preservation. Also, a personal copy may be retained by the student and
may indeed become a part of his life.

Classroom procedures and activities: Introduce the literature by discussing possible ways to use and enjoy literature. Discuss the presentation of literature by a single reader, or by a single reader reading aloud to a group of listeners. Literature may be dramatized and made into a play, and literature can be read aloud by a group of people for their own enjoyment and for an audience.

Distribute individual copies of the literature and encourage each student to read it silently looking for the ideas, images, and purpose intended or suggested by the literature. A silent reading will allow the student to explore new words and become generally familiar with the selection.

AS LONG AS THE GRASS SHALL GROW

The Senecas are an Indian tribe of the Iroquois nation; Down on the New York-Pennsylvania line you'll find their reservation.

After the U. S. revolution Cornplanter was a chief—He told the tribe these men they could trust; that was his true belief.

He went down to Independence Hall and there a treaty signed, That promised peace with the USA and Indian rights combined; George Washington gave his signature, the government gave its hand,

They said that now and forever more this was Indian land.

As long as the moon shall rise,
As long as the rivers flow,
As long as the sun will shine,
As long as the grass shall grow.

On the Seneca Reservation, there is much sadness now, Washington's treaty has been broken, there is no hope, no how.

All across the Allegheny River, they're throwing up a dam, It will flood the Indian country, a sad day for Uncle Sam. It has broken the ancient treaty, with a politician's grin,
It will drown the Indians' graveyards, Cornplanter, can you swim? The earth is mother to the Senecas, they're trampling sacred ground, Change the mint green earth to black mud flats, As honor hobbles down.

As long as the moon shall rise,
As long as the rivers flow,
As long as the sun will shine,
As long as the grass shall grow.

The Iroquois Indians used to rule from Canada way south, But no one fears the Indians now, and smiles the liar's mouth. The Senecas hired an expert to figure another site, But the great good Army engineers said that he had no right; Although he showed them another plan, and showed them another way, They laughed in his face and said no deal, Kinzua Dam is here to stay.

Congress turned the Indians down, brushed off the Indians' plea, So the Senecas have renamed the dam, they call it Lake Perfidy.

As long as the moon shall rise,
As long as the rivers flow,
As long as the sun will shine,
As long as the grass shall grow.

Washington, Adams and Kennedy, now hear their pledges ring, The treaties are safe, we'll keep our word, but what is that gurgling? It's the backwater from Perfidy Lake, it's rising all the time, Over the homes, and over the fields, and over the promises fine, No boats will sail on Lake Perfidy, in winter it will fill, In summer it will be a swamp, which all the fish will kill. The Father of our country must be wrong — What's an Indian anyhow.

As long as the moon shall rise,
As long as the rivers flow,
As long as the sun will shine,
As long as the grass shall grow.  

After a silent reading to become familiar with the literature, read the selection aloud. An effective technique at this point in the

literature's development is to have individual students read aloud periodically changing readers by way of a visual cue so that every student has a chance to read.

When the selection has been read orally discuss the content. What is: the subject, the point of view held by the author, the purpose of the selection, how does the author wish for his audience to react? The poem "As Long As The Grass Shall Grow" is very timely and powerful. The social and ethical as well as political themes are obvious and important and there is figurative, idiomatic and colorful speech in the selection.

An effective approach to this literary choice would involve an exploration and discussion of the mood changes as the poem develops. There are radical changes in mood and the selection's oral presentation must illustrate the change. Using voice variations of rate, rhythm, pitch, and volume; the meaning, feeling, and intent of the selection may be communicated. However, the student must read and comprehend the selection before he is able to communicate it; therefore, the study and preparation of the selection must take care to develop understanding and comprehension.

Experiment with the oral presentation by having the class work in groups and make each group responsible for a different section of the literature, or have one group consistently perform the chorus while various groups perform other sections of the poem. Solicit suggestions from the class and try as many approaches as possible before finally deciding upon the one considered best or most effective. Remember that
Each reading brings the student closer to the stated objective and at the same time increases his personal commitment to the literature.

D. Materials and Resources:

Selected well known literature for oral interpretation and readers theatre. "The Cremation of Sam McGee", Robert W. Service

"The MountainWhippoorwill", Stephen Vincent Benet

"The Charge of the Light Brigade", Alfred Lord Tennyson

"Chicago", Carl Sandburg

"Birches", Robert Frost

Selected Bibliography:


E. Behavioral Objective:

Given a literary selection appropriate for the student's age, maturity, and ability, the student, in not more than one hour, will prepare the selection for oral presentation. The presentation will
illustrate the student's thoughtful approach to the selection and demonstrate his understanding and comprehension of figurative, idiomatic, and colorful speech contained.
A. **Academic Area:** Language Arts

B. **Teaching Agreements Goal:**

I 1.01 Relate experiences and stories in correct sequence.

I 1.02 Listen to good stories and poems to become an attentive listener, and to lengthen his interest and attention-span.

III 1.03 Continue to have an opportunity to hear prose and poetry read effectively.

C. **Suggested Sample Lesson:**

Storytelling is one of the most effective as well as versatile techniques for developing language arts skills. Providing the student with many storytelling experiences will develop his understanding of events in sequence and develop an appreciation for the action-reaction nature of incidents in a sequence. The art of storytelling is basically a simple process, but the choices available to the storyteller are many and crucial. The storyteller is responsible for the selection of material which must be suitable for the audience and contain whatever elements the storyteller wishes to emphasize. To achieve the objective stated for this lesson the teacher must be concerned with the selection of a story that has a clearly defined sequence of events. The student's first storytelling experiences should be with uncomplicated and relatively short plots. When the student begins to develop an understanding of the workings of a story his experiences should become more sophisticated and challenging.

**Pre-classroom planning:** Select a story or poem that is appropriate for the student's age, interests, maturity, and ability. Take care to present material which clearly illustrates your goal and material that
will develop the student's skills.

Classroom procedures and activities: Prepare the material for presentation to the class. The storyteller must work with the story until it becomes a part of him, a personal experience beyond the limitations of a mere story on the printed page. The goal is to know the story, its meaning, its implications, its characters, and the conflicts so that when the story is told to an audience each student will perceive the story as part of the storyteller's personal experience. It is difficult to explain the effective storyteller's art, perhaps that is the nature of the art. However, the essence lies in the storyteller's knowledge of his story and his personal commitment to it.

The American-English folk tale "Old Dry Frye" is an excellent example of a story with clear, uncomplicated plot development and very obvious action-reaction elements. The story divides very well into separate incidents which makes it an effective story to begin the development of student's skills. An appropriate introduction to the story may be provided by discussion of the character types and the geographical location of the story's activities.

"Old Dry Frye"

One time there was an old man named Dry Frye. He was a preacher but all he preached for was revival collections and all the fried chicken he could eat. And one time he stayed for supper and he was eatin' fried chicken so fast that he got a bone stuck in his throat. Choked him to death. Well, the man of the house, he was scared. "Law me!" he says, "they'll find old Dry Frye here and they'll hang me for murder sure!" So he took old Dry Frye to a house down the road a piece and propped him up against the door. Somebody went to go out the door directly and old Dry Frye fell in the house. "Hit's old Dry Frye!" (Everybody know old Dry Frye.) "We got to get shot of him quick or we'll liable to be hung for murder!"
So he took old Dry Frye and propped him up in the brush 'side the road. And way up in the night some men come along, thought it was a highway robber layin' for 'em. So they chunked rocks at him, knocked him down, and when they seen who it was they thought they'd killed him, and they got scared they'd be hung for murder 'cause they'd passed several people on the road who'd 'a known who was along there that night.

Well, they took old Dry Frye and propped him up against a man's cornhouse. And that man he went out early the next mornin' and he'd been missin' corn -- so when he seen there was somebody over there at his cornhouse he ran and got his gun. Slipped around, hollered, "Get away from there or I'll shoot!"

And when old Dry Frye never moved he shot and Dry Frye tumbled over and hit the ground.

"Law me!" says the man. "I believe that was old Dry Frye." (Everybody knew old Dry Frye.) "Now I've done killed him and I'll get hung for murder."

So he went and saw it was him and seen how dead he was, and went to studyin' up some way to get shot of him. Well, he threw him in the cornhouse to hide him, and that night he took old Dry Frye down to a baptizin' place 'side a bend in the river where they were fixin' to have a big baptizin' the next day, propped him up on a stump on the riverbank -- ever a right deep place where the bank was pretty high -- propped his elbows on his knees and his chin in his hands. Made him look awful natural. Left him there, went home and slept sound.

So early the next mornin', 'fore anybody else, a little old feisty boy came down there foolin' 'round the baptizin' place. Saw old Dry Frye, hollered, "Howdy, Mr. Frye."

Went over closer.

"Howdy, Mr. Dry Frye."

Old Dry Frye sat right on.

"I said Howdy, Dry Frye."

Old Dry Frye kept on sittin'. That boy, now he was just as feisty as he could be. He didn't care how he spoke to nobody.

"Look-a-here, Old Dry Frye, if you don't answer me Howdy I'm goin' to knock your elbows out from under you. — Howdy, Mr. Frye!"

So that feisty boy he reached over and swiped old Dry Frye a lick and over in the river the old man went, right down to the bank into that deep water, sunk clean out of sight. Then that boy thought sure he'd drowned Dry Frye. He got scared about bein' hung for murder but he couldn't do nothin' about it right then 'cause he'd seen folks comin' down the road for the baptizin', and they waited and waited for old Dry Frye to come and preach, but he didn't come and didn't come and when they got to askin' who'd seen old Dry Frye, one man said he'd left his place right after supper, and another man said why, no, he'd not seen old Dry Frye since last mornin'. And that feisty boy he 'uld let out a giggle where he was sittin' on one of the benches in the back, and the other boys
uld ask him what he was laughin' at but he'd just get tickled again and not tell 'em nothin'. So finally the folks sung a few hymns and took up a collection. So meetin' broke and everybody went on home, and that boy he went on home, too.

Then 'way along late that night he went down and hooked old Dry Frye out of the river and put him in a sack. Got his shoulder under it and started down the road to hide him somewhere. Well, there were a couple of rogues comin' along that same night, had stole a couple of hogs and had 'em sacked up carryin' 'em on their shoulders. Them rogues came over a little rise in the road, saw that boy and they got scared, dropped their sacks and run back lickety-split and hid in the brush. The boy he never saw the two rogues so he come on, saw them two sacks and set old Dry Frye down to see what was in the other sacks. Then he left old Dry Frye layin' there, picked up one of the hogs and went on back home.

So the two rogues they slipped out directly and when they saw the two sacks still layin' there, they picked 'em up and kept on goin'. Got in home and hung the sacks up in the meathouse. Then the next mornin' the old woman got up to cook breakfast, went out to the smokehouse to cut some meat. Ripped open one of them sacks and there hung old Dry Frye. Well, she hollered and dropped her butcher knife and she got away from there in such a hurry she tore down one side of the smokehouse, broke out two posts on the back porch, and knocked the kitchen door clean off the hinges. She was sorts scared. She hollered and squalled and the men come runnin' in their shirt-tails and finn'ly looked out in the smokehouse, saw old Dry Frye hangin' up there in the place of a hog.

"Law me!" says one of 'em. "Hit's old Dry Frye!" (Everybody knew old Dry Frye.) "We'll be hung for murder if we don't get shot of him some way or other."

Well, they had some wild horses in a wilderness out on the mountain. So they rounded up one of 'em, got him in the barn. Then they put an old no-ccount saddle on him and an old piece of bridle, and put old Dry Frye on. Strapped his legs to the bellyband, tied his hands to the saddlehorn and pulled the reins through, stuck his old hat on his head; and then they slipped out and opened all the gates. Opened the barn door and let the horse go. He shot out of there and down the road he went with that old preacher-man a-bouncin' first one side and then the other. And them rogues run out and went to shootin' and hollerin', "He's stole our horse! Stop him! Somebody stop him yonder! Horse thief! Horse thief!"

Everybody down the road came runnin' out their houses a-shoutin' and hollerin' and a-shootin' around, but that horse had done jumped the fence and took out up the mountain and it looked like he was headed for Kentucky.
And as far as I know old Dry Frye is over there yet a-tearin' around through the wilderness on that wild horse.4

When the story has been told and everyone has had a chance to stretch and catch his breath, begin the retelling of the story by asking if anyone remembers how the story began. Let the students retell the story, in their own words of course, scene by scene taking time to discover the essential elements of each. There are nine scenes in "Old Dry Frye" and with an outline of the story in mind the storyteller can effectively direct the retelling. The scene by scene structure follows this basic form.

I. Old Dry Frye eating and choking to death on a piece of fried chicken and the man taking Dry Frye to the house down the road,

II. Dry Frye propped up against the door and fell in when it was opened,

III. Dry Frye mistaken for a highway robber,

IV. Dry Frye propped up against a cornhouse,

V. Dry Frye set up on a stump by the river,

VI. Little boy's encounter with Dry Frye at the river,

VII. The two rogues got the sack with Dry Frye,

VIII. The old woman's trip to the meathouse,

IX. Dry Frye on the wild horse.

D. **Materials and Resources: A Selected Bibliography**


E. **Behavioral Objective:**

Given a story or poem which is appropriate for the student's age, interests, maturity, ability, and contains an uncomplicated and clearly developed plot, the student, within one hour of being told the story, will be able to retell the story in correct sequence to include at least 75 per cent of the original incidents, events, and characters.
A. **Academic Area:** Language Arts

B. **Teaching Agreement Goal:**

I 2.01 Dramatize stories, rhymes, poems, and songs and enjoy group oral expression.

C. **Suggested Sample Lesson:**

Oral interpretation, choral reading, and reader's theatre as well as story dramatization contribute to the student's development of skills in oral expression. Each of these specific techniques or approaches to literature has its own advantage, and the teacher will find that participation in all these activities will improve the student's self confidence in oral situations and his facility with language.

**Pre-classroom planning:** The teacher must select literary material carefully, based upon the class to be taught and the objectives to be reached. Equally important is the teacher's own preparation of the selection. Preparation will increase the teacher's confidence as well as provide several alternative approaches for the specific lesson. It is crucial that the teacher be prepared to accept and use student ideas and suggestions and this can only be done if the teacher is secure in the material.

An effective and fun example of short verse appropriate for a lesson designed to reach the stated goals is Edward Lear's "Limericks."

There was a Young Lady whose chin
Resembled the point of a pin;
So she had it made sharp,
And purchased a harp,
And played several tunes with her chin.
There was an Old Man in a tree,
Who was horribly bored by a Bee;
When they said, "Does it buzz?"
He replied, "Yes, it does!"
It's a regular brute of a Bee."

There was an Old Man with a beard,
Who said, "It is just as I feared!—
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard."

There was an Old Man who said, "How
Shall I flee from this horrible Cow?
I will sit on this stile,
And continue to smile,
Which may soften the heart of the Cow."

There was an Old Man on whose nose
Most birds of the air could repose;
But they all flew away
At the close of the day,
Which relieved that Old Man and his nose.

There was an Old Person of Dean
Who dined on one pea and one bean;
For he said, "More than that,
Would make me too fat."
That cautious Old Person of Dean.

There was an Old Person of Ware,
Who rode on the back of a bear;
When they ask'd, "Does it trot?"
He said, "Certainly not!
He's a Hoppsikon Flopsiken bear!"

There was a Young Lady whose nose
Was so long that it reached to her toes;
So she hired an Old Lady,
Whose conduct was steady,
To carry that wonderful nose.

There was an Old Man in a boat,
Who said, "I'm afloat! I'm afloat!"
When they said, "No, you ain't!"
He was ready to faint,
That unhappy Old Man in a boat.
There was an Old Person whose habits
Induced him to feed upon Rabbits;
When he'd eaten eighteen,
He turned perfectly green,
Upon which he relinquished those habits.  

Classroom procedures and activities: Read aloud the limericks as
a group and experiment with variation in rate, pitch, rhythm, and
volume to communicate the material. One method to develop this material
orally involves dividing the class into small groups of four to six
students. Assign each group a limerick to develop orally. Suggest that
the group read the limericks and determine its content, characters,
environment, and activity. The group is then directed to prepare the
limerick for oral as well as visual presentation. That is, of the five
students in the group, three may read the limerick while the other two
pantomime the characters and activity. In another case the limerick
may be dramatized with a narrator. For example the limerick,

There was an Old Man in a boat,
Who said, "I'm afloat! I'm afloat!"
When they said, "No, you ain't!"
He was ready to faint,
That unhappy Old Man in a boat.

may be developed in the following manner.

Divide six students into three groups of two each. The first
group will be called the narrator group; the second, the old man group;
and the third, the old woman group. The performance is planned as
follows:

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5Edward Lear, "Limericks," in A Book Of Children's Literature, ed.
by Lillian Hollowell (New York: Rinehart and Company, Inc., 1950),
p. 569-570.
Narrator Group: There was an Old Man in a boat, who said,

Old Man Group: "I'm afloat! I'm afloat!"
(pantomime as if in a boat)

Narrator Group: When they said,

Old Woman Group: "No, you ain't!"

Narrator Group: He was ready to faint,
That unhappy Old Man in a boat.

Limericks as well as most Mother Goose and other verse may be prepared in this fashion. No doubt a student who has an opportunity to experience literature and poetry in an exciting, fun and challenging way will develop an appreciation for that literature.

D. **Materials and Resources: A Selected Bibliography.**


Mother Goose.

E. **Behavioral Objective:**

Given a story, rhyme, poem, or song, the student, either individually or as a member of a group, will in not more than one hour determine an appropriate as well as effective mode of oral expression for the selection's presentation. Further, the student will be prepared to demonstrate the selection orally in the pre-determined style.
A. **Academic Area:** Language Arts

B. **Teaching Agreements Goal:**

I 3.01 Participate in imaginative situations through pantomime, play acting, and puppetry.

C. **Suggested Sample Lesson:**

Participation in communication activities such as pantomime, acting, and puppetry provides an opportunity for the child to develop effective language skills and habits. As language skills improve, the student will experience increased self-confidence and his ability to employ critical thinking, concentration, sensitivity, and listening skills will improve his successful participation in language experiences. Pantomime, acting, and puppetry are three very distinct dramatic techniques and the teacher should refer to specific texts and resources for detailed discussions of each. However, each of these techniques, as in most dramatic activities, proceeds from a story base. A story line involving characters participating in a problem solving activity or a conflict situation is basic to almost all drama. The teacher who can develop a resource of ideas and materials to develop story lines will find application of those story lines to various dramatic activities obvious, as well as easy.

**Pre-classroom planning:** A basic tool for the stimulation and development of a story line is the open-ended story. Very simply, the open-ended story provides the student with an introduction to a story that will be developed by the student. The open-ended story usually contains the specifics of place, time, main characters,
situation, and always ends abruptly creating a situation or conflict which calls for resolution. For example, "The Stanley's Garden" introduces a family of characters in the performance of an activity. The elements of conflict or suspense are minimal and the interaction of the characters and their cooperation is of central importance. "All Alone", on the other hand, involves one central character involved in a very suspenseful situation and the prospect for conflict is great.

The Stanley's Garden

On a fine sunny day in the spring Mr. Stanley sat at the noon meal table with his family: his wife who was an excellent cook, his 12 year old daughter Laura, and his 8 year old twins Jake and Ike. Mr. Stanley had a fine family, and they liked to do things together. Of course sometimes Laura needed to be coaxed to join in, but one thing she absolutely loved was working out in their garden.

The Stanleys had a fine garden which was large and had many plants and vegetables growing in it. Mr. Stanley decided that there was still room in the garden, and that it would be a good idea to plant some flowers. This was just the spring day for doing that, so he brought it up to his wife and children.

Everyone was very much in favor of this, and each person called out what he chose for his task in the planting process. After lunch, everyone began getting ready. It started out as a regular afternoon doing a regular thing like planting flowers, when...

All Alone?

It was about ten o'clock at night when I arrived home after studying a few hours at the library. I was very surprised to see the house all dark as my mother and brothers and sisters should have been inside ending their days activities and preparing for bed. I went to the front door and tried to open it to get in, but it was locked. Luckily I had a key in my purse. I opened the door and went on in. After calling for anyone who might answer and receiving no reply I went up to my room. I thought perhaps they had all gone to a movie, but that was certainly a strange thing to do on a weekday night. The wind which had been blowing before seemed to be blowing harder now and I could hear raindrops starting to beat against my bedroom window. I decided to get ready for bed and hope the rest of my family would come home and do the same. About an
hour passed and still no one was home. The rain was coming down in buckets now and thunder and lightening filled the sky! All was black outside. The wind was making very strange noises howling past the window and blowing tree branches here and there. The window shutters were banging madly which made them sound as if someone was stamping their feet up the stairway. I decided that my imagination had been getting carried away and that it would be best for me to just go to bed and try to sleep. I switched off my light, climbed into bed and cuddled under my covers. Suddenly there was a loud crash downstairs. I sat up startled, wondering what it could be. I sat there motionless listening for further noises. Hearing no more I decided I'd better investigate. Perhaps a window had been left open and the wind blew a vase to the floor. I quietly creeped out of bed and nervously opened the door. As I started down the stairs, I thought I heard a noise behind me. I turned to look and ...  

Classroom procedures and activities: Introduce the class to the open-ended story in much the same way as any story would be introduced. The situations may be discussed and main characters identified. The teacher should concentrate on warming up the student's imagination and use carefully constructed questions to stimulate creative thinking. Tell the open-ended story and solicit responses from the class. Until the teacher has mastered the technique it is usually most effective to solicit ideas and suggestions from several students discussing the potential for each suggestion. Refine, consolidate, integrate as many ideas and suggestions as possible continuing to develop the story line. Depending, of course, upon the teacher's goal, the story may be continued indefinitely. Therefore, it is for the teacher to actively guide the story's development and draw it to a close

6 Phyllis Corenthal, "The Stanley's Garden," and Darline Klein, "All Alone?" (unpublished open-ended stories written for creative dramatics participation in Columbus Public Schools, Columbus, Ohio, 1971).
appropriately. It is important to tell the completed story after its
development is complete. The telling will smooth out its plot and will
more firmly secure the student's comprehension.

With the completed story, the class may use it for dramatization,
puppet dramatization, pantomime or any other dramatic activity. Because
students have created the story they often feel they have a greater
investment in its development. The student's pride of accomplishment
after the successful development of a dramatic activity based on an
open-ended story will motivate his continued participation in
language arts activities.

D. Materials and Resources: A Selected Bibliography.

Barnfield, Gabriel. Creative Drama in Schools. New York: Hart

McCaslin, Nellie. Creative Dramatics in the Classroom. New York:

Siks, Geraldine Brain. Creative Dramatics: An Art For Children.

Ward, Winifred. Playmaking with Children. New York: Appleton-


E. Behavioral Objective:

Given an open-ended story, the student, in not more than one hour,
will complete a story which successfully as well as sensibly resolves
the problem or conflict introduced in the open-ended story. The
students' completed original story will be suitable for dramatization
in pantomime, acting, puppetry, or other dramatic activity.
A. **Academic Area:** Language Arts

B. **Teaching Agreements Goal:**

II 4.01 Be creative in writing notes, invitations, letters, stories, poems, diaries, and book reviews.

II 4.02 Dictate or write original poems.

II 4.03 Develop ability in creative expression by writing and dramatizing stories and poems.

III 4.04 Have opportunities to continue to develop creative ability through writing, dramatizing, and speaking.

C. **Suggested Sample Lesson:**

Providing the student with many experiences in an effort to develop his skill and facility with language is the goal of this lesson. Working as a group, the class can react to a stimulus creating language in the form of poetry, stories and critiques. There is no limit to the range of effective stimulus or appropriate experiences. The specific limitations must be determined by the teacher and by the class. However, it should be remembered that a single stimulus may be valuable for a variety of students with the understanding that reactions will vary as greatly as the students.

**Pre-classroom planning:** Prepare an experience for the class. The preparation may be as uncomplicated as showing a film, or it may involve the gathering and collecting of many different items and materials. For example, if the experience parallels the "Stylish Monster Thing," the teacher will need to secure several large cardboard boxes, random poles, lumber, paper, cloth, paper mache, tape, paint, crayons, household junk like milk cartons, paper cups, paper tubes, tin plates, and anything else
that may be available. All this material is piled in the center of the work area and made readily available to the class.

**Classroom procedures and activities:** Introduce the class to the materials and the range of choices available. Discuss necessary attitudes for successful group work, even to the establishment of rules for the exercise. When all students are aware of the materials and the need for cooperation, respect, and control, direct the students to construct something. Take care not to direct the construction but be available to help with construction problems and act as consultant. During the construction phase stimulate random discussion about the "things" identity. Is it animal or plant, it may be a machine, or is it a man? Where may it be from? Why is it here? How does it communicate, eat, sleep? Does it have any friends? Can it move? These questions as well as many more will stimulate the student's imaginations and begin their sharing of ideas. The sharing of ideas will in turn stimulate the development of new possibilities for the creation of this "thing."

When the "Stylish Monster" (please don't use this term with the class, let them eventually name it themselves) is finished, take the time to look it over completely. Then sit down and begin to discuss the creation using the same kinds of questions used during the construction phase. Encourage every student to contribute to the discussion and accept all comments, ideas, and suggestions. At this point it is not necessary to make story line decisions, rather the objective is to develop and stimulate creative thinking.

Encourage the students to record their reactions in writing poetry
and prose. The teacher should be available for advice and information but it is crucial that the student feel he is totally free to react in his own way, as his own creativity and imagination dictate. Finally, encourage students to share their work by orally presenting and displaying it so that others may enjoy and grow from the experience.

The lesson may be further developed by selecting individual poems or stories and developing them into dramatizations. Several selections might be prepared as a choral reading supplemented by a pantomime or dance-drama. Puppets might be used to create a fantasy dramatization based upon a student's or group of student's creative reaction to the "Stylish Monster Thing."

D. Materials and Resources:

Collect as great a variety of materials as possible to use for constructions. There is no limit to the materials that may potentially be used in student constructions. However, available space and storage facilities will inhibit the use of some materials. Cardboard boxes of every size and shape are most valuable and versatile and can be used as the base or foundation for any construction. Colored paper, cloth, egg cartons, milk cartons, aluminium pie pans and scrap lumber are usually the most useable and easily obtainable construction materials.

E. Behavioral Objective:

Given a variety of construction materials, the student, will in not more than one hour build a construction and react to the final construction in writing by developing a poem or story using the construction product as stimulus, for oral or dramatic presentation.
A. Academic Area: Language Arts

B. Teaching Agreements Goal:

III 5.01 Develop increasing confidence and effectiveness in speaking with or without notes.

II 5.02 Develop an awareness of the role of speech in everyday life and correct mistakes cooperatively.

C. Suggested Sample Lesson:

Allowing the student many opportunities to express himself orally will develop his confidence in speaking before a group and stating his own ideas and thoughts. Early experiences in choral reading, story dramatization, and puppetry will establish a good self image and develop self confidence in oral situations. As the student matures his challenges should also mature offering new directions for growth. An excellent technique for developing new challenges for students with experience in dramatization is improvisation.

Pre-classroom planning: Select and prepare the stimulus for improvisations. Objects, pictures, sounds, or words may be used to stimulate the student's creation of characters and conflicts. The teacher may simply prepare blank cards to be distributed to the class to let them create the stimulus elements.

Classroom procedures and activities: Distribute four blank cards to each student in the class. Instruct the students to indicate on one of the cards a place or location. On another card indicate an activity, it may be a commonly known activity like shopping, hunting, playing a game, sleeping, or swimming. On the last two cards indicate a person or character, these may be indicated by sex and race, occupation,
nationality, or social status.

Prepare three boxes to collect the cards, one box will be the character box, another will be the place box, and the third is the activity box. Then all cards are collected inform the students that they will be randomly chosen, two at a time, to select individually a card from the character box. Whatever character is drawn is to be created by the student. Then each pair of students selects one card from the place box and one card from the activity box. The objective is for the students to create these characters in this place involved with the suggested activity in some fashion. Allow a brief period for planning the activity and conflict, this should not exceed one minute. Then permit the students to perform their improvisation before the class. Early attempts at improvisation should not be openly critiqued or discussed by the class. It is important that these early experiences be successful and enjoyable in order to develop self confidence and the courage to express creativity with honesty.

A single situation for improvisation may be attempted by several groups in an effort to discover different approaches. The improvisation may also be repeated by a group using ideas solicited from the class. In some instances, when working with experienced students, several improvisations may be combined into a dramatization by carefully developing and refining the improvisations through a process of repeatedly playing, looking for more effective dramatic moments.

D. Materials and Resources:

Collection of suggested improvisations:
   What: Very first date.
   Who: A high school boy and girl; both shy.

2. Where: A department store in the lingerie department.
   What: Man wants to buy something for his 165 pound wife.
   Who: Man—about 5' 5'', 130 pounds (shy), and Clerk—young lady,
        built well, very experienced at her job.

3. Where: In a barber shop.
   What: Old barber is trying to cut child's hair but child definitely
        doesn't want him to.
   Who: Rather old, impatient male barber and very young (four year
        old) energetic, little smart-alec boy.

4. Where: Large circus or fair.
   What: Mother discovers her little daughter is no longer at her
        side (she cannot see her anywhere nearby).
   Who: Nervous, talkative, scared mother and middle aged, very
        dedicated policeman who does everything "step-by-step", calmly;
        and sticks to all rules.

5. Where: A living room.
   What: Two old ladies telling each other of when each was high
        school queen. One of the ladies is obviously lying about
        her experiences.
   Who: Two very elderly ladies, one who is domineering and a bit
        hard of hearing and one who is less aggressive and is somewhat
        softspoken and sweet.

   What: Wife trying to convince her husband that she needs a new
        dress for the next bridge party and luncheon (husband
        definitely thinks no).
   Who: Weak, fragile, wife who seldom gets her way, and domineering,
        husky, large man for her husband.

   What: Patient is angry because doctor wants to put her in the
        hospital. He has a reason. (This is up to the actors.)
   Who: Nervous, outspoken, nagging type of woman who thinks only of
        her "dear self"; and a very professionally oriented, somewhat
        calm doctor whose personal feelings for the woman aren't too
        great.

   What: It's a hot, sticky day and two women, who don't like each
        other anyway, find themselves in a predicament when only one
        of the washers works, so they both have to use it. And this
poses a problem because their clothes get all mixed up, etc.

Who: Two women of about the same age (in their thirties). They aren't very friendly; are angry with one another for some reason. Neither is very considerate.

What: Man trying to get the waitress's attention.
Who: Shy man on his first date with a very proper woman.

10. Where: A living room of a home.
What: Father sees his daughter coming home twenty minutes late from her first date.
Who: A concerned and upset father with his apparently unconcerned teenage daughter.

What: A man trying to locate a person by talking to a telephone operator.
Who: Confused but demanding man with a busy just-doing-her-job female operator.

12. Where: Children's playroom at home.
What: Two children playing with the toys while discussing the facts of life.
Who: A five year old boy and girl both thinking that they "know the whole story."

What: A wife feels that this is the right moment to tell her husband she is pregnant with their first child.
Who: Happy-go-lucky young husband with his rather scared but completely thrilled young wife.

What: A shoe salesman is selling some shoes to a huge woman. She insists she wears a 5½ narrow, but from a glance you can tell she wears at least a size 7. She is a regular customer and the boss tells you "The Customer is always Right".
Who: A very easily frustrated salesman, and it's the end of the day and his patience is slim, however he is determined to sell this woman some shoes. A very boisterous, woman who feels it's a woman's prerogative to change her mind as many times before the final purchase as she likes, and she is very insistent about her shoe size.

15. Where: The ledge of a ten story building.
What: An old lady is attempting to jump off and a fireman is trying to stop her.
Who: The fireman and the sweet little old lady.
What: A 17 year old boy is trying to tell his domineering father that his girlfriend is pregnant and he wants to marry her.
Who: The boy and his father.

What: A woman is getting her hair dyed and the beautician has made a mistake and turns the woman's hair light green.
Who: A shy and retiring type beautician. While the customer is a very aggressive and domineering type woman.

What: A 16 year old girl is breaking a new teacher.
Who: The girl is a tough hard-as-nails-delinquent type. The new teacher happens to be "progressive" and believes in "permissiveness" in the classroom.

What: You are a young nervous young man talking to your fiancée the night before the wedding. She is very self-assured.
Who: The young man and his bride-to-be.

What: Be an attractive, reserved young woman who is on a bus. An old man comes and sits down beside her, he has been drinking and wants to talk. The trip will take several hours and the woman wants to get rid of her companion politely.
Who: Reserved young woman and a slightly drunk old man.

What: A hippie is trying to explain to his mother why he got arrested the night before for smoking marijuana.
Who: A real far-out hippie and his mother.

What: Be a member of the CIA caught taking pictures of a Soviet missile base who is being questioned by a member of the Communist Party as to how he got there and what he did with his camera.
Who: Members of the Communist Party and the CIA member.

What: Mother, after a tiring day at the office, has finally gotten her son to go to bed. Sonny, unlike Mommy, doesn't feel a bit sleepy.
Who: Mother believes in trying time and time again, if at first you don't succeed. Sonny who likes to test his Mother to see how far he can get with her before she becomes angry.
24. Where: At a party.
What: The husband is trying to tell one of his favorite jokes.
Who: A nagging wife who loves finding fault and her hen-pecked husband.

25. Where: Outside by a tree.
What: A girl's cat is stuck up in a tree and can't get down.
Who: The girl is an impatient person who cares for her cat. The cat is afraid of heights and doesn't think.

A Selected Bibliography:


E. Behavioral Objective:
Given a suggestion for character, place and activity, the student will develop with one or more students an improvisation based upon the original suggestions. The activity will be prepared for demonstration in not more than ten minutes and will clearly reflect the influence of the original suggestions.
CHAPTER IV

MATHEMATICS AND SCIENCE

Mathematics and science are identified in Teaching Agreements as the two subject areas most concerned with the student's scientific development. The three suggested sample lessons for mathematics and the five suggested sample lessons for science focus upon creative dramatics activities significant to the achievement of mathematics and science objectives.
A. **Academic Area:** Mathematics

B. **Teaching Agreements Goal:**

I 1.01 Begin to develop mathematical concepts such as more, less large, small, few, many, before, and after.

C. **Suggested Sample Lesson:**

Using a mathematical concept as the basis for dramatization contributes to the student's understanding of the concept. The concepts; more, less, large, small, few, many, before, and after, all suggest change. Therefore, a story involving change, such as plants growing and maturing, a planet breaking up into stars, a group being persuaded to change an attitude or activity, may be introduced. Dramatizations illustrating mathematical concepts provide insights for an understanding of these concepts in everyday experience.

**Pre-classroom planning:** Choose a pair of mathematical terms representing change, such as more and less, large and small, few and many, and before and after. Plan to direct the student's attention to these two terms and use these terms exclusively for the dramatization. For example, the teacher may select the terms few and many.

**Classroom procedures and activities:** A physical warm up is often valuable to consume excess energy, develop positive behavior, and physically wake up and warm up the student. An easy warm up begins by having all the students stand in a relaxed posture with feet flat on the floor. Begin the warm up by asking the students to tighten all the muscles in their feet, hold, then relax. Repeat and include more of the body, this time the feet and legs. Continue the exercise by
adding new parts of the body each repetition until all the body is being relaxed and tensed. When the students have developed a degree of sophistication in this exercise it may be done by taking even smaller areas of the body, such as toes then feet to ankles, knees, hips, stomach, and so on. This warm up exercise is also quite effective for the development of body control and coordination.

When everyone is warmed up open discussion on the topic of "few" and "many". What do these words mean? How do we use them? Why do we use them? Solicit examples of "few" and "many" to develop the concept of comparison, that "few" is only "few" when compared to "many". Attempt to develop an example of this comparison in life experience, if possible use ideas generated by the student's discussion.

A student may suggest that in the spring of the year there appears a single dandelion in the yard and after it blooms there are more and more until there are many dandelions. Another student might add his experience of being early to a public gathering and seeing only a few people but as time passed there were more and more people until there were many. Still another student may remember when there were many empty lots in the neighborhood but now after all the building there are few. The leafing out of a tree in the spring is an excellent example of few to many and the eventual falling of leaves in the fall again is representative of many to few. Choose an example of a "few" to "many" life experience to develop a story for dramatization.

When winter begins to leave and spring starts to show itself, there are a few good signs that spring and summer are coming. There is a
bird, a flower, a bud on the tree, and other sure signs of spring. These signs grow and multiply until their growth is complete and there are many signs indicating spring and summer. Then a cold wind blows on the many signs of spring and summer and they begin to go away, or wither and die. Then fewer and fewer signs of spring and summer, until there are only a few signs to last until next spring.

When the story line is complete review it in sequence with the class making certain each child understands the concepts "few" and "many". Then develop a pantomime or dance-dramatization activity to accompany a narration of the story. In the dramatization the student works with, uses, and has personal experience with the concepts "few" and "many" making them more real as well as more important to him.

D. Materials and Resources:


E. Behavioral Objective:

Given a pair of mathematical terms representing change, such as more and less, large and small, few and many, or before and after, the student, in not more than thirty minutes will identify orally at least four life experience examples using the given pair of terms. Further, the student will orally develop a story line suitable for dramatization based on one of the four previously identified examples.
A. Academic Area: Mathematics

B. Teaching Agreements Goal:

I 2.01 Recognize squares, rectangles, circles and triangles.

C. Suggested Sample Lesson:

Pantomime and dance-drama are effective techniques for the development of space and shape understanding. The opportunity to experience shape as part of an environment in pantomime dramatization or dance-drama gives the shape a greater, more intense reality. A student's perception of space and shape; specifically squares, rectangles, circles and triangles may be considerably influenced by his immediate contact with them. It seems most important to expose the student to as many experiences as possible allowing him to perceive shape with as many of his senses as possible. Experiment with seeing shape, feeling shape, hearing shape, and maybe even tasting and smelling shape.

Pre-classroom planning: Prepare shape models by cutting from construction paper the shapes; square, rectangle, circle, and triangle. These shapes should be approximately the size of a standard sheet of paper, or 8.5 by 11 inches. These may be of various colors if desired and might be later used to group the students. However, there should be an equal number of each shape model so that each child may be given one shape and when completely distributed there will be four groups identified by shape models.

Classroom procedures and activities: Distribute the shapes and encourage each student to examine his shape. What is significant about his shape, be it square, rectangle, circle or triangle? How is
it different from the other shapes? Where in the real world might a
person find this shape? Have the students close their eyes and imagine
that they are standing in the center of their shape. The shape has
grown but they can reach the edge from where they are standing. Have
them feel the edge of the imaginary shape with their hands using their
imaginations as a guide. If a child complains that he cannot perform
the activity with his eyes closed, suggest that he look more carefully
with his imagination.

After all the students have explored their shapes and have developed
some awareness of their shape's characteristics, begin a discussion of
movement within the shape. When the student is inside the shape, what
is the most effective or efficient movement? How might a character
move who was always inside the shape? Identify some specific charac-
ters and develop motivation characteristics. For example, a character
in a circle may always be turning. The reason the circle character
turns is he can only move by pivoting on one leg then the next, he
cannot step in the usual manner of walking. The rectangle character
may move on hands and knees by pushing the hands out in front of the
body, then drawing up the knees. The purpose of this caterpillar like
movement is that the creature must always have both hands and knees on
the ground. Encourage and stimulate the student's creation of charac-
ters stimulated by the shape. An effective close to the lesson has
each group show the others what it has created. This final demonstra-
tion allows the student to show his individual creation without threat
and it gives all the students an experience with each of the four shapes.
D. Materials and Resources:

Advanced or experienced students might further develop this lesson idea by creating conflict situations between shape characters. For example the square, triangle and rectangle have straight lines and sharp corners in common. Three students each playing one of these shapes may create a friendly threesome involved in a happy activity. Along comes a fourth student playing a circle character, and as the circle has neither straight lines or sharp corners he is rejected by the threesome. The square, the triangle and the rectangle must protect their identity and be careful of making new friendships, especially with total strangers. Thus a conflict situation is established and may be developed in improvisation.

E. Behavioral Objective:

Given a square, rectangle, circle or triangle shape as stimulus, the student, in not more than fifteen minutes will develop and demonstrate a characterization based on the stimulus shape. The student will be capable of orally discussing the relevant similarity between stimulus shape and developed characterization.
A. Academic Area: Mathematics

B. Teaching Agreements Goal:

II 3.01 Continue to develop techniques in problem solving using number sentences, including the whole approach, clue-word approach, diagrams, dramatizations, and estimates.

I 3.02 Be introduced to the concepts of multiplication and division, discovering facts for 2's through 9's to 18.

I 3.03 Continue to solve story problems using number sentences.

C. Suggested Sample Lesson:

The opportunity to develop stories and dramatizations involving mathematical concepts gives the student an exciting and interesting basis for the comprehension of those concepts. Virtually all life's experiences involve mathematical concepts. The money we spend must be added, subtracted and counted; the day is measured in minutes and hours; our weight is calculated in ounces and pounds; a fairy allows three wishes; and Snow White is kept by seven dwarfs. It is for the teacher to find or create appropriate examples of material containing desired concepts for dramatization. Storytelling, puppetry, improvisation, noisy stories (see appendix), open-ended stories, or story dramatization may all be used to introduce as well as illustrate mathematical concepts.

Pre-classroom planning: Select a story to tell, noisy story, or open-ended story that contains elements of the mathematical concept to be developed. Prepare this selection for introduction to the class and any materials necessary for illustration.

Classroom procedures and activities: Without specifically defining the mathematical concept for the class discuss its presence in the
environment. For example, how does multiplication exist in our world? When would you expect to find multiplication working? Does multiplication operate in nature as well as in society? Describe the essence and characteristics of multiplication.

An open-ended story may be introduced which includes the concept multiplication as an essential part of the plot. Explain to the class that you have discovered an unfinished story and they may be able to help complete it. Then tell the "Wicked Beast of the Mountain."

Once upon a time, in a far off kingdom, there lived a king and all his subjects in perfect happiness. Everyone in the kingdom got along with everyone else and there were never any fights or arguments. Even the children were all friends and never argued or were mean.

One morning as the sun was coming over the mountain which stood in the center of the kingdom, the king awakened to find a note pinned to his crown. He rubbed his sleepy eyes and slowly read the note. It said, "To the king of the kingdom and all his royal subjects, I, the beast of the mountain, have decided to plunder, ravage, devour, destroy, conquer, and lay wasted your kingdom. Signed; The Wicked Beast." Well, the king could hardly believe his eyes, he called his cabinet for an emergency meeting and showed them the note. They too could hardly believe the note because for as long as anyone could remember no one had ever seen or heard the Wicked Beast of the mountain, not less receive a note from it.

The royal secretary brought out the royal history ledger and began to search for some record of the Wicked Beast. All the people in the kingdom had heard the legend of the Wicked Beast but no one really believed that such a creature truly existed. The royal history indicated that many hundreds of years before a beast had come to live in a cave at the top of the mountain. Where the beast came from or why it choose to live on this mountain were unknown. However, it was known that if the beast gave warning, that warning must be heeded. The beast would not fail to perform whatever act he said he would perform. There was one last bit of information in the royal history. The beast is known to have magical power! Magical power, what magical power? The answer was not in the royal history.

The king and his cabinet were not fully convinced of this Wicked Beast and thought the note may be some sort of joke. So they called in a captain of the royal guard and ordered him to journey to the top of the mountain and discover if there was a wicked beast indeed.
The captain and his aide began their journey up the royal mountain and when they reached the top they discovered a cave, just like the royal history had said. From inside the cave they heard a strange sound, not too scarry and not too nice either. They carefully went inside and there saw a creature like none other they had ever seen but it wasn't a giant, it was only as big as one of them, the size of a regular person.

Well, the captain and the aide thought how famous they would be if they alone were to destroy the beast. It shouldn't be very difficult since he was only as big as one of them and there were two of them. They faced the beast and began the attack, but the moment they began the attack something happened. The beast became twice its size, it was now as big as two people, or size two. This of course frightened the captain and his aide and they went flying down the mountain so fast that only a trail of dust could be seen. They went before the king and his cabinet and told their story. However, the king didn't believe the story, and neither did the cabinet. The king said he would go see for himself.

The king dressed in his royal walking suit and called another captain of the guard and his aide. The three were going to climb the royal mountain and learn the truth of this Wicked Beast once and for all. They began their journey and when they reached the cave at the top, just as the first captain had said, they heard the strange sound, just as the first captain had said, and they went inside and saw the beast, as big as two people just as the first captain had said. The king wasn't afraid though because the beast was only a size two and there were three of them. Since there were three of them they should be able to easily destroy the beast and become honored in the process. So they decided to attack the beast. They lined up for the attack and the moment they began to attack a terrible thing happened. The beast became a size six. It had multiplied itself by the number of attackers. Well, needless to say the king, the captain, and the aide tore down the mountain as fast as they could and called an emergency-emergency meeting.

They now knew that the beast's magical power was its ability to multiply its size by the number of people attacking it. They also knew that the beast's promise to destroy the kingdom was also true because the royal history had said it. What were they going to do to save themselves? . . .

The mathematical concept multiplication is very basic to the plot and poses an interesting problem for the king and his subjects as well as for the students faced with the problem of resolving the conflict. Discuss what answers or suggestions the class may have for this problem.

What choices exist for the king? How can he destroy the beast before
the beast destroys the kingdom?

When the class has finally developed a solution to the king's dilemma the story may be dramatized. Review the story line and establish the necessary characters for the dramatization and experiment with various methods of creating a beast that can instantly multiply in size. Dramatize the story by establishing a location for the palace and a location for the cave. Let individual students play specific parts and the drama may be repeated enough times to allow students to play several parts. The development of a creature that can in fact multiply itself before your very eyes, and playing the story several times will illustrate multiplication in an exciting dimension.

D. Materials and Resources:

The plots of many folk tales, fairy tales, and legends involve the working of a specific mathematical concept. These stories may be used for story dramatization, puppetry, or dance-drama to illustrate the mathematical concept as well as give the student an opportunity to become personally involved with the concept. Some well known examples of stories utilizing mathematical concepts in the plot are: stories using numbers in a series or counting; "Three Little Pigs", "The Three Bears", "The Brave Little Tailor." Stories using other mathematical concepts are: addition, "The Princess and the Pea"; subtraction, "Pinocchio"; multiplication, "Sourcer's Apprentice"; and division, "The Three Brothers" and "The Husband Who Was to Mind the House."

E. Behavioral Objective:

Given an open-ended story such as the "Wicked Beast of the Mountain"
which utilizes a mathematical concept for its central plot development, the student, in not more than thirty minutes will orally resolve the conflict or problem and be able to explain the mathematical concepts function in the story. The student will further be able to demonstrate orally, or in writing, how the mathematical concept was used to resolve the conflict.
A. **Academic Area:** Science

B. **Teaching Agreements Goal:**

I.01 Become aware of machines in his environment.

C. **Suggested Sample Lesson:**

Pantomime exercises and activities that offer the student many opportunities to explore expression through movement. The world around us and our involvement with it offer exciting possibilities for pantomime as well as other creative dramatics activities. The following sample lesson is specifically intended to provide the child with an opportunity to explore machine-like movement and discover how that movement is different from other movement forms.

**Pre-classroom planning:** An open area in which the class can move freely is necessary. There are no materials necessary for this activity and the only stimulus required is the teacher’s and student’s imagination.

**Classroom procedures and activities:** Most creative dramatics activities should begin with physical warm up activities to generate freedom of movement and relaxation of tensions. Warm up activities also tend to diminish self-conscious behavior in favor of more self-confidence and security.

Begin the session by having all the students form a large circle with comfortable space between each so that swinging arms will not collide. Explain that the objective is to follow with as much precision and accuracy as possible the movement of an identified leader in the circle. The teacher might begin the exercise by demonstrating the movement
possibilities. The arms, legs, head, feet, fingers as well as all other parts of the body should be included into the movement of this exercise. The beginning movement should be uncomplicated and slowly executed. If the students find success in the exercise they will be entertained by it and better prepared to meet the challenge of faster executed, more complex and more subtle movement. Change the leader often to allow many students the chance to lead the class and to explore new movement ideas.

When the students are thoroughly warmed up and ready to rest for a few moments, introduce a discussion of various kinds of movement. Specifically identify "living movement" and "machine movement" in the class discussion and explore significant differences between them. The class will undoubtedly have many ideas, but the major concept to be developed here is that "living movement" is not identifiable by characteristic repetition but "machine movement" is always repetitive and can always be identified in either "living movement" examples or in "machine movement" examples.

The teacher may find it helpful to demonstrate several movement examples for the class. First, the teacher might pantomime a housewife in a dishwashing activity. Follow with a simple lever pantomime by simply extending the right arm and raising and lowering it many times while moving no other part of the body. Ask the students if they could identify the "living movement" pantomime from the "machine movement" pantomime. Undoubtedly the difference is clearly enough presented that all students will recognize the difference.
Again arrange the class into a circle and ask that each student be prepared to demonstrate a "machine movement". It may enhance the activity to suggest that machines are seldom quiet, they often can be identified by a sound pattern that is as repetitive as the movement and is often a result of that movement. Therefore, the demonstrated movement provided by the student may also be accompanied by sound. Continue with this activity, having the class follow the demonstrated movement with as much accuracy as possible, while encouraging the students to use increased imagination and creativity in their demonstrations.

Continue the "machine movement" pantomime by choosing one student to demonstrate, in the center of the circle, a "machine movement" for the class to observe. Encourage the observing students to concentrate on the demonstration and to think of ways they might attach themselves to the original demonstrator, to expand the size as well as movement range of the demonstration. Students may attach themselves one at a time until the machine is too large to function or until every student has joined. The primary aim at this point in the activity is to develop the student's ability to create, select, and identify "machine movement" and provide opportunity for a single "machine movement" creation by a group of students. Exciting discussions often result from an inquiry of the functional possibilities of the created group machines. These discussions are helpful for stimulating less imaginative students and valuable opportunities for creative exploration by the more imaginative.

An exciting climax to the activity involves the division of the class into groups of five or six students. Each group is to select from the
common, everyday world, a machine that each of us would recognize if it were present. Examples are washing machines, kitchen appliances, electric tooth brushes, bicycles, and many hundreds more. Whatever machine each group chooses should be kept secret until they perform the pantomime which is intended to demonstrate the machine's movement. Allow each group time to select a machine and develop a pantomime of it. Then have each group perform the pantomime for the class who will attempt to guess the machine's identity and follow with discussion of how the pantomime movement was significantly appropriate or otherwise.

D. Materials and Resources:

Obviously these pantomimes may be further developed into story lines and used in any variety of creative dramatic activities. Machines may be placed in opposition or they may find themselves in conflict with man. Also, many stories offer opportunities for machine dramatization, such as "Cinderella" with the carriage and "The Wizard of Oz" with Tin Man.


E. Behavioral Objective:

1. Given ten minutes and a specific machine (one known to all class members) suggestion, the student will, at least four of five times, be able to develop a pantomime of the machine's movement with a level of precision and accuracy making it recognizable to at least 75 percent of his classroom peers.
2. Given a machine movement demonstration, the student, within ten minutes, will be able to attach himself to the demonstration movement with a machine movement pantomime of his own creation.

Following the pantomimed machine creation, the student will write a list of at least five functional possibilities for the created machine within twenty minutes.
A. Academic Area: Science

B. Teaching Agreements Goal:

I 2.01 Identify and develop a deeper appreciation of living things.

I 2.02 Recognize the seasonal changes and learn about their effect on his life and on plant and animal life.

C. Suggested Sample Lesson:

Creative dramatics activities based upon plant and animal life cycles offer the student exciting as well as valuable insights into various life forms. Student's appreciation and understanding of the world around them can be significantly increased when permitted to participate directly or vicariously with it. Through creative dramatics activities the student can experience what it might be like to be an animal or a plant. The student may also explore specific problems or conflict relevant to an animal or plant, such as the conflict between animals for food sources or how a plant competes for sunlight and moisture.

Pre-classroom planning: Pictures of specific life forms should be collected by the teacher. These visuals should be representative of specific living things and can be either animal or plant. They should clearly represent the single subject and be large enough to be seen by the class. These pictures should be selected by the teacher and specifically limited by subject. That is, the teacher should plan the course of the intended discussion by selectively choosing stimulus visuals.

Classroom procedures and activities: Display for the class one of
the selected visuals. Initiate a discussion of the visual's subject and the specific activity illustrated. In a picture of a rose, for example, the activity may be simply lifting its petals to the warm morning sun to dry the dew away. Another picture's subject, a jungle lion, may be looking for a lost cub or stalking game. Encourage the students to read as much into the pictured activity as possible. Display several pictures to the class and try to develop each discussion as fully as possible.

After discussing several pictures return to one which the class seemed to enjoy, as well as one which sparked their imaginations. Reintroduce this visual and ask for them to consider what has happened immediately before the picture was produced. The class may wish to introduce new characters, ones not visible in the picture, to the discussion and this should be encouraged. However, insist that the characters and their relationships be clear and logical.

Very likely the picture's activity is in process rather than the culmination or conclusion of an activity. The discussion should carry the activity to a dramatic conclusion or resolution. The teacher's role in the activity is to lead the discussion and to keep the story line from becoming entangled in an illogical plot. It is crucial that the students be permitted to create the story from the picture stimulus but it is equally crucial that they understand the need for clarity of plot and character development.

When a story is developed the teacher should review it with the class so that every student understands the plot development. Then the
completed story may be utilized in several creative dramatics activities. Puppets are only one of several creative dramatics approaches but they offer the student an opportunity to develop expression skills without the fear or threat often experienced with acting a part. A student can express himself through the body of a puppet and remain hidden from the threatening audience. Especially shy or introverted students find that dramatizing with puppets is very safe and fun. Given a number of successful experiences with puppets the student will gain in confidence and be more secure in presenting himself, rather than a puppet, to an audience.

Students at each of the three levels can successfully construct simple rod puppets from junk. Junk in this case is defined as old paper milk cartons, plastic soap containers, paper egg cartons, small boxes, buttons, yarn, paper towel tubes, toilet paper tubes, construction paper and any other similar materials. From the following basic construction design the teacher and student should be able to create hundreds of construction possibilities.

The basic milk carton rod puppet is made with one milk carton and one paper towel tube. Insert the tube into the carton's original opening and with masking tape secure these two pieces together. Because the carton is covered with wax it should be covered with paper, colored construction paper works fine and a variety of colors can be used to create an interesting variety of characters.

To this basic puppet foundation, materials can be applied with tape,
paste, or string to create the character's features. Materials such as buttons, yarn, pieces of cardboard or styrofoam egg cartons make good eyes, ears, hair, mouths, and noses. See figure 1.

A simple stage can be constructed by obtaining a large cardboard box, a refrigerator carton is good. Open one corner of the box so that it can be used like a folding screen. Cut a stage opening in the wall of the box so that it is high enough that student's body cannot be seen behind the cardboard when standing or kneeling, depending upon the class's age. The outside of the puppet stage can be easily decorated with crayons and water colors and may even be decorated to conform with the story to be dramatized with the puppets. See figure 2.
When the puppets and puppet stage are completed, encourage the students to perform the story with their puppets. Small groups of students might be encouraged to work from a variety of pictures to develop stories based on the picture's subject and the conflict or problem illustrated. Each puppet dramatization should be followed with a class discussion of the story and its development from the picture. Students should be encouraged throughout this activity to consider the relationships between animals of various types, between man and animals, and the relationship of the animal world to the plant world.

D. Materials and Resources:

A file of animal and plant pictures is a valuable resource for many creative dramatics activities. Also a collection of junk materials is valuable for students to experiment with and develop artistic concepts
of selection and arrangement.

E. Behavioral Objective:

Given a picture of an animal or plant, the student, will verbally create a story to include prior events leading to the pictured activity, as well as the activities culmination which may occur after the pictured activity. The story will explore the subject's relationship with at least one other live form, either plant or animal, and will be completed within thirty minutes.
A. **Academic Area**: Science

B. **Teaching Agreements Goal**:

II 3.01 Experiment with heat, light, sound.

C. **Suggested Sample Lesson**:

The presence of heat, light, and sound in varying degrees and conditions affects man's behavior. Heat, light, and sound are natural as well as artificially created phenomenon and man uses these elements or phenomenon to make his environment more comfortable and survivable.

Through creative dramatics activities the student can vicariously experience heat, light, and sound alternatives. In a creative dramatics situation the student is given an opportunity to explore specific environmental and survival problems dependent upon the availability and control of heat, light, and sound.

**Pre-classroom planning**: The initial step must be to determine the specific subject to be investigated. The following activity is specifically developed to experiment with and explore the phenomenon of light.

Secure color media in several colors especially the primaries red, blue, and green. Color media can be obtained from any theatrical supply source or any translucent colored material such as cellophane or stained glass may be used. Three light sources, preferably slide projectors, and a neutral background is essential for the activity.

**Classroom procedures and activities**: Begin the class with a discussion of light and what the students perceive as light. How do the students define light? What is light made of? Where does light originate? What are the uses of light? Explore the role of light in
man's development of culture and civilization. Consider how man's control of light has enabled him to expand his work day and alter the environment.

Set up the three projectors as illustrated in figure 3. The color media may be used as a slide in the projector or simply attached to the outside of the projector covering the lens.

Encourage the class to observe the light and color changes as a person moves between the projectors and the wall. The moving person will interrupt colored light by causing a shadow and will cause the light to mix differently. The result, using the primaries red, blue and green, will be that many colors will be created due to the random mixing and the effect is really exciting.

What is viewed on the wall or screen is a shadow and the students
can use the shadow for pantomime dramatization. Suggest that the
students experiment with their shadows and how they can consciously
plan color changes. If a variety of color media is available the student
may also experiment with alternative possibilities.

Divide the class into groups of two or three and encourage each
group to develop a pantomime dramatization in shadow using a variety of
colored light sources. They should be given the freedom to experiment
with the light sources and develop appropriate light conditions for the
playing of their pantomime dramatization. When all are prepared have
each group demonstrate their pantomime for the class and follow with a
discussion of the group's use of light and how the light contributed to
the dramatization.

D. Materials and Resources:

Light, and sound materials are obviously more adaptable to creative
dramatics activities then is heat. However, heat can be used to stim-
ulate dramatizations based on climate changes, geographical locations,
and similar situations. The following selected bibliography hopefully
will guide the teacher in finding additional materials and resources for
the development of these kinds of activities.

Kliegl Theatrical Lighting, Catalog No. T-61, 32-32 48th Ave., Long
Island City, N.Y. 11101.

Heffner, Hubert C.; Selden, Samuel; and Sellman, Hunton D. Modern
Theatre Practice, 4th ed. New York: Appleton-Century-Crofts,
1959. (435-557)

Ommeney, Katharine Anne and Schanker, Harry H. The Stage And The
(443-460)
E. Behavioral Objective:

Given three light sources, such as slide projectors, and a variety of color media to include the primaries red, blue, and green, the student, in at least twenty minutes will select the primary colors and use them to demonstrate the creation of at least four colors other than the primary, one of these four should be natural white.
A. Academic Area: Science

B. Teaching Agreements Goal:

II 4.01 Begin to develop interest in scientific explorations and biographies of scientists.

III 4.02 Study the lives of scientists, their tools, methods, and achievements.

C. Suggested Sample Lesson:

Historical events, subjects and figures are commonly used basis for story dramatizations. These dramatizations offer the student the opportunity to explore the event or figure as an eye witness. Developing dramatizations based upon strict evidence can bring long past events and long dead scientists to vibrant and exciting life in the imagination of the student.

Pre-classroom planning: Select a story based upon the scientific event or person that best suits the needs of the class. The story should be selected for its relevant content and for its applicability to the class's interests, abilities, and maturity. Prepare the story for telling by reading and becoming familiar with the plot and its sequence of incidents.

Classroom procedures and activities: The planned creative dramatics activity deals specifically with the exploration and scientific research of man's last geographical frontier. The activity can be initiated by briefly introducing the prepared story to the class, followed by the telling of the story.

Conquering the South Pole

"Soon we must start packing the sledge for our journey to the
South Pole, " Roald Amundsen announced to his companions.

It was July, 1911. Since March, the beginning of winter in the antarctic, Amundsen, a Norwegian explorer, and his men had been preparing for their journey to the South Pole. During the four months of polar night, they had repaired and strengthened their equipment. Although the sun would not rise above the horizon until August 24, everything must be ready when that day arrived.

No one had yet succeeded in reaching the earth's most southern area. Now two groups of men were in the antarctic preparing to make the journey to the pole. Amundsen had based his party on a glacier overlooking the Bay of Whales. The other expedition was camped about four hundred miles west of Amundsen. It was led by an Englishman, Captain Robert Scott. There was keen rivalry between the two groups. Each was eager to discover the South Pole.

After making a complete study of the antarctic, Amundsen decided that the only practical way to get supplies to the pole would be to use sledges drawn by Eskimo dogs. Scott planned his journey around the use of motor sledges and ponies.

Before the long months of darkness had begun, Amundsen's men had planted a chain of supply depots extending for several hundred miles in the direction of the pole. They figured the expedition could reach its goal more quickly if the sledges were not weighted down with large quantities of food.

True to Amundsen's scientific studies, the sun was first seen on August 24. But the mercury in the thermometer recorded daily temperatures of more than fifty degrees below zero. September arrived with the temperature still forty degrees below zero. This was far too cold for the men to set out on a long journey.

The Norwegians were impatient to begin the trek. They wondered often whether Scott had started.

"It's much too cold for Scott's ponies," Amundsen assured his men. "Dogs are the only animals that can survive these low temperatures."

On October 19, Amundsen announced, "We shall leave today! The weather has improved greatly. And the sun is up all the time."

With a party of five men and four sledges, each drawn by thirteen dogs, Amundsen set out from the Bay of Whales. Enough supplies were loaded on the sledges to take the expedition to the first link in the chain of supply depots. On each sledge was a meter that measured the distance as the party progressed.

At first the going was excellent. But the men had not pushed very far before they came to an area made up of seemingly bottomless crevasses zigzagging in all directions. Slowly the men began picking their way through this dangerous section.

To add to the difficulty, snow began to fall, blowing and drifting before gales of bitter wind. Time and again the men stopped their dogs just in time to escape falling into a crevasse.

Once a sledge skidded in the snow, and the back end hung over the edge of a crevasse. Instantly the driver seized the ropes
leading to the harness and attempted to hold the sledge on the edge of the crevasse. But the sledge loaded with supplies was too heavy for him. Gradually it slid down the icy wall of the crevasse. The dogs were slowly being dragged after it. In a few seconds both the dogs and the sledge would be lost forever.

"I can't hold out any longer," the driver called desperately.

At that moment other men arrived to help. Two men tied long ropes to the traces that led to the dogs' harness. They were able to hold the sledge while the dogs were unhitched and another sledge was placed across the narrow crevasse. The ropes of the dangling sledge were then tied to this second sledge.

"A man must be lowered to remove the supplies from the sledge," Amundsen quickly decided. "Then we can haul it back to safety."

Immediately every man in the party volunteered to unload the sledge. But only one was chosen. A rope was tied around his waist. Slowly he was let down over the edge of the wall beside the hanging sledge. Then another rope was lowered to the volunteer. He tied a supply case to the rope and signaled for it to be drawn up. One by one, other cases were raised in the same way.

"How do things look down there?" Amundsen questioned the dangling volunteer.

"Not very inviting," the man said, straining to see through the swirling storm. "There are spears of ice everywhere. And the edge of the crevasse you're standing on looks as if it might give way."

Luckily it did not. At last the sledge, as well as its contents, was saved.

Even though the expedition had not covered the hoped-for distance that day, Amundsen said they should make camp. The raging storm so greatly interfered with a driver's vision that it was difficult for him to see even a few feet ahead of his team. Amundsen could not risk another accident.

The men rested for a few hours and then were ready to go ahead. But Amundsen ordered them to reverse their course and plot a way around the crevasse area.

After investigation a way was discovered. Then the journey to the South Pole continued.

On November 17, the men checked the meters on the sledges and discovered that they had traveled nearly four hundred fifty miles since leaving the Bay of Whales. They had now come to a high mountain range. The men worried about their chances of safely crossing peaks that varied in height from two thousand to ten thousand feet. But Amundsen was greatly excited by the sight of the mountains. According to his knowledge, once this range was crossed, the men would reach an inland plateau where the South Pole is located.

Amundsen stared at the great peaks before him. "We can find a way to cross," he said confidently.

The passage over the mountain peaks was not as forbidding as the men had thought. The first slopes were climbed without difficulty.
Then the party began to strike small, steep glaciers. Here it became necessary to hitch twenty dogs to each sledge in order to drag it over the top. But it took the men only four days to make their way over the mountain range to the inland plateau.

"From here on," Amundsen said, "we won't need so many dogs, and we can't spare the large quantity of food they will eat. If we turn them loose, they will starve. We must shoot some of them."

Killing the dogs was one of the hardest tasks that Amundsen's men had to face. However, they agreed that the extra dogs would be nothing but a burden.

For two days the men rested and made ready for the final dash across the plateau to the pole. They were curious to see what this plateau would be like. They had expected a great level plain reaching toward the pole, but that was not exactly what lay before them. To the southwest the land was flat and level, but they were not going that way. To reach the pole, they must go directly south. In that direction the ground rose in long ridges.

Eagerly the men began the final stretch of their journey. Going over the rough ridges was more wearisome than dangerous. After a day's trek of about twenty miles, they were glad to make camp and rest.

Day by day the distance to the pole was cut down. Amundsen reckoned that if they could keep up their present pace, they would be at the South Pole on December 14.

The men began wondering whether Scott's ponies had proved to be faster than their dogs. The men feared that Scott might already be at the pole.

December 14 came. At three o'clock in the afternoon the sledge meters indicated that the men had traveled far enough to be at the spot called the South Pole. The party stopped and set up instruments to check the position and movement of the sun. This would indicate whether or not they had really arrived at their goal.

While the sun's position was being checked, the rest of the party looked for tracks of other men. There were none. No human being had been there before. Amundsen's party was first!

According to Amundsen's hasty observations, they were at the very bottom of the earth's surface. Immediately the flag of Norway was unfurled and planted in the ice. All five of these brave Norwegians placed a hand on the flagpole and took possession of the land in the name of their king.

It was a gay party that crowded into the tent erected nearby. Pipes and tobacco were brought out. There was lively talk, accompanied by the flapping of the flag outside in the wind. The men spent the evening like schoolboys, marking "South Pole" on everything they had with them.

The next day more careful observations showed that the South Pole was about five and one-half miles ahead.
The men moved on to this spot, and here they erected a foundation of solid snow. A small tent was set up, facing north. There was no direction but north from where the party stood.

Then the Norwegian flag was again unfurled and remounted on a pole that went through the center of the tent.

Inside the tent Amundsen left a letter that was addressed to the King of Norway. With this letter there was a brief note for Captain Scott.

A month later, when Amundsen was almost back to his main camp, Scott's expedition arrived at the tent on the snow foundation that Amundsen's men had erected. Scott's party arrived on foot. Their ponies and motor sledges had proved to be nearly useless.

Roald Amundsen had been a good prophet. Only sturdy dogs could be depended upon to make the trek to the South Pole in record time.1

When the story is told have the students retell the story, scene by scene or incident by incident. Be sure that the students are clear in their understanding of the story line and how the incidents contribute to the total story.

The story line may be easily dramatized by improvising each incident in the story. Randomly select students to play the various characters to enable all students an opportunity to express their ideas about the characters and the development of dialogue.

Several scientific instruments are indicated in the story and these may be either obtained by the teacher or created by the students themselves. Challenge the students to invent a device that would measure the distance covered by the sledges or how might a scientist chart the movement of the sun? These aspects of the story will add to the

dramatizations interest and to its value as an investigation into the world of science.

When the story has been fully dramatized through improvisation, and after specific scientific instruments have been made or obtained, have the students dramatize the story using all these elements. If costume and make up are available they might be used to aid in the creation of mood and character. Encourage the students to concentrate on what it must have been like to be a member of that first party to reach the South Pole.

D. Materials and Resources:

Stories such as the one included here are available in most science texts and in many reading texts. These are always valuable story sources for the classroom teacher. School and community libraries are also another main source for stories on any theme or subject including science.


E. Behavioral Objective:

Given participation in a story dramatization and twenty minutes the student will be able to retell the story with 85 per cent efficiency within twenty-four hours of the dramatization. The student will be able to discuss, in writing, 75 per cent of the scientific instruments, procedures, and activities included in the story.
A. **Academic Area**: Science

B. **Teaching Agreements Goal**:  
   III 5.01 Identify the effect of common physical forces, gravity, friction, and inertia.

C. **Suggested Sample Lesson**:

   Physical or natural forces that contribute to the control of our bodies in space can be explored with creative dramatics techniques. Dance and pantomime movement are a result of our ability to compensate for, as well as deal with, the natural forces limiting movement.

   **Pre-classroom planning**: An open area in which the students can move freely is necessary for the planned activity. The teacher should develop a list of activities that are specifically dependent upon one of the common physical forces indicated in the **Teaching Agreements** goal. The list should contain at least as many suggestions as there are students in the class; however, it is hoped the students will be able to contribute to the list. A sample listing follows:

   **Activities specifically or primarily dependent upon gravity**:
   
   - Sky diving  
   - Tight rope walking  
   - Juggling  
   - Moon Walking

   **Activities specifically or primarily dependent upon inertia**:
   
   - Pole Vaulting  
   - Broad Jumping  
   - Ice Skating  
   - Skiing

   **Activities specifically or primarily dependent upon friction**:
   
   - Starting a campfire with rubbing sticks  
   - Climbing up a steep hill
Classroom procedures and activities: Open the class by asking the students to find as many ways as they can to move from one side of the room to the other. Encourage the students to explore their bodies in search for new means of locomotion. Some will walk, run, crawl, skip, either backwards or forwards or both all in the search for a new and original way to get from one place to another place. After the students have experimented with two or three locomotion possibilities have them consider what they were using to develop those possibilities. That is, they were using their bodies and they were using common physical forces known as gravity, friction, and inertia.

While the class was in its beginning warm up exercise the teacher may have noticed several locomotions which were particularly dependent upon one of these physical forces. It would be interesting to have each of these locomotions demonstrated for the class to stimulate discussion as well as more clearly illustrate the concept.

Suggest that there are many human activities specifically dependent upon these physical forces. In fact, most all human activity depends upon these forces to some extent. Ask the students to generate a list of activities primarily dependent upon each of these physical forces. The teacher's list may be valuable here to stimulate creative thinking processes.

When a satisfactory list is completed have the students secretly select one of the activities to develop in a pantomime dramatization.
Allow the students ample time to develop the dramatization and culminate the activity by having each student demonstrate his pantomime dramatization for the class and discuss how the specific physical force was used or illustrated in the demonstration.

D. Materials and Resources:


E. Behavioral Objective:

1. Given ten minutes and a specific common physical force (gravity, inertia, or friction), the student will develop and demonstrate a pantomime dramatization utilizing that specific common physical force as a centrally limiting or controlling element.

2. Given the common physical forces of gravity, friction and inertia, the student, in not more than thirty minutes, will in writing list specific activities primarily dependent upon each of these three physical forces. Each of the three lists will contain not less than six activities.
CHAPTER V

SOCIAL STUDIES

History, geography and the social sciences are all included in the social studies subject area identified in Teaching Agreements. Creative dramatics activities are easily applicable to social studies. The eight suggested sample lessons included in this chapter are designed to influence the achievement of social studies goals identified in Teaching Agreements.
A. Academic Area: Social Studies

B. Teaching Agreement Goal:

I 1.01 Learn to respect the rights, opinions and property of others.

C. Suggested Sample Lesson:

Developing students' attitudes for positive group cooperation, appreciation for others' thoughts and beliefs, and respect for the property of others is a major goal in creative dramatics activities. The child who has experiences in story dramatization, open-ended stories, puppetry, and improvisation will develop positive social skills through practice and experience. Virtually all creative dramatics activities require that students cooperate in the planning as well as playing. Students' ideas must be shared in the process of developing a dramatization representative of the group's efforts. Children are encouraged to actively participate in all phases of development in all creative dramatics activities. After all, it is the child's participation in the creation of the activity and not the product of the activity that is of primary importance.

Pre-classroom planning: Prepare a list of activities that require group participation. Examples are a tug-of-war game, a soft ball game, a tennis match, lifting and carrying a long row boat, setting up a large tent, or building a backyard clubhouse.

The teacher should also prepare some open-ended story situations which call for group participation for solution. Examples may be, a group caught in an elevator or trapped in a cave.
Classroom procedures and activities: Divide the class into pairs and instruct each pair to pantomime the picking up and carrying of a large and very heavy box. Discuss the problems in this activity, especially the problem of working with another individual. Keeping the box a uniform size, shape and weight, requires a great deal of cooperation between the two students performing the pantomime. Practice this exercise several times offering suggestions to help develop an attitude of cooperation between the students.

Introduce and discuss the need for concentration and awareness in group pantomime. Students must be conscious of their responsibility to respect the creation of others, especially in a group pantomime activity. The first student to establish the box's size, established size for all other participants and the size should not be altered.

Present pairs of students with the pantomime situation, polishing a car. Here the students are again working for the same end with the same object, but their individual activities need not be duplicated. Both the box lifting and car polishing pantomimes require the students work for a common goal, they work together in the same direction. Pantomimes placing students in opposition might well be introduced at this point in the lesson. These pantomimes further develop the concept of cooperation and further identify the need for concentration and awareness in group activities. Students on opposite sides of a swinging door or involved in a tug-of-war game are examples of opposition pantomimes.

Group the class into groups of five or six students after successfully developing attitudes of cooperation and respect in the pair
exercises. Give each group a different group activity to play in pantomime. The single goal situations are best for early experiences, such as building a clubhouse, lifting a canoe and loading it onto a car, or pushing and pulling a stalled car into a service station. Permit the groups to develop and practice their pantomimes before they perform them. This period of development and practice is very important for the development of students' skills in group activities. The teacher should act as counselor and advisor but not a decision maker during the pantomime's development. Encourage each group to recognize the ideas of all members and to develop the group pantomime based on the ideas gained from the whole group's work.

Have each group perform its pantomime for the other groups. Follow with a discussion of the pantomimes encouraging students to express their opinions and findings relevant to the skills necessary for successful group work. Discuss several specifically effective moments of cooperation in the pantomimes and reinforce the concept that a successful group activity stems from each member's ability to respect the rights, opinions, and property of others.

D. Materials and Resources:


E. Behavioral Objectives:

Given a group pantomime suggestion, a group of three students will in not more than fifteen minutes prepare a pantomime demonstration from the original suggestion. The pantomime demonstration will include all three students and will exhibit their successful attempt to prepare a single unified product through their individual contributions.
A. **Academic Area:** Social Studies

B. **Teaching Agreements Goal:**

1. **I 2.01** Gain some knowledge of the work of the more familiar community helpers.

2. **I 2.02** Grow in the understanding of the importance of work and how people are dependent upon each other as consumers and producers.

C. **Suggested Sample Lesson:**

Creative dramas afford students an opportunity to experience, through play, the world and society. In creative dramas activities the student can pretend to be a character of any age, race, nationality, or persuasion that he can imagine. Those experiences gained from "being someone else" gives the student a better understanding of others. Often specific characters or roles may be dramatized to illustrate the character or role and develop affective as well as cognitive responses in the student.

To gain understanding of community helpers and their roles in our neighborhood and society we can use storytelling, story dramatization, pantomime, or puppetry. These activities can all contribute to the child's greater understanding and knowledge of community helpers.

**Pre-classroom planning:** Having chosen to use a visual medium for stimulus, prepare enough paper and drawing material for the class. If the concept of community helpers is new to the students, pictures from printed sources may be helpful in the initial discussion.

**Classroom procedures and activities:** Begin a discussion by asking for examples of community helpers that the students know. As community
helpers are identified begin to learn more about them and the roles they perform. For example a policeman performs many functions in our society and he must be able to do many things. Lead a discussion that will bring many of these roles and functions to the child's attention.

Reinforce the concept that a community helper's activity is necessary for a community's efficient as well as safe operation. Explain that each community helper provides a necessary service that we as individuals cannot comfortably provide for ourselves. Bring into the discussion as many community helpers as necessary or desired.

After the discussion is complete and all students are aware of the many community helpers that keep our neighborhoods and cities clean, safe, and healthy, distribute drawing paper to each student. Encourage each student to choose one community helper to illustrate in a picture. The students are to show a community helper in the performance of his role. For example a fireman may be putting out a house fire or he may be rescuing a cat from a tree top. A postman might be delivering Christmas packages and the policeman could be illustrated helping an old lady across a busy street. Stress the idea that it is more important to show what the community helper is doing rather than just the community helper.

When all the drawings are completed let the students share their work. They might wish to display their drawings and explain the activity, or they might choose to illustrate or share their work through a pantomime. However the student chooses to share his work allow him that freedom. If students have comments or ideas to share encourage
their enthusiasm and discussion.

During this phase of the lesson, several community helper illustrations may include conflict or problem solving situations. The policeman may be writing a ticket for a man who doesn't want one, or the postman may have so many boxes to deliver that he can't carry them all. Choose one of these illustrations that suggest a story and let the children develop a story line. Then follow with an improvisation or story dramatization. In some instances several of the illustrations may be combined to develop a story for dramatization.

These improvisations and dramatizations give the student an opportunity to experience something of what it means to be a policeman, fireman, or other community helper. These experiences give the student new basis from which to form attitudes and opinions.

D. Materials and Resources:


E. Behavioral Objective:

Given participation in a story dramatization based on the activities of a selected community helper, the student, in not more than fifteen minutes will orally describe the community helper's role in society including at least five specific examples of service performed by the community helper.
A. Academic Area: Social Studies

B. Teaching Agreements Goal:

I 3.01 Explore the significance of holidays and seasons.

I 3.02 Acquire some understanding of holidays and seasonal events.

C. Suggested Sample Lesson:

Seasonal events and holidays have always been festive occasions and for most of these occasions there are many stories to explain the origin and history of the event. Storytelling is an effective as well as enjoyable method of achieving understanding of seasonal events and holidays. These stories are available from many sources and varied enough to meet the needs and limitations of practically any group. As in all creative dramatics activities there are many choices possible for the development of stories, from simple illustration of the story in visual art medium to a fully developed play through story dramatization techniques.

Pre-classroom planning: From any of the many sources available select a story or poem appropriate for the seasonal or holiday event. The choice of material will of course depend upon the teacher's objectives and upon the age, interest, and maturity of the students. The selection must be prepared by the teacher for telling and any visual materials or properties to be used in the telling should be collected.

Classroom procedures and activities: Warm up the class by discussing the event or holiday subject. Ask what the students know of the event and the event's origin. The skilled teacher will bring the discussion to an introduction of the selected story or poem. Here are
two poems that might be used to create vivid Halloween scenes.

"Hallowe'en"

Tonight is the night
When dead leaves fly
Like witches on switches
Across the sky,
When elf and sprite
Flit through the night
On a moony sheen.

Tonight is the night
When leaves make a sound
Like a gnome in his home
Under the ground,
When spooks and trolls
Creep out of holes
Mossy and green.

Tonight is the night
When pumpkins stare
Through sheaves and leaves
Everywhere,
When ghoul and ghost
And goblin host
Dance round their queen.
It's Hallowe'en! 1

"This Is Halloween"

Goblins on the doorstep,
Phantoms in the air,
Owls on witches' gateposts
Giving stare for stare,
Cats on flying broomsticks,
Bats against the moon,
Stirrings round of fate-cakes
With a solemn spoon,
Whirling apple parings,
Figures draped in sheets

Dodging, disappearing,
Up and down the streets,
Jack-o'-lanterns grinning,
Shadows on a screen,
Shrieks and starts and laughter—
This is Halloween!

Either of these poems may be dramatized in the technique of dance-drama with each child playing all the parts as the poem is narrated. For an exciting interpretation of the selection, develop sound effects to support a reading of the poem. For example the poem "Halloween" has many elements suggesting sound; dead leaves, witches, elves, sprites, gnomes in their homes, spooks and trolls, ghouls and ghosts and goblins host dancing. Create sound effects for the various elements in the poem and during a reading of the poem these sound effects can help create the atmosphere.

Finally, have the students create characterizations for the various characters in the poem. They should be significant characters developed from suggestions implied in the poem and from the child's imagination. It helps to have some bits and pieces of costume to help create characters, especially spooky and weird characters such as these. If the teacher has access to make up, even dime store lipstick and eyebrow pencil, it will further enhance the student's creation of character.

When the sound effects have been created and characters are fully developed, provide copies of the poem for each student, or have the

poem written in a form that all can read, such as having it copied in large print on the chalkboard. Divide the class into three equal groups. One group will be the narrator group and will be responsible for reading the poem. The second group will be the sound effects group and will provide the sound effects to support the reading and develop background atmosphere. The third group will be the actor group and will pantomime or perform in dance-drama the various characters as narrated in the poem. If the poem is repeated three times, changing the groups responsibility each time, every child will have the opportunity to perform in all three phases.

D. Materials and Resources:


E. Behavioral Objective:

Given a story or poem based on a selected holiday or seasonal event and participation in a dramatization of that story or poem, the student, within 24 hours of his participation will be able to orally describe the story's events and discuss the relevant holiday or seasonal event. The student's discussion will include at least 80 per cent of the significant facts or details included in the original story or poem and dramatization.
A. Academic Area: Social Studies

B. Teaching Agreements Goal:

II 5.01 Assume increasingly greater responsibilities in working with committees.

II 5.02 Recognize the privileges and responsibilities of people living in a free society.

C. Suggested Sample Lesson:

Creative projects that can be combined with, or added to, other creative projects to develop major activities can be an exciting experience. Many creative dramatics techniques can be utilized as separately developed activities to be combined when complete, into a major demonstration or performance.

Pre-classroom planning: Select a poem that stimulates the imagination as well as a poem that is appropriate for the age, interests, and maturity of the class. The poem will serve as the basis for the project and will be used to stimulate various activities. A large copy of the poem should be displayed so that all the class can read it and individual copies provided as well. The teacher's preparation of the material should enable him to decide the number of committees needed to prepare the final product and should provide him with stimulating ideas to motivate the class.

Classroom procedures and activities: Having selected the poem "Prairie-Bog Town" by Mary Austin and making copies for all the students and a large copy for all to read without having to hold their own copies, read the selection together.
Old Peter Prairie-Dog
Builds him a house
In Prairie-Dog Town,
With a door that goes down
And down and down,
And a hall that goes under
And under and under,
Where you can't see the lightning,
You can't hear the thunder,
For they don't like thunder
In Prairie-Dog Town.

Old Peter Prairie-Dog
Digs him a cellar
In Prairie-Dog Town,
With a ceiling that is arched
And a wall that is round,
And the earth he takes out he makes into a mound.
And the hall and the cellar
Are dark as dark,
And you can't see a spark,
Not a single spark;
And the way to them cannot be found.

Old Peter Prairie-Dog
Knows a very clever trick
Of behaving like a stick
When he hears a sudden sound,
Like an old dead stick;
And when you turn your head
He'll jump quick, quick,
And be another stick
When you look around.
It is a clever trick,
And it keeps him safe and sound
In the cellar and the halls
That are under the mound
In Prairie-Dog Town. 3

Discuss with the class various elements of the poem. What is the poem about? Where does the action take place? What are the various things that happen in the poem? Discuss the possibility for creating

pictures of the poem. What would be some of the outstanding visual elements included in the drawings? What colors do you think best represent the moods in the poem, and what colors would you choose for your drawings? The sound elements are also important. What specific sounds are used in the poem? How could these sounds be created and added to the poem's oral performance?

The main character, Old Peter, is identified by several characteristics. How might you create the character, Old Peter? What does he look like? How does he move? How does Old Peter behave? These questions and their answers will help the student create a characterization of Old Peter and his prairie-dog friends, for there is no real reason that a dramatization of the poem's story should be limited to a single prairie-dog.

Create four committees in the class. Each of these committees will be responsible for developing a separate aspect of the poem and will develop its aspect apart from the other committees. One committee will develop the poem into a choral reading. They will be responsible for orally creating the poem. Another committee will develop sound effects and music for a sound interpretation of the poem. The committee should have access to sound effects and musical instruments including Orff instruments. The sound effects and music committee will attempt to create in sound and music an interpretation of the poem.

A third committee will create visuals representing or illustrating scenes in the poem. Some visuals may be direct illustrations of events or activities stated in the poem, while other visuals might attempt to
establish the mood or feeling suggested by the author. The fourth group will create characters based on those identified in the poem. The fourth committee's work will result in a pantomime drama, dramatizing the events and activities described in the selection.

It is important that the teacher be available for guidance but that he not attempt to direct the creative development of the committees. When each committee has completed its assignment and is prepared to demonstrate the product, assemble the class for demonstrations. Permit each group to demonstrate its work and encourage a brief discussion period following each to give the students an opportunity to express their own approach to the assignment.

The final step in this lesson is to combine the four committees' work into a single production. Discuss with the class the possibility for this and how it might best be achieved. Try, discuss, and try again suggestions and ideas generated by the students. The project is not important because of the final product, it is important because it allows the student a chance to experiment with new ideas without threat or fear of failure. Maintain an accepting attitude throughout the lesson. Some students will have ideas of brilliance and genius while others ideas are totally unworkable. Regardless of the apparent value of a suggestion, try it or at least give it honest discussion. Students will soon learn that ideas develop from ideas. That one person's view or interpretation can open the way for others thinking.

D. Materials and Resources:

Arbuthnot, May Hill, ed. Time for Poetry. New York: Scott,
E. Behavioral Objective:

Given a story or poem and thirty minutes, a group of five students will be able to prepare and demonstrate a creative response developed by the group. The group will further be able to develop the creative response within the suggested limitations of a choral reading, sound effects and music, visual representation, or a pantomime dramatization. The demonstration will be performed within the suggested limits and will be the result of the group's ability to work compatibly.
A. **Academic Area:** Social Studies

B. **Teaching Agreements Goal:**

I 4.01 Extend experiences in decision-making, maintain his identity as an individual, and develop the ability to cooperate in group, school, and community activities.

C. **Suggested Sample Lesson:**

Creative dramatics techniques, specifically open-ended stories and improvisation, provide the student with experience in decision-making and contributing to group activities as an individual. If these experiences are successful and rewarding the student will develop self-confidence and will feel more secure in group activities. In any creative dramatics activity the student's development is of primary consideration. Student growth is the purpose, not the creation of an artistic performance.

**Pre-classroom planning:** The open-ended story technique is applicable to many creative dramatics activities. That is, any stimulus may be used to generate a story line and used for creative dramatics activities. In addition to story introductions, pictures, sounds, objects, colors, words, and shapes may be used as the story's stimulus.

The teacher must decide upon a stimulus or group of stimuli to use for the class. These should be collected, assembled, or created and made available before the class, and the teacher is wise to be familiar with the materials and have ideas to use as examples if necessary.

**Classroom procedures and activities:** An effective warm up exercise for this lesson is the name-sound and movement exercise. The class stands in a large circle, there should be a comfortable space
between students so that when arms are swinging or feet kicking, no one will be injured. Begin the exercise by explaining that not all names are the same, which should be obvious. Not even all ways of saying a name are the same. There are ways to say a name that are very interesting, by using a very high pitch, a very low pitch, by using extreme voice inflection the sound of the name becomes very interesting. After the sound idea is developed add the movement aspect of the exercise. When we say the sounds of the name we are to add an equally interesting movement. The movement can use as much of the body as the creator feels is needed, from one finger to the entire body.

The exercise is performed by having each student demonstrate his name in sound and movement and the class repeat after the demonstration. The demonstration-repetition is continued until every student has demonstrated his name and every one has repeated all the demonstrations. This exercise is excellent for a new class because it helps students learn names and it gets students out of their seats and into a fun experience. The exercise also challenges the imagination to develop original and interesting sound patterns and movements.

When the students are warmed up physically and mentally, introduce the stimulus material. This may be a box filled with hats and wigs. The students are to choose either a hat or a wig and from that stimulus develop a character. The character should have a specific age, sex, occupation, nationality, or political persuasion. Suggest the student create the person they would most never want to be, or the funniest person they can think of, or some other extreme characterization.
Divide the class into groups of four or five students trying to group very different characters in each group. Give each group the same story situation:

You five people are all total strangers and have all received identical letters requesting you come to this remote island. The boat that brought you is gone and no one waiting for you. Each of you had your own reason for coming and your own idea of why you had been asked to come. Now that you are here and there is nothing or no one waiting, what are you going to do?

Ask each group to develop an improvised dramatization based on this open ended situation. When dramatizations are complete have each group demonstrate for the class.

After each demonstration discuss the improvisation and the solution attempted by each group. Explore the group's attempt to cooperate and determine the role of each individual in the decision-making process. Did one person emerge as leader, and if so why? Did the group seem to exclude one of its members? Did the group divide because a group decision could not be reached? What elements or individual characteristics were most important to the development of an atmosphere of cooperation? What were the relative qualities of the proposed solutions?

This lesson may be further developed by consolidating the elements developed in the first improvisation and combined for a second improvisation. This story, as it is developed, may be refined, polished, and developed into a dramatization of artistic merit based on the
student's ability to cooperate as a group and make decisions suggested by individual members of that group.

D. Materials and Resources:


E. Behavioral Objective:

Given an open-ended story situation, a group of four students will in not more than forty-five minutes develop a solution which is dramatically valid for the given situation as well as agreeable to each of the four students involved. Further, each of the four students will be able to orally discuss the group's attempt to conclude the open-ended situation and describe his individual role in the process.
A. **Academic Area:** Social Studies

B. **Teaching Agreements Goal:**

II 6.01 Develop critical thinking by learning to analyze information gathered from more than one source.

II 6.02 Develop an interest in current events through news broadcasts and newspapers.

C. **Suggested Sample Lesson:**

Many creative dramatics activities involve information analysis and critical thinking. Story dramatization, basic to creative dramatics, requires the story be analyzed using information provided by the storyteller. In story dramatization the student selects elements from the story that, in his critical opinion, communicate the story and best stimulate dramatization.

Students given the opportunity to develop original stories from a variety of sources will gain valuable experience in gathering and analyzing information for its relevance to the story being developed. Students will develop critical thinking skills when faced with the necessity for making critical choices in the development of a story. These skills are important, if not critical, in creative as well as dramatic activities.

**Pre-classroom planning:** Select an important activity or event that is being currently discussed in the mass media. Examples may be the Olympic Games, The World Series, an international airline hijacking, a war, or other well reported event. Select several timely and interesting events for this lesson. Collect as many current reports as possible; newspapers, magazines, books, texts of speeches, taperecorded
broadcasts, and original source interviews. Have all these materials available for the class's use.

**Classroom procedures and activities:** Discuss reasons why some current events are considered more important than others as well as more interesting. Suggest that one event be selected for dramatization. Hopefully the suggestion will include an event prepared by the teacher; if not, suggest one that has been prepared to introduce the concept. The event suggested by the class can be developed later.

Present the material for gathering information and allow the students to explore the information. Point out the variety of sources and suggest the students determine the focus of each. One media will choose to emphasize one aspect of an event while another media will choose a much different emphasis. Also direct the students to factual information differences as reported by the various media. Here is an excellent opportunity to explore the "point of view" phenomenon. That good and bad, right and wrong, harmful or beneficial serve to illustrate the observer's point of view. Case in point, the folk tale "Three Billygoats Gruff." Three goats want to cross a bridge owned by a troll. The troll says no to the goats so they butt him into oblivion. Who is right and who is wrong? A man is beaten in a parking lot because he wouldn't hand over the keys of his new car to three hoods. The hoods beat the mean old man and take his car anyway. Who is right and who is wrong?

Suggest the students dramatize a story developed from the available information. They must analyze the information available and determine
which is useful and which is not useful. The students then begin to
develop a story line establishing specific characters involved in the
event or incident. Follow with a story based upon the information
available.

When the story is complete, after critical thinking and information
analysis have produced a plot, dramatize the story. Students may wish
to employ settings, costumes, properties and sound effects.

D. Materials and Resources:

Historical events are just as effective and useful as current
events. An exciting as well as effective lesson may be developed as
this lesson was, from any reported historical source. Biographical
dramatizations should not be overlooked for their effective introduction
and investigation of historical figures.

E. Behavioral Objective:

Given a variety of information materials relevant to a single event
or activity, the student, in not more than sixty minutes will analyze
the available material and select critical elements and incidents for
the development of a dramatization of the event or activity. The
selected elements and incidents will be selected and arranged in a
manner that successfully communicates the given event or activity.
A. Academic Area: Social Studies

B. Teaching Agreement: Goal:

II 7.01 Recognize the contribution of the early pioneers and founders of Ohio and our community.

II 7.02 Appreciate the groups of primitive peoples who lived in the Ohio country.

III 7.03 Learn about the colonization, struggle for independence, and development of our country.

III 7.04 Appreciate contributions of previous generations to our way of life.

III 7.05 Develop greater awareness of time and chronology of events.

C. Suggested Sample Lesson:

Affective and cognitive learning objectives of historical societies and cultures can be met through story dramatization. Students participating in story dramatization have the opportunity to vicariously experience living in the historical period or culture. Solving problems that were present during the historical period being studied gives the student insights to the period that increase his appreciation as well as comprehension.

Story dramatization can be effective for introducing, developing, or reviewing an historical period, event, or culture. The source of the dramatization is also very flexible. Information provided in text books provides enough information for the dramatization of many historical subjects. The teacher may seek other historically accurate sources to supplement the text for additional material to develop dramatizations. Folk tales, legends, myths, poetry, and fairy tales often deal
with historical subjects, and although not always historically accurate, provide interesting and sound insights to the subject.

**Pro-classroom planning:** Select a historical period for dramatization and a list of important events in the period. It is best to select broad periods spanning several years, the American Revolution, the American Depression, or the rise of Hitler Germany provide many significant specific events to draw from. Most important for the success of this lesson is the students' background in the period selected. Therefore, the lesson is best used as a review technique bringing to a close a unit of historical study.

**Classroom procedures and activities:** Introduce the topic of the American Revolution and begin a discussion of the major historical events and figures from that period. Create a list of events, incidents, and important people that have significance and relevance to the American Revolutionary era. Discuss each of these events, incidents, or important people and determine how it fits into the total scheme of the period. The list should include events such as the Boston Tea Party, the Battle of Bunker Hill, Paul Revere's Ride, George Washington at Valley Forge and crossing the Delaware River, Betsy Ross making the flag, the signing of the Declaration of Independence and Constitution, and such persons as John Adams, Thomas Jefferson, Benjamin Franklin, William Pitt, Thomas Paine, and Patrick Henry as well as many others. Rank the list from most important event for dramatization to least important event and determine the number of characters necessary for each. Then encourage groups of students to develop scenes for
dramatization, choosing the most important events first.

Allow the students ample time to develop their dramatizations. If there are costume elements and make up available, students might wish to further develop the scenes with costume and make up. When all scenes are prepared, arrange the scenes chronologically for demonstration. Have students perform each dramatization creating a "Pageant of Scenes from the American Revolution."

It should be understood that these dramatizations are based on factual information but are not necessarily historically accurate. An effective dramatization depends upon the creation of conflict, suspense, and interesting characters within a problem solving context; this limitation demands creativity in addition to academic research.

D. **Materials and Resources:**

Sources for this lesson may be found in any history text or story anthology. The real material for this lesson is the experience and creativity of teachers and students.

E. **Behavioral Objective:**

Given participation in a storytelling and story dramatization experience based upon an historical period or event, the student will, in not more than thirty minutes, be able to identify in writing at least 75 per cent of the significant details of the period or event as identified in the given story or dramatization.
A. Academic Area: Social Studies

B. Teaching Agreements Goal:

III 8.01 Realize that solutions to many human problems have been found through cooperative effort.

III 8.02 Study and compare the beliefs, customs and governmental systems of people in various ages and places.

III 8.03 Gain knowledge about other countries, ancient and modern, and learn to associate them with their continental location, climatic conditions, physical features, economic, political and cultural systems.

III 8.04 Gain some understanding of the purposes maps serve and construct simple school and community maps.

III 8.05 Compare the modern means of acquiring food, clothing and shelter with those of Indian communities of long ago.

C. Suggested Sample Lesson:

The stated objectives for which this lesson is designed require the student gain some understanding and appreciation of man's attempts to survive and establish civilizations. Historically, man has discovered many problem solutions. These solutions often depend upon available resources or degree of technical development in the society. However, the critical element in the discovery of most problem solutions is man's ability to cooperate and work for mutual growth and development.

Creative dramatics provides the student with the opportunity to experience problem solving processes. Situations based upon historical evidence may be dramatically created. The student, creating a character within the limits of an historical scene, can become personally involved in the historical period. The student's personal commitment in a creative dramatics activity develops his affective as well as cognitive
learning behavior. A student's learning is surely more significant when he actively experiences the activity or event and less significant when simply told about an event or experience.

**Pre-classroom planning:** From a social studies unit select a problem situation or conflict. The selected problem situation or conflict should be one which affects a large group and is crucial to the survival or identity of the affected group. Examples are, the signing of the Declaration of Independence, the decision to use the first atom bomb, or a prehistoric tribe in North America choosing an area to inhabit.

**Classroom procedures and activities:** Begin the activity by discussing the selected problem situation or conflict. For example the teacher might begin a discussion of the hardships experienced by the American pioneer woman in the first half of the 19th century. The discussion might deal specifically with the pioneer woman with her family crossing the American plains and mountains headed for the California gold rush. The problems of food, clothing, and shelter are much different now and the class should be encouraged to develop a dramatic scene based on the 19th century woman's experience. The scene may be established at a campsite halfway between St. Louis and California. The characters in the scene might be the woman, her husband, their four children and various other pioneers in the wagon train. The activity may begin with meal preparation activities and include dramatizations of the evening's activities until bed time. A variety of problem situations and conflicts may be included into this setting.
providing a basis for dramatization. Students then may develop the
dramatization preparing it for demonstration so the entire class can
gain from the experience.

A similar situation, a woman and her family traveling to California
for a new job, may be dramatized but moved into the mid-20th century.
The modern dramatization can be compared with the dramatization of the
19th century situation to develop student's understanding of the prob-
lems encountered then, and those encountered now, and how they are
different as well as similar. In each dramatization the aspect of
group cooperation and effort should be emphasized. The activities of a
single individual affects the welfare of the entire group and the
group's ability to make decisions and rules affecting the group's
activities is crucial for success.

If costume and make-up resources are available they might be in-
cluded. These elements will further demonstrate the differences
between cultures, and social systems by more dramatically illustrating
visual differences. Costume and make-up also provide motivation for
the student's development of character adding fun and excitement.

D. Materials and Resources:

A problem solving or conflict situation may be taken from any
social studies unit and developed using creative dramatics techniques.
The dramatization can then be discussed and redramatized from various
points of view. In essence, man's basic problems have never altered;
the need for food, clothing, and shelter and a compatible society in
which to live. However, man has found a variety of means to satisfy
these needs and exploration of man's solutions through creative dramatic activities provides exciting, meaningful and lasting experiences for the student.

E. Behavioral Objective:

Given an historical event or situation which includes the specific problem situation or conflict as well as the identity of relevant characters, the student, in not more than twenty minutes will orally describe at least two alternative solutions to the given problem situation or conflict. Of the two alternative solutions at least one will be appropriate for dramatization utilizing the limitations of the given historical event or situation.
CHAPTER VI

SAFETY, HEALTH, AND PHYSICAL EDUCATION;
ART AND MUSIC

This chapter focuses on the remaining three subject areas identified in Teaching Agreements: safety, health, and physical education, art and music. Included are five suggested sample lessons specifically designed to meet safety, health, and physical education goals; seven suggested sample lessons designed to achieve art goals; and three suggested sample lessons designed to achieve music goals.

Creative dramatics activities are easily adapted to these three subject areas. Health, safety, and physical education; art and music are essentially concerned with the student's physical as well as affective development. As an art, creative dramatics is also centrally concerned with the student's physical and affective development. Most creative dramatics activities designed for the subject areas identified for this study use physical education, visual art or music techniques.
A. **Academic Area:** Safety, Health, and Physical Education

B. **Teaching Agreements Goal:**

I 1.01 Keep time to music by walking, running, skipping, galloping, jumping, and hopping.

III 1.02 Have opportunities to explore basic movement possibilities such as kicking, throwing, catching, running, jumping, lifting, etc., as he solves movement problems.

C. **Suggested Sample Lesson:**

Pantomime and dance-drama activities are often used with music as background and stimulus. Students may use the music for the development of conflict situations and the development of suggested characters. A variety of musical themes may be used to suggest various possibilities that can be utilized in pantomime dramatizations or in dance-drama activities.

**Pre-classroom planning:** The musical selection to be used as the basis for the activity must be secured. This musical selection should be instrumental only with no words or singing to inhibit student's creative response. The selection should be interesting, challenging, and not familiar to the students.

An open area, free of desks and chairs, should be used. The open space will allow the student to explore movement possibilities without fear of falling and will encourage more creative responses to the selection.

**Classroom procedures and activities:** A warm-up activity to introduce the concept of rhythm and movement will prove valuable for this activity. The eight-count step is an excellent warm-up as well as fun method to develop rhythm and movement possibilities. Begin the exer-
exercise by clapping an eight count rhythm. Repeat the rhythm until every student is able to participate in the count-clap rhythm. When all students have a clear idea of the rhythm, have them move with the rhythm. That is, on each count-clap they should step. The concept is much like marching but encourage the students to avoid following another person, weaving in and out of the group.

The next step in the eight-count step exercise is to have the students step on every other clap-count, that is, they step on clap-count one, but rest on clap-count two, and step again on clap-count three. Again they should attempt to form individual movement patterns, creating a variety of body shapes and steps by altering the size of the step as well as the direction of movement.

The final step in the eight-count step activity is to have students step on only the first clap-count and on the fifth clap-count. This phase of the activity is very controlled and often is the best phase for developing extreme body shapes and movement variations.

When each of these three phases are developed the teacher may use them in any arrangement conceivable to create interesting movement patterns. It is usually best to begin with an exercise which uses three eight-count sets. On the first eight-count set all students will step on each count, on the second eight-count set the students will step on every other count and on the third eight-count the students will step on count one and count five.

Immediately following the eight-count step activity play the selected music for the class. Briefly discuss the music's quality and
identity. Then begin to explore the music's rhythm and movement and rhythms suggested by the music. Have the students clap with the music's rhythm and establish a rhythm pattern.

The rhythm suggested by the music may be used in much the same way as the eight-count step uses an eight count rhythm pattern. Various students may wish to develop movement patterns based on a step for each count of the rhythm, others may wish to concentrate on every other count. The objective is to develop as many different movement possibilities as possible within the rhythm pattern suggested by the musical selection.

The activity may be developed further by having pairs of students who have worked with the rhythm differently, demonstrate their movements together. This random pairing of students will create some very interesting movement patterns and in some cases stimulate the creation of conflict situations that can be developed into a story line.

D. Materials and Resources:

The best resource for this activity is a collection of music that can be effectively and efficiently used. Early attempts should be made using marching music or 4/4 time music because the rhythm is definite and easily recognizable making it easier to work with than some other types of music.

E. Behavioral Objective:

Given a musical selection written in 4/4 time, the student, in not more than fifteen minutes, will demonstrate at least three different movement responses based on the rhythm pattern suggested by the music.
A. **Academic Area:** Safety, Health, and Physical Education

B. **Teaching Agreements Goal:**

I 2.01 Be challenged by self-testing activities involving use of tumbling mats, balance boards, and walking boards.

II 2.02 Participate in stunts and tumbling.

C. **Suggested Sample Lesson:**

Animal pantomimes and circus clown activities offer many opportunities to develop skills in tumbling, balance, and prat-falls. A creative dramatics activity based on the idea of a circus with many clowns, animal and acrobatic acts, removes the threat of competition that might otherwise cause many students to avoid participation. Creative dramatics is never competitive and is mainly concerned with the student's development. Therefore, in any creative dramatics group activity there is room and space for anyone's serious and legitimate contribution.

**Pre-classroom planning:** Tumbling mats, balance boards, stilts, and walking boards should be obtained before the class and assembled in an open area where the students may move freely. Costume pieces such as old hats, jackets, scarfs, and shirts as well as basic make-up elements will help the students develop circus characters.

**Classroom procedures and activities:** Stimulate a discussion of circus acts and circus characters with the class. Develop a list of various acts and characters and discuss some specific skills needed for the various acts. For example, a clown must know how to fall and tumble if he is going to be very funny. Animals must be able to do
summonsults, rollovers and balancing acts to be successful circus performers. Acrobats have to walk tight ropes, tumble, and walk with stilts to make their acts exciting for the circus audience.

Introduce the various activities; tumbling, balance boards, stilts, and walking boards, and let the students experiment with each for a brief period of time. Some students will be more adept than others and it is the teacher's role to circulate among the students offering helpful suggestions helping students find successful activities. It is important to stress at this point that safety is a very important consideration. It is very easy to hurt yourself and even easier to hurt someone else if you are not careful. Insist that students participate in the activities with care and consideration for their classmates. The activity is a serious exploration of one's own skills and not a playtime.

After the initial period of exploratory activity and experimentation have the students identify the specific type or kind of character they wish to develop for the circus dramatization. Some may wish to be clowns, some wild animals, and others can be acrobats. Encourage students to work together in groups of three or four combining their acts to form a larger and more complex act. It is most important to allow the students the freedom to develop their own acts using their own imaginations and whatever tumbling and balancing activities they desire.

The teacher may function as ringmaster compiling a list of acts by name and type. Various acts may wish to use costume suggestion and
make-up to further develop the visual impact of their acts. When all
the acts are ready have the groups sit in a large circle leaving the
center open for the acts to perform. The teacher as ringmaster can
then introduce each act and help set up any needed activities such as
the mats for tumbling or boards for balancing and walking. Announce
each act in order and let it perform for the other groups who can react
as an enthusiastic circus audience.

The activity may be repeated giving the students opportunities to
develop skills using all the activities. Also, the teacher can offer
technique suggestions to individual students as they are developing
their acts. For example, a group of students developing an acrobatic
act using the tumbling mats and the stilts might be greatly helped by
the teacher's criticism and suggestions. Then the class would benefit
from a demonstration of the final result of their work.

D. Materials and Resources:

Tumbling mats, balance boards, walking boards, and stilts are
valuable creative dramatics resources. The tumbling mats are useful
in many story dramatizations that require falling or tumbling. The
balance and walking boards can serve as narrow bridges or logs over
deep ravines. The stilts help create giants and tall people.

E. Behavioral Objective:

Given tumbling mats, balance boards, walking boards, and stilts,
the student, in not more than thirty minutes, will develop a circus
act using at least two of these activities as basic elements in the
act or stunt.
A. **Academic Area:** Safety, Health, and Physical Education

B. **Teaching Agreements Goal:**

   I 3.01 Show a creative imagination in various roles during dramatic play activities.

   III 3.02 Develop ability to organize games with or without the help of an adult.

C. **Suggested Sample Lesson:**

Creative dramatics activities that require the student to develop many alternative responses will develop the student's creative imagination. Most creative dramatics activities challenge the student's imagination but some are specifically intended to develop his ability to create original alternative responses. The following activity is an example of a technique designed to develop student's creative imagination.

**Pre-classroom planning:** Collect a variety of objects, both common and unusual, such as an egg carton, dinner plate, piton, plastic jack-o-lantern, Christmas tree ornament, bell, spark plug, tin can, feather, music box, and anything else that may be available. Place all these objects so they are visible to the class.

**Classroom procedures and activities:** Begin the class by suggesting that things are not always what they seem to be or that they need not always be what they seem. A bottle floating in the bay may indeed be the poluting remains of a beach party but it might also be the carrier of a message sent by a shipwrecked seaman on a desert island. The bottle could also be an alien space ship sent to spy on human activities and as a bottle will remain unnoticed.
Open the discussion to the students asking for their ideas. What else might that bottle floating in the bay be? Where might it be from and who may be responsible for its being there? Some responses will retain the idea that the bottle is a bottle and others will change the bottle into something else, like a space ship that just looks like a bottle. The response, and how it relates to the original stimulus, is essentially unimportant. What is important is the student develop alternative possibilities, and that these possibilities created by the student are accepted.

Initiate the creative dramatics activity by selecting one student to choose an object that interests him and one that he can conceive many possibilities for. Ask the student to use the object in a pantomime or dramatization. The purpose of the pantomime or dramatization is simply to establish what it is that the demonstrating student sees in the object. For example, if he chose a dinner plate, he may see it as a stone in a stream to be used as a stepping stone for crossing the stream. In this example he would dramatize the crossing of the stream using the plate as a stepping stone.

When the first pantomime or dramatization is complete ask another student to use the same object but use it differently, as something else. Continue the exercise until no more uses can be thought of by the class.

Ask for a new volunteer, preferably a student who hesitates to participate, to select a new object to explore. If a shy or introverted student is allowed to select the object and create the first alternative
use, the assignment is much easier and much less threatening. When
success is experienced by the student he will be much more likely to
venture his own ideas and participate in the activity. It is extremely
important that each student's response be accepted as a valuable contri-
bution to the activity. However, it is just as crucial that the
activity be perceived as a serious and important activity and not as
child's-play for showoffs. Under no conditions should a teacher allow
a creative dramatics activity to become silly or childish. And under
no conditions should the teacher permit competition in creative drama-
tics activities, each student's contribution is important and valuable,
some are more appropriate for the given activity, but that does not
establish a value judgment criteria.

D. Materials and Resources:
The classroom teacher would do well to maintain a junk box for use
in creative dramatics activities. The box should contain all manner
of interesting objects and many objects may be contributed by the
students. Items found in junk boxes can be used for costumes, for
visual art work, for scenery and property items for dramatizations.

E. Behavioral Objective:
Given a collection of ten objects, the student, will in thirty
minutes, select three objects and in writing list not less than five
alternative possibilities for each of the three objects.
A. Academic Area: Safety, Health, and Physical Education

B. Teaching Agreements Goal:

II 4.01 Understand the importance of the five senses in his life.

C. Suggested Sample Lesson:

Using creative dramatics activities to investigate and explore human functions, behaviors and problems is an effective means of developing the student's understanding. The difference between being and pretending to be is in the student's imagination. Through creative dramatics the student can pretend to be, trying on a character or exploring problems without having to actually be the character or have problems.

Pre-classroom planning: The teacher should construct a Sense Box. A Sense Box is any small cardboard box with six approximately equal sides. The typical Sense Box has sides that are about 12" by 12". To each side attach a drawing that suggests one of the five senses. For example a skunk is known for its smell so that picture may represent the sense of smell. A picture of a hand might represent the sense of touch, a piece of pie can represent the sense of taste, a bell represent hearing, and a picture of the sun can represent the sense of sight. The sixth side remains blank.

Classroom procedures and activities: Begin the class with a discussion of the five senses and how each helps us perceive and understand the world around us. The discussion should serve to identify the senses and give each student a basic understanding of them. Because the activity assumes that the students have a basic knowledge of the five
and looks at each person as they pass until finally she sees her husband.

Let each student take his turn with the Sense Box and encourage the students to try performing pantomimes using the senses in different and original ways. A kind of charades can be played by not allowing the class to know the sense used before the pantomime is performed and having the class guess the sense used.

D. Materials and Resources:

A Sense Box is easily constructed and if materials are available students may desire to construct their own. In constructing their own they may be encouraged to discover original symbols to represent the five senses.

E. Behavioral Objective:

Given thirty minutes and a list of the five senses, the student will write at least one pantomime for each of the five senses. Each pantomime will use the sense as a basic or integral part of the pantomime's problem or conflict.
senses and how each works the activity should be used in the final stages of a sense unit rather than as an introductory exercise.

Introduce the Sense Box to the class making certain that students understand that each of the drawings represent a single sense. Explain that the activity is performed by having one student at a time take the Sense Box and toss it like a large die. Whatever sense is indicated by the top side of the Sense Box is to be used as the basis for a pantomime. The pantomime should specifically use the indicated sense and use it in such a way that it becomes obvious to the entire class. Some examples are:

Sound: A man walking down a street is suddenly startled by a strange sound, he investigates the sound and discovers that it is nothing more than a stray cat.

Smell: A boy on the way home from school begins to smell something quite good. He explores a few back yards until he discovers an unguarded pig being cooled on the back porch.

Touch: A man wakes up in a strange place. Cannot find the light switch and has to find his clothes in the dark.

Taste: An explorer is captured by a group of "friendly" natives. He is encouraged to eat a feast of native food which consists of such foods as boiled snake, raw frog legs, pickled ox eyes, and fried corn cobs. He must seem to relish the taste of these foods, if it kills him.

Sight: A woman is waiting for her husband to return from a trip. She stands at the base of the ramp coming off the plane
A. **Academic Area:** Safety, Health, and Physical Education

B. **Teaching Agreements Goal:**

II 5.01 Work toward developing muscle coordination.

C. **Suggested Sample Lesson:**

Many creative dramatics activities involve movement and therefore require muscle coordination. However, the level of muscle coordination required may differ significantly from one activity to another and it is the purpose of this lesson to investigate some activities that require a greater sophistication in muscle control. Dance-drama, pantomime, and puppetry are the three most demanding creative dramatics activities for muscle coordination.

**Pre-classroom planning:** The activity will require a large open space in which students can freely move without fear of falling or breaking anything.

**Classroom procedures and activities:** The class should begin with a warm-up exercise. Have the students stand in pairs facing each other. Identify one of each pair as the leader and the other, of course, the follower. The object of the warm up exercise is to have the leader imagine that he is standing before a mirror watching his own image. He is to explore the space around him with his arms, legs, fingers, and other parts of his body while his image, the follower, attempts to reflect his movements as precisely as possible.

Encourage the leaders to begin the exercise with slow, uncomplicated movements making it as easy as possible for the follower. The follower is to concentrate only on his leader and attempt to follow the leader's
movements with exactness of rate, intensity, and distance.

After a period of five to seven minutes have the partners switch roles. The leaders become followers and the followers become leaders repeating the process. The object is to develop the student's ability to concentrate on movement and develop a sense of coordination at the same time. Obviously some students will have difficulty following better coordinated students. Encourage the followers while asking the leaders to explore their full range of movement possibility.

Expand the exercise to groups of four students. Have each group of four students stand as if forming a square, in this position each member of the group can see the movements of the other three. Each student will have a number, one through four. The leader of each group is changed by simply calling out the number of the leader. If the ones are currently leading the group movement the teacher can call out number three to have the students assigned number three become the leader.

The final step in this exercise is to have each number, one through four, represent a type of movement; number one may be fast movement, number two be heavy movement, number three be jerky movement, and number four can be light movement. As the student leaders are identified by number they become movement leaders for the group and must demonstrate movement as indicated by their number. The resultant movement patterns are very interesting and exciting to watch and it would be valuable to let each group demonstrate for the entire class.
D. Materials and Resources:

For this type of activity there are no materials or resources needed beyond the imagination and creativity of the teacher and students. A large room or open space is very helpful for this activity as well as most other creative dramatics activities.

E. Behavioral Objective:

Given a movement leader providing a series of movement behaviors, the student, will mirror image in movement with 75 per cent accuracy for a period of not less than three minutes.
A. **Academic Area:** Art

B. **Teaching Agreement Goal:**

I l.01 Learn early in the year to identify colors.

C. **Suggested Sample Lesson:**

Skill in identifying colors usually follows with experience with colors. Students can use colors as stimulus for creative dramatic activities gaining valuable experience.

**Pre-classroom planning:** Prepare squares of colored construction paper. The squares need only be matchcover size as they will be given to the students to divide them into groups. Determine the specific colors to be used; these are the colors that the students will learn to identify. It seems most appropriate to begin with the primary pigment colors; red, yellow and blue; and the secondary colors; orange, green and purple.

**Classroom procedures and activities:** Randomly distribute the colored squares to the students, making certain to distribute an equal number of each color. Introduce the activity which will involve the students thinking of events or activities suggested by the color. The entire class should participate in the introductory phase of the exercise so that every student understands the assignment as well as be introduced to each of the colors.

Some examples which may be suggested by colors are:

- **red** - a fire truck, an apple, a valentine
- **yellow** - a duck, an egg, the sun
- **blue** - water, the sky, an unhappy mood
orange - a pumpkin, an orange, a leaf in the fall

green - grass, a stomach ache after eating green apples, trees

purple - plums, easter eggs, grapes

Instruct students to think of something, some activity, or place that is reminded them by the color they were given. After a few moments for thought and planning have each color group demonstrate, in pantomime, what they are reminded of. Using six colors with a class of thirty will create groups of five students each. Not all five in any group will be reminded of the same thing and variety is encouraged. Group demonstration gives security to those who may be reluctant to work alone and the group impact will make the demonstration more interesting for those watching.

Follow each group's demonstration with a brief discussion of what was seen. Allow the observing students to express their observations as well as their ideas about what the color reminds them.

D. Materials and Resources:

Colors in a variety of forms, colored paper, paints and crayons, colored lights, and stained glass may be used to stimulate similar activities.

The following selected texts contain good discussions of color in light and pigment which might help the teacher with a unit on color.

Gassner, John, and Barber, Philip. Producing the Play with the New Scene Technician's Handbook. New York: Holt, Rinehart and Winston, 1953. (pp. 113-114, 406, 786, 793)

E. Behavioral Objective:

Given examples of red, yellow, blue, orange, green, and purple, the student, will orally identify each of the six colors and give at least one example of each color from life experience, in not more than fifteen minutes.
A. Academic Area: Art

B. Teaching Agreements Goal:

I 2.01 Also use ideas gained from stories, poems, and songs for visual expression.

C. Suggested Sample Lesson:

Many creative dramatics activities are drawn from literary sources. This basis may also be used for visual interpretation by the student and used with dramatization.

Pre-classroom planning: Select a story for telling that is appropriate for the student's age, interests, and maturity. Prepare the story by reading and developing an understanding of the story line as well as plot development.

Prepare drawing paper so that each student will have one sheet to use. Have drawing material available; crayons, pencils and water colors.

Classroom procedures and activities: Begin the activity by introducing the story. Follow with a telling of the story and have the students retell the story when completed. The retelling phase is very important to establish the student's understanding of the story.

Distribute drawing paper and drawing materials to the class encouraging students to visually reproduce a favorite event or scene from the story. When the drawings are complete allow each student to explain his drawing and how he developed his concept. Usually the drawings can be arranged in an order corresponding with the plot outline of the story creating a mural.

If a camera and tape recorder are available the teacher may
photograph the student's drawings with color slide film and have the students tell the story while recording with a tape recorder. The finished slides and taped story may be shown together in the manner of a film strip. This film strip production gives the activity an importance and significance valuable for motivating student participation and interest.

D. Materials and Resources:

Selected bibliography of story sources.


E. Behavioral Objective:

Given drawing paper, art drawing materials and a story line, the student, will in not more than twenty minutes create a visual illustration of an important incident or event from the story. The student will then follow with an oral explanation of his drawing.
A. Academic Area: Art

B. Teaching Agreements Goal:

I 3.01 Relate pictorial expression to personal experiences, ideas, feelings, and fantasy.

C. Suggested Sample Lesson:

Story dramatizations, puppet plays, and pantomimos as well as most other creative dramatics activities can begin with a visual stimulus. Activities using a picture as the stimulus develop the student's ability to look critically at visual art and appreciation for detail in a visual medium.

Pre-classroom planning: Choose a visual stimulus, that is, visually interesting and challenging. It is best if the selection is abstract or non-realistic because the more abstract visual stimuli allows a more creative student response. The visual stimulus may be a painting, a projected slide, a sculpture, or any visual art product. Have the stimulus available for the students to observe.

Classroom procedures and activities: Present the visual stimulus to the students and allow them to explore it. Be careful not to suggest meanings or implications which inhibit the student's reactions to the art piece.

When every student has had opportunity to inspect the stimulus begin a discussion of the art work. Ask for the student's reaction to the stimulus in clear oral description. As students react verbally to the art stimulus the teacher should record, in writing, their reactions. These recorded ideas can then be put into a poetic form and arranged in
such a manner that a story line is developed.

The following poem was developed by a second grade class using a projected slide showing many colors and bubbles of various sizes.

The Monster's Party

Dracula's castle -
Spooky-Dirty-and Creepy,

All the monsters are having a party,
Eating Spider Cake and People's Blood ice cream.
The Werewolf, $6,000 Man, Frankenstein,
King Kong, and Smog Monster.

Along came Spider Man who was late-
(forgot to comb his spider head) -
But they didn't wait for Spider Man-
Ate all the cake,
Spider was left out - He was sad and
Cried his spider eyes out --

Then Spider made his own cake -
With spider blood poison!
He shared his cake!
And that was the monster's only mistake.

The poem was then used for a dance-drama activity.

D. Materials and Resources:

Virtually any visual art work can be used in this activity. However, abstract examples seem to work best because the students are forced to develop original ideas since the art work lacks concrete definition.

E. Behavioral Objective:

Given a choice of three visual stimuli, the student will write a story-poem reaction or description for one of the stimuli in at least forty minutes.
A. **Academic Area:** Art

B. **Teaching Agreements Goal:**

II 4.01 Have opportunities to look thoughtfully at the world in order to perceive it and interpret it in a personal way.

C. **Suggested Sample Lesson:**

Our immediate environment provides many opportunities and ideas for creative dramatics activities. Problems faced everyday can be explored with creative dramatics. World problems as well as immediate social problems can be investigated and solutions tried in creative dramatics activities based on problems or conflict situations.

**Pro-classroom planning:** Select several newspaper articles from a current newspaper. These articles should be relatively short and clearly identify a conflict or problem. Articles dealing with individuals trying to survive an oppressive social condition or natural disaster are applicable as well as articles describing personal confrontations such as a man arrested for a robbery. These articles, along with several newspapers, should be available before the class.

**Classroom procedures and activities:** Begin the activity by reading a selected newspaper article to the class. Discuss with the class the conflict or problem identified in the article and solicit student's reactions to the article. Introduce the concept of point of view and that the article's bias reflects a single point of view. How may the situation be described by others with a different or opposite point of view?

Discuss the article's potential for visual representation.
Encourage the students consideration of the conflict or problem situation as a basis for visual reaction. If the article describes a bank robbery attempt and subsequent arrest, how may it have looked? When several suggestions have been made suggest that one student act as director and allow him to identify the characters he feels necessary for the scene and how he wishes them to behave.

The activity is very much like an improvisation with the significant difference being the director who fulfills the role of visual artist. The director uses the students as art objects in his development of the scene suggested by the article.

After the director has had an opportunity to build his scene follow with a class discussion of the result. Consider how the director interpreted the article to create his scene and what were his alternatives.

D. Materials and Resources:

Newspapers are a valuable source for this type of activity. The activity involves reading and making critical artistic decisions and the variety and availability of newspapers is almost unending.

E. Behavioral Objective:

Given a short, 500-800 word, newspaper article, the student will, in writing, describe a scene suggested by the article. The student's scene will use at least 75 per cent of the information provided in the article and can be dramatized.
A. **Academic Area:** Art

B. **Teaching Agreements Goal:**

   II 5.01 Work harmoniously in some group venture such as the production of a diorama and/or a puppet show.

   I 5.02 Develop three-dimensional forms from basic shapes such as stuffed paper bags, boxes, and cardboard cylinders.

C. **Suggested Sample Lesson:**

   Many creative dramatics activities offer the student an opportunity to work in a group situation. In group activities the student learns to work with others, respecting their contributions and ideas. Activities such as story dramatization and puppetry provide obvious opportunity to build three-dimensional objects to be used as property pieces or as the characters in a puppet dramatization. An interesting and exciting experience can result from the students creation of a totally new environment using a variety of materials and three-dimensional forms.

   **Pre-classroom planning:** In a large open space or empty room collect a variety of construction materials. Material such as; cardboard boxes, cardboard cylinders, paper bags of all sizes, rope, cloth material of all colors and sizes, lumber, rolls of newsprint, construction paper, and any other available material can be used in the activity. Tape, glue, wire, and nails are also necessary.

   **Classroom procedures and activities:** Explain that the objective is the creation of a new environment. An environment that is very different, very unique from any environment that may have existed until now. Encourage the students to discuss and consider their possibilities and
alternatives. Provide the materials for construction that are available.

When the students have arrived at a tentative plan that is agreeable have them begin construction. It is important that the teacher remain separate and function as a consultant and guide, without forcing pre-conceived ideas or plans. The students will encounter problems and should be encouraged to discover solutions themselves. It may be valuable to stop the construction process from time to time as it progresses and have the students consider their progress. New ideas might be developed and a more agreeable construction result. Whatever the result, it should be representative of the entire class's effort. Each student contributes to the construction and in doing so has an important role in its construction. It is also important to remember that the construction is an environment and not an object or thing.

When the total construction is completed have the students explore it. Follow with a discussion of its possible uses, locations, or functions beginning to creatively probe the environment's reality. Establish the environment's location, what is specifically different or similar about the environment, what inhabits the environment, and how was the environment created. The obvious result will be a story line that can be used in a variety of creative dramatics activities.

Develop a dramatization based on the story line and play it using the environment as setting. The environment may be central to the plot or simply the background, whatever and however it is used should be a result of the students creative development.
D. **Materials and Resources:**

Cardboard boxes of all sizes, scrap lumber, and cloth such as old sheets and blankets are always usable materials in creative dramatics activities. The teacher should collect and maintain as many of these materials as convenient and possible.

E. **Behavioral Objective:**

Given a variety of construction materials; cardboard boxes, newsprint, scrap lumber, cloth, tape, glue, and nails, and two hours, the student will construct an environment and develop a story line, suitable for dramatization, based on the constructed environment. The story line will include at least three specifics relative to the environment’s location, inhabitants, condition, purpose and specific identity.
A. **Academic Area:** Art

B. **Teaching Agreements Goal:**

III 6.01 Understand that in spite of adherence to some basic principles such as consistency, unity, balance, etc., the artist has great freedom and responsibility to express himself uniquely.

C. **Suggested Sample Lesson:**

An outstanding goal in creative dramatics activities is the development of student's self-confidence and sense of value. Because creative dramatics is noncompetitive and does not operate from a preconceived notion of right and wrong, the student can experiment with new and creative ideas without fear of failure or censure.

**Pre-classroom planning:** Select a literary or visual stimulus that contains an obvious conflict or problem. Selection should be made on the basis of the class with which it will be used. It should be interesting, challenging, and stimulating for the student’s imagination. Poetry is an excellent medium for this activity because the figurative language stimulates student’s creative responses, and there are many available sources and materials.

**Classroom procedures and activities:** Discuss with the class the concept that not all artists interpret an event in the same way. In fact, every person witnessing an event will have slightly differing impressions. The importance of this concept is not whose view is right and whose is wrong, but in how different individuals perceive and communicate their perception.

**Historical periods and events are interpreted differently by**
various artists and interpreted differently in various mediums. The painter's perception will differ significantly from the dramatist's if for no other reason than the difference in art mediums.

Introduce the class to the poem "Richard Cory" by distributing copies. A large copy that all students can read at the same time should also be available.

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when the talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich—yes, richer than a king—
And admirably schooled in every grace;
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head. 1

After reading the poem, briefly discuss some of the student's immediate reactions. How did they like the poem, and why? What is the poem about?

Divide the class into groups of seven or eight students and challenge each group to explore through discussion the poem's purpose and its implications. Encourage each group to develop a dramatization

based on the poem using their own perceptions of the poem as the basis.

Each group should be allowed to express itself as fully as possible using as many art mediums as possible. A mural might be created and used as a backdrop, three-dimensional units may be constructed to represent objects or elements suggested by the poem, and the students may wish to develop characters with make-up and costume suggestion.

The result may take many forms. One possibility is an obvious story dramatization of the plot, or a group of students may wish to divide having some provide a choral reading while the others pantomime the action. If musical instruments or recorded music is available, music might be used in place of a choral reading for a pantomime or dance-drama interpretation.

When each group has fully developed their interpretation and can demonstrate, have the demonstrations performed. It is best to curtail discussion until each group has performed because the purpose of the exercise is to explore various methods of interpreting the poem selection. Follow the demonstrations with an open discussion of the various methods utilized for interpreting and demonstrating the variety of perceptions. Remember that each demonstration is valid and reflects the individual and personal perceptions of that group. Therefore, it is crucial that value judgments not be made. Rather, discuss the points of view as presented and be accepting of the variety of perceptions.

D. Materials and Resources:

Material for stimulating this type of activity are widely available
and can be found in many classroom texts as well as school libraries. However, materials for developing dramatizations from visual interpretations of stimulus are not as commonly available. The teacher should maintain a collection and supply of construction materials such as cardboard boxes, rolls of news print, scrap lumber, and cloth of various sizes and colors.

E. Behavioral Objective:

Given a poem with an obvious conflict or problem situation, the student, in not more than forty-five minutes will develop in writing an outline for a dramatization based on the poem. The dramatization will include visual as well as vocal recommendations.

Given two different dramatizations based on a single poetic stimulus, the student, in not more than twenty minutes will, in writing, discuss the differences in perception as demonstrated by the dramatizations. The written discussion will identify at least four points of significant difference.
A. Academic Area: Art

B. Teaching Agreements Goal:

III 7.01 Learn something of the various means for achieving the illusion of depth on a two-dimensional surface.

C. Suggested Sample Lesson:

Scenery and properties are not usually considered major elements in any creative dramatics activity. However, scenic as well as property units are often used to suggest location and environments. The construction of these units offers students an opportunity to develop skills in creating depth illusions on two-dimensional surfaces.

Pre-classroom planning: Obtain several sheets of news print or drawing paper approximately 20' x 3'. These sheets will be used to create background scenes for dramatizations. There should be drawing supplies such as crayons, water colors, and pencils available.

Classroom procedures and activities: Discuss with the class the concept of perspective drawing and some various techniques available for achieving an illusion of depth on a two-dimensional surface. Illustrate the use of a single point for perspective drawing and demonstrate that smaller objects are usually perceived as being farther away. Another point to discuss is the technique of vertical placement on the paper to achieve an illusion of depth. An object placed high on the page will appear to be farther away than objects located near the paper's bottom edge.

Divide the class into small groups and ask each to choose an outdoor scene; a city park, a forest, a farm, or a mountain range to be
the subject for their scene. Explain that the landscape drawing should illustrate the selected environment with all elements arranged to create an illusion of depth. The teacher should be available to all groups acting as counselor and advisor offering suggestions to achieve an illusion of depth in the scenes.

When the scenes are complete, have each viewed by the class and discuss how an illusion of depth was attempted and achieved. Randomly choose one scene to use as the basis for a story. Begin the story using the open-ended story technique developing a story line from the student's imagination. The resultant story may be used in a story dramatization using the scene drawing for background scenery.

D. Materials and Resources:

All that is required for this activity is drawing paper, news print or other large roll paper, and drawing materials such as crayons, water colors, and pencils.

E. Behavioral Objective:

Given a sheet of drawing paper and drawing supplied such as crayons, water colors, and pencils, the student will create an outdoor landscape scene using perspective techniques achieving an illusion of depth. The drawing completed in not more than thirty minutes will be suitable for use as a story line stimulus and subsequent dramatization.
A. **Academic Area:** Music

B. **Teaching Agreements Goal:**

I 1.01 Listen to music and learn that it expresses mood, rhythm, motion, dynamics, direction, and may tell a story, respond through dramatization, rhythmic movement, and various art experiences, continue quiet listening and relaxing to music.

I 1.02 Listen to music and respond through dramatization, rhythmic movement and various art experiences, learn to listen quietly and relax to good music.

C. **Suggested Sample Lesson:**

The moods, rhythms and dynamics of most musical themes can be utilized in creative dramatics activities. Many musical selections suggest story lines with conflict and problem situations that may be developed into story dramatizations. Exploring a musical theme for its potential dramatization will cause the student to consider the selection with increased interest and concentration. Hopefully, when students are challenged to discover ideas and situations for dramatization they will develop an appreciation for the music itself.

**Pre-classroom planning:** Select an interesting and expressive musical theme from classical or contemporary sources. The selection should be recorded; however, a tape recording may be more efficient and simple to use. The teacher should prepare several potential responses to use as examples and ideas for the stimulation of student's thinking.

**Classroom procedures and activities:** Introduce the musical selection playing it for the students. Ask that they listen for specific music techniques or qualities; mood, rhythm, volume, and intensity.
After hearing the recording discuss those qualities and how they were used in the selection. Follow with another playing of the selection and encourage the students to listen for story suggestions. Listen for indications of conflict and character definition. Discuss the potentials for story development.

Select one story line idea and develop it in the technique of an open-ended story using the musical selection as guide. When the story line is developed with characters and conflict clearly identified continue with a story dramatization. The dramatization will usually be most successful in the style of dance-drama, that is having the students create the characters and situation in pantomime while the musical selection is played.

D. Materials and Resources:

A record player and tape recorder are valuable materials for this type of activity. Musical selections are available from many sources including public libraries. Most classical themes can be used and the major factors to consider are the student's age, interests, and maturity.

E. Behavioral Objective:

Given a musical selection that is interesting to the student and contains obvious rhythm, mood, and story ideas, the student, in not more than thirty minutes after listening to the selection will demonstrate a character in a dramatized conflict situation suggested by the musical selection.
A. **Academic Area:** Music

B. **Teaching Agreements Goal:**

I 2.01 Move to music continuing to develop and refine the rhythmic sense through participation in singing games, folk dances, free and fundamental rhythms, such as clapping, walking, running, swaying, hopping. Show direction of the melodic line of the music through body movement.

I 2.02 Move to music through participation in singing games, folk dances, free and fundamental rhythmic responses, such as clapping, marching, walking, running, skipping, hopping, swaying.

II 2.03 Move to music through participation in singing games, folk dances, square dances, free and fundamental rhythms, clapping and stepping the rhythm of the words, clapping and stepping the pulse of the music.

III 2.04 Move to music participation in singing games, folk dances, square dances, free and fundamental rhythms, clapping and stepping the rhythm of the words, clapping and stepping the pulse of the music.

C. **Suggested Sample Lesson:**

Moods, rhythms, and melodies in musical themes often suggest characters that students can create and use in creative dramatics activities. Just as story lines are suggested in music, characters are also suggested, defined, limited, and given direction. Children who have an opportunity to develop characterizations based on musical themes will grow to appreciate music more fully with a greater understanding and creative response.

**Pre-classroom planning:** Select several musical themes that are appropriate for the student's age, interest, and maturity. The selections should be exciting and contain obvious suggestions for character identification and development.
An open area is suggested for the students to freely move and explore their character's movement without fear of falling. Students also need space to move without interfering with the movement of others.

**Classroom procedures and activities:** Explain to the students that this activity's aim is the creation of characters that may be suggested or implied by the music. Encourage them to listen carefully to the selection and when it is replayed they can begin experimenting with character and develop specific movements and motivations.

Play the selection while the students listen carefully. The initial playing may be followed by brief and superficial discussion of the music but care must be made not to inhibit the student's creativity by offering specific suggestions. The music should then be replayed encouraging the students to experiment with the development of a character.

The teacher's role in this phase of the activity should be to suggest alternative ways of moving and alternative characterizations. Suggest walking variations, clapping, running, skipping, hopping, swaying to stimulate the student's creation of character. It may be necessary to replay the selection several times and each time encourage the students to further refine their characters.

When most students have developed a specific character with definite movement characteristics and motivations, have the class divide into halves. Follow by having half the class demonstrate their work for the other half. Discuss the process after the demonstrations and let the students express their feelings. What processes did they follow and
what musical specifics stimulated their various imaginations? What were some of the reasons for making character choices?

The lesson may be continued by having small groups of students develop a dramatization based on their characters. The final demonstration may be demonstrated as a dance-drama with the music or as a story dramatization with improvised dialogue.

D. Materials and Resources:

A record player or tape recorder is essential in this activity, as is a collection of musical themes. Virtually any classical theme and most contemporary themes are applicable and usually available in school or public libraries.

E. Behavioral Objective:

Given a musical selection that is interesting to the student and contains obvious character suggestions, the student, in not more than twenty minutos after listening to the selection will demonstrate a character, suggested by the music, with specific movement characteristics and motivations.
A. **Academic Area:** Music

B. **Teaching Agreements Goal:**

II 3.01 Create original melodies, words, additional verses, rhythmic movement, rhythm instrument accompaniments and homemade instruments for poems, melodies, stories, dances.

II 3.02 Create original melodies, words, additional verses, rhythmic movement, and rhythm instrument accompaniment for poems, melodies, stories, dances.

C. **Suggested Sample Lesson:**

Many creative dramatics activities; story dramatization, improvisation, pantomimes, and puppetry, offer potential for musical development. Stories for dramatization often suggest musical accompaniment for games or dances, fairies are usually dancing, the wind often howls and squeels, and hundreds of other musical suggestions and opportunities exist. Students can use genuine instruments or homemade variety instruments in their creation of sound scores to accompany creative dramatics activities.

**Pre-classroom planning:** Select a story or poem which contains obvious potential for musical score development. Prepare the story or poem for telling and in the case of a poetry selection make copies available for the students or have a single copy large enough for all to read.

Collect a variety of musical instruments to include Orff instruments, drums, bells, autoharps, and miscellaneous materials to construct homemade instruments such as milk cartons, plastic bottles, tin pans, ceramic jugs, and combs.
Classroom procedures and activities: Introduce the selected story or poem to the class. If the selection is a story, tell it in the technique of the storyteller having the students retell the story to clarify plot development and character responsibilities. A poem may be distributed to the students or illustrated on a large copy so that it may be read by all students. For example, the E.E. Cummings poem "In Just" is appropriate for this activity.

in Just-
spring when the world is mud-
luscious the little
lame balloonman
whistles far and wee
and eddieandbill come
running from marbles and
piracies and it's
spring
when the world is puddle-wonderful
the queer
old balloonman whistles
far and wee
and bettyand isbel come dancing
from hop-scotch and jump-rope and
it's
spring
and
the
goat-footed
balloonian whistles
far
and
wee

Discuss the poem's meaning and purpose. Identify the story line and the characters established in the story as well as the activities. Read the selection and identify the transitions in thought, when the subject moves from one character to another or from one activity to another.

Determine the sounds that are specifically indicated in the selection. For example, whistling is specifically identified. Further, identify those words or activities that suggest sounds or music. Words like mud-luscious, running, puddle-wonderful, dancing, and spring may suggest musical sounds to the imaginations of some students. Discuss student's ideas and encourage them to experiment with available instruments discovering sounds which will effectively communicate the selection's mood and rhythm.

Divide the class into groups of approximately four or five students. Instruct each group to work independently on a musical score for the poem. Explain that their score will be demonstrated as the poem is read by the class. When each group has had an opportunity to work with the instruments and develop a musical score have each group demonstrate its work while the class reads the selection. Follow by discussing various group's use of instruments to achieve different sounds and discuss the range of alternatives demonstrated.

D. Materials and Resources:

Musical instruments are necessary for this activity. The greater the variety the more varied the results; however, homemade instruments can be exclusively used and offer significant creative challenges for
the student.

Stories and poetry selections are available from a variety of sources, among them are:


E. Behavioral Objective:

Given a story or poem that contains obvious potential for musical development, the student, using available musical instruments including homemade instruments, will in not more than twenty minutes develop a musical score to accompany the selection.
CHAPTER VII

SUMMARY: RECOMMENDATIONS AND IMPLICATIONS

The purpose of this study has been to establish as well as legitimize the use of creative dramatics and drama in the teaching of traditional elementary curriculum. This study fundamentally assumes that the use of creative dramatics and drama activities to make the traditional curriculum more exciting, relevant, and meaningful in no way decreases the artistic value or identity of creative dramatics or drama. In so far as this study is a creative contribution to the field of knowledge, it is firmly supported by a comprehensive understanding of elementary curriculum goals and objectives, a thorough review of relevant literature and the writer's several years of working directly with children in creative dramatics and drama activities.

Summary of Procedure

A comprehensive review of the literature identifying the most important and significant drama and creative dramatics materials provided insights and guidelines for the study. Relevant literature was selected and categorized for the review according to its specific point of view and applicability for the study. The review of the literature illustrated the most significant methodologies and philosophies of creative dramatics use in education as well as established a justifica-
tion for this study's point of view and purpose.

Assuming that the goals and objectives of the Columbus, Ohio elementary curriculum are not significantly different from the goals and objectives of elementary curriculum throughout the nation, *Teaching Agreements for Primary and Intermediate Grades*¹ was evaluated and those goals and objectives which, in the opinion of this writer, could be met or achieved through arts activities, specifically creative dramatics activities, were identified. In this writer's opinion, approximately one-third of the elementary school's curriculum goals and objectives can be significantly achieved through creative dramatics activities. A selection of suggested sample lessons were prepared to illustrate practical as well as effective methodologies for the application as well as integration of creative dramatics activities in the traditional elementary curriculum.

Each suggested sample lesson is constructed using a five section format to clearly identify the application of creative dramatics activity to curriculum goals and objectives. Applicable objectives as stated in *Teaching Agreements* are listed for each of the forty-one suggested sample lessons. A suggested sample lesson contains pre-classroom planning suggestions and activities, a detailed explanation of classroom procedures and activities, additional materials and resources, and a sample behavioral objective.

¹Columbus Public Schools, *Teaching Agreements for Primary and Intermediate Grades* (Columbus, Ohio: Columbus Public Schools).
This writer intends that the suggested sample lessons included in this study be used as models for the integration of creative dramatics activities in elementary curriculum. It is hoped that enough suggested sample lessons have been developed to fully describe the applicability of creative dramatics activities to the elementary curriculum, but few enough to stimulate practicing teachers and leaders to develop lessons for their own specific classroom needs.

The assumption that artistic as well as educational goals can be met simultaneously has been demonstrated. The reader is advised to review the literature, especially those materials identified as process oriented, and reconsider the potential for creative dramatics activity in schools. Through participation in creative dramatics activities the student can grow and develop social skills as well as achieve cognitive, affective, and psychomotor skills identified in the elementary curriculum.

Recommendations and Implications

Relevant problems of implementation and practice have not been of central issue in this study. However, the preparation and training of classroom teachers as well as functional use of the extant school facility present real problems. The Columbus, Ohio Arts IMPACT project attempted to overcome major obstacles by providing classroom teachers with workshop and inservice training experiences. An arts resource team was also provided to facilitate the integration of the represented arts into the curriculum. The present study is a pilot study and in no way attempts to measure prerequisite needs or subsequent results.
Rather, this study is created to illustrate a neoteric point of view, an alternative approach to the elementary school curriculum.

It must be assumed that classroom teachers attempting to implement an Arts IMPACT philosophy, to include materials suggested by this study, have a measurable degree of competence in the curriculum subject areas as well as the arts. Teacher's academic and artistic proficiency is, of course, relative and absolute competence, either academic or artistic, is not intended or suggested. However, for the classroom teacher to successfully integrate the arts into the current subject curriculum, a fundamental as well as functional degree of academic and artistic competence is obviously necessary.

A basic understanding of human creative behavior and the implications of creative behavior and creativity for education is of primary importance for the classroom teacher. An awareness of the traits or qualities that seem to produce high levels of creative behavior will help guide the classroom teacher's activities and methods. "Such traits as intelligence, awareness, fluency, flexibility, and originality... skepticism, playfulness, self-confidence, and nonconformity..." should be recognized, encouraged and understood by the classroom teacher intending to implement an Arts IMPACT philosophy.

Whenever possible the classroom teacher is recommended to take advantage of college or university courses, workshops and inservice training programs designed to further develop teacher competencies.

in creative and artistic methodologies relevant to the school curriculum and an Arts IMPACT philosophy. Texts and resources indicated in the bibliography are specifically intended to acquaint the classroom teacher with readily available materials relevant to the implementation of an Arts IMPACT philosophy as well as the teacher's own understanding, growth and development.

With greater emphasis placed upon the student's creative and artistic development, material needs change. An entire school facility soon begins to observably change with the implementation of an Arts IMPACT philosophy. Individual classrooms become more individually characteristic and space is used in new, more exciting and innovative ways. Using a variety of materials and activities to emphasize and challenge the student's artistic and creative growth as well as his academic development will cause a reorganization of the total school environment.

Finally, the writer feels a need to discuss several implications suggested by an Arts IMPACT philosophy. These implied or indicated effects of an Arts IMPACT program observed by this writer are untested and further study and research is encouraged. Implications of behavior change can be categorized generally into three groups; student behavior change, teacher behavior change, and administrator behavior change. A variety of attitude and behavior changes are observed in each of these categories, however, research measuring the degree, quality, and value of indicated change is necessary. Further, study and research to discover unobservable effects is obviously called for.
School attendance and a more positive attitude toward school seem to be two of the more important behavior changes observed in students. Students openly express their satisfaction with school participation and seem to feel that their role in the school is important and rewarding. Observation indicates that general classroom behavior is improved and peer cooperation seems to be the rule rather than the exception. Finally, students have a greater understanding of, and appreciation for, the arts in general and have developed specific artistic skills leading to increased self-confidence and self-value.

Teachers, in a Arts IMPACT environment, seem to alter their perceptions of role needs and requirements. The teacher is less the authority and more the guide or loader for creative discovery and problem solving. In many instances teachers exhibit improved, positive attitudes toward teaching and improved teacher cooperation is openly observed. Teachers in the Columbus, Ohio Arts IMPACT project became more aware of their students' individual needs, especially in terms of developing creative behavior and they increased their confidence as well as competence with the arts.

Administrators, like teachers, found that their perceptions were altered with the implementation of an Arts IMPACT philosophy. The school's role changed to take on new and challenging responsibilities. Teachers and students were expected to begin taking an active role in developing the curriculum structure and as a result the school's curriculum structure was observably changed.
As indicated earlier (p. 37), this study's point of view is that while creative dramatics activities are effective in the child's social development, they are also effective for the child's cognitive, affective and psychomotor educational development. Continued study of Arts IMPACT philosophy and implementation will more clearly identify as well as define the effects and affects of Arts IMPACT.
Noisy Stories

The three selected noisy stories included are provided for illustration. Practicing teachers and students are encouraged to create their own, original noisy stories. Methods for using noisy stories are limited only by the teacher's and student's imagination. However, two more traditional approaches are as follows:

1. Have every student provide all the sounds suggested in the story as it is read by the teacher or student reader.

2. Divide the class into an appropriate number of groups so that each group will be responsible for a single character's sound while the story is read.
TOMMY TUBA

Characters:
Tommy Tuba...toot toot
Conductor...this way, that way
Violins........zing, zing
Drums........rat-a-tat-tat
Tubas........up pa pa, um pa pa

Trumpets....da, da, da
Clarinets....te, te, te
Triangles....ting-a-ling
Orchestra...all instruments

One sunny afternoon the orchestra was practicing. They sounded just marvelous! One very small tuba named Tommy Tuba sat nearby and just watched. He was too young to play yet. When Tommy Tuba blew, only a small toot came out.

The conductor tapped his baton and the orchestra followed. The conductor said, "I want each of you to play for me; Violins, Drums, Tubas, Trumpets, Clarinets, and Triangles. Now the whole orchestra!"

Tommy Tuba felt so sad. He wanted to play in the orchestra too. Each day he would practice, but still only a small toot. One day he noticed that his toot was becoming a little louder like the drums, and a little stronger like the trumpets. Each day Tommy Tuba practiced a little harder. Pretty soon he could be heard over the tapping of the conductor and the playing of the violins, clarinets, and triangles. Each day he grew better, until one day he sounded just like all the other grown up tubas. Everyone was so proud of him, they asked him to play in the orchestra.

written by - Miss Jan Giovanni

FIRST TRAIN TRIP

Characters:
Mary..........Oh, my gosh
Train..........Toot-Toot
Parents.......Boo-Hoo
Chocolate.....Yum-Yum-Yummy

Mary was just about to take her first train trip alone. Her parents were afraid that she would be scared. Mary, however, was very excited and talked her parents into letting her go. She was going to be given a meal on the train and she could pick whatever she wanted. Mary decided to have chocolate cookies, chocolate cake, all with chocolate milk. After Mary ate all this food, and with the rocking of the train, Mary began to feel ill.

Lucky for Mary the conductor on the train had some Pepto Bismol to give her. By the time Mary returned home from her trip on the train she was feeling fine and her parents were glad to see her home again and to hear of her experiences on the train and with all the chocolate food.

written by - Miss Joyce Summers
HOW TO PUNISH A GIANT

Characters:
Grimwald the Giant............Thump Thump (feet striking floor in rhythm)
Melvin House................Squawk Squawk (high pitched)
Calvin Crow....................Caw Caw Caw
Brenda Beaver.................(smack lips loudly)
Suzy Squirrel................Chomp Chomp
Ruth Ann Rabbit..............Nibble Nibble Nibble

Once there lived in the forest, a lively group of animals, Melvin House, Calvin Crow, Brenda Beaver, and Ruth Ann Rabbit, and of course, Suzy Squirrel. They played together happily all the time, well, most of the time. Sometimes their fun was spoiled by Grimwald the Giant, who just loved to terrorize the little group. Why, he did just terrible things.

Usually Calvin Crow would fly to a tall tree and keep a watch for Grimwald the Giant, but if per chance the Giant snuck up on Calvin Crow, he would grab the poor bird up and fling him into the air clear over on the other side of the forest, where the crow would hunt for hours trying to get back to the rest of the animals.

And poor Melvin House! Sometimes when he was out hunting for little bits to eat, Grimwald would sneak up and grab him by the tail and swing dear Melvin House around in circles until his fur stood out like bristles because he was so scared.

Then there were the days that little Brenda Beaver would just have tidied up her twig house in the lake and Grimwald the Giant would come tramping along and smash everything she owned to bits. And with a mighty roar, he would pound away till another idea for terrorizing hit him.

Or when Ruth Ann Rabbit would be taking her nap, Grimwald would go up to the hole where she lived and push dirt into the opening, burying her in there with no way out until the other animals found her.

And after all the work Suzy Squirrel went through gathering nuts for the winter, Grimwald the Giant would come up and steal every one of them, and then he'd shake the tree until Suzy Squirrel had to hold on for dear life.

Melvin House was angry, Calvin Crow was furious, Brenda Beaver was enraged, Ruth Ann Rabbit was virulent, and Suzy Squirrel was mad. So, they all put their heads together to figure out what to do to teach Grimwald the Giant a lesson he wouldn't forget.
Stop the story at this point and explore with the class various alternative solutions to the problem. Using the noisy story in this way, incorporating open ended story techniques, allows the students freedom to exercise their creative thinking and problem solving potentials. The resulting alternative solutions can then be used in a variety of creative dramatics activities, just as any story may be.

The original author ended the story as follows:

They gathered little bits of material and worked very hard. Suzy Squirrel and Calvin Crow worked high in the trees, while Ruth Ann Rabbit, Melvin Mouse, and Brenda Beaver, worked below digging furiously. They piled, stacked, dug, weaved, and came up with a set-up so amazing that they couldn't help but be proud! When Grimwald would walk across a particular area, he'd trip into a hole (which of course was hidden), and at the same time, a huge net would fall over him! And that is exactly what happened!

Grimwald screamed, cried, tugged, and tore, but he was stuck fast inside the netting. And all the animals stood around saying nothing and smiling slightly.

Grimwald pleaded, begged, and promised anything to be set free. So Ruth Ann Rabbit chewed and dug, Suzy Squirrel nibbled, Brenda Beaver chomped, Calvin Crow picked, and Melvin Mouse knawed, and soon Grimwald was free.

And from that time on, instead of working against the animals, Grimwald was helping them as a team! Suzy Squirrel smiled a lot. Calvin Crow sang merrily, Melvin Mouse squealed with delight, Brenda Beaver bubbled with happiness, and Ruth Ann Rabbit was radiant.

written by - Miss Joyce Roby
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Books


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Unpublished Thesis


