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Comparative Study of the Effect of Creative Dramatics on Listening Achievement

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**COMPARATIVE STUDY OF THE EFFECT OF CREATIVE
DRAMATICS ON LISTENING ACHIEVEMENT**

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

Alice L. Setzer

July, 1968

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

A large proportion of the elementary school program is centered around the language arts. Competency in the language arts aids in the development of the individual, and acquiring skill in the arts of communication is vital to the child's progress throughout his educational program (19:37). Heffernan (19:39) described the language arts as including listening, speaking, reading, and writing.

Much of the research over the past thirty years has revealed that students spend more time listening than in any other language arts activity (3:48). Kellogg (19:120) has cited four major reasons for the development of effective listening:

1. The explosion of knowledge requiring the processing of greater amounts of information through listening.
2. The need for critical thinking in the development of values through language listening.
3. The relatively high percentage of time spent in listening as compared with the other intake of thought in language through reading.
4. The facilitation of personal and social adaptation through becoming more "literate" through listening.

In regard to the communication skill listening, various authors stress the importance of creative dramatics as an instructional

technique in the teaching of the listening skills. Lease and Siks

(20:36) stated:

Training in listening is a strong factor in every creative dramatics experience, for the activity gives each child an opportunity to be both a participant and a spectator. The entire experience requires active attention on the part of every child. In order to plan a scene, children must be receptive and alert when the material is presented. In the process of developing a play a part of the group is chosen to be the audience, which places this group of children in the role of observers. The audience is given the responsibility of watching the story from the standpoint of improving it. To encourage good listening, a leader occasionally chooses the audience before she chooses the cast. "Who would like to be in the audience this time," she asks. "Good listeners are good helpers because they are watching for good ideas and for ways of making our story stronger."

I. THE PROBLEM

Statement of the Problem. The researcher, in an attempt to find if there were any differences in listening skills, compared the rate of progress in listening skills of fifth grade students, one group (experimental) participating in a planned program in creative dramatics in addition to the regular school program, with the second group (control) participating in the regular school program. The experimental group used a planned series of twenty lessons which included the processes: rhythms, pantomime, sensory impressions, mood development, characterization, dialogue, story creation, story dramatization, and evaluation. The listening tests used as a means of measurement included materials of the following type: direction and simple

explanations, exposition, narration (both simple and figurative), argument and persuasion, and aesthetic material (both prose and poetry).

The following hypothesis was selected for verification or rejection as a result of the findings of the study: Comparison of student listening achievement test scores will indicate no statistical significant difference in listening skills between the experimental group, which received a planned series of creative dramatic experiences supplementing the regular school program, and the control group, which participated in the regular school program without instruction in creative dramatics. The .05 level of significance was selected for either acceptance or rejection of the null hypothesis.

II. IMPORTANCE OF THE STUDY

Authors of books pertaining to the language arts have included creative dramatics as an instructional technique in improving communication skills. Menagh (19:75) stated that words can be given life and their meaning enhanced for students when verbal symbols and mental images are physically portrayed. Thus, children can be actively motivated regarding listening, reading, speaking, and their understanding and appreciation intensified. An equally important value in language arts instruction is the use of creative dramatics to

emphasize the basic qualities of language which are unity, emphasis, coherence, balance, rhythm, and mood.

In his code for teaching listening, Howard E. Blake (3:48) stressed the necessity for a varied program of classroom activities including dramatic experiences.

Wolfe (37:404) commented, "Pupils need to learn how to analyze and evaluate not only the elements of good acting, but also those of good watching and listening."

The above examples are illustrations of the acceptance of the value of creative dramatics as an instructional technique in the teaching of listening skills. However, Mulry and Shane (22:47) indicated that although some research is available regarding the improvement of listening skills, these studies are few in number and limited in scope.

Burns and Lowe (7:404-5), in their discussion of needed research in the language arts, cited the need for more studies to determine what types of listening activities are most challenging and effective. Heilman (16:46) illustrated the need for more research in listening by stating that studies in this area have been meager despite the general acceptance of the importance of listening skills to learning. He further stated that many of the existing studies have been at the college level and have little relationship to children in the elementary

school.

Modern curriculum planners stress the importance of orderly procedures and instructional methods based on research evidence. For example, Shuster and Ploghoft (26:535) in their book The Emerging Elementary Curriculum, stated that curriculum change should be the result of a "continuous process of practicing, modifying, exploring and evaluating pupil learning." The above authors further stated, "Because there is much yet to be learned about the development of listening skills of children, the classroom teacher may wish to attempt some of her own techniques in teaching for better listening" (26:221)

In view of the statements by Shuster and Ploghoft, and considering the repeated mention of the value of creative dramatics as an instructional technique in teaching listening skills by authors of books on the language arts, and the lack of research evidence on the effectiveness of creative dramatics as a technique for teaching listening skills, there appears to be a need for research in this area.

III. DEFINITIONS OF TERMS USED

Dramatic play. This term has been interpreted to mean the improvised acting in which the child interprets new situations of situations from his daily life. This type of acting out has no plot.

Creative dramatics. This term has been interpreted as meaning forms of improvised drama: dramatic play, story dramatization, pantomime, and all other extemporaneous drama. Material for this form of drama may be original or taken from literature.

Pantomime. Pantomime has been interpreted to mean the communication of thought and feeling with action, both body and spatial movements.

Sensory impressions. This term has been interpreted to mean the reaction to sensory stimuli derived from actual or imaginary situations. The senses used for dramatic expression and interpretation in this study were: touching, tasting, seeing, smelling, and hearing.

Mood development. A closely related term to the words sensory impressions, mood development has been used to mean the interpretation of the information acquired by the senses in terms of feelings.

Listening skills. The term listening skills has been interpreted as meaning the skills: comprehension, interpretation, evaluation, and application.

IV. LIMITATIONS OF THE STUDY

A limiting factor of this study was that the experiment was conducted with two classes of fifth grade students from one public elementary school in Yakima, Washington.

Another limitation of the study was the relatively small number of students used in the study.

A further limitation was that the experimental teacher was a student teacher.

Circumstances beyond the control of the researcher limited the length of the study to a six-week experimental period.

V. ORGANIZATION OF REMAINDER OF THE REPORT

The remaining chapters of the report have been organized in the following manner: Chapter II contains a review of the related literature. The methods and procedures used in the study are presented in Chapter III. Chapter IV presents a summary, results of the study, conclusions, and recommendations for further study.

CHAPTER II

REVIEW OF THE LITERATURE

The purpose of this chapter is to review the literature on creative dramatics and the relationships between creative dramatics and listening. A table was constructed to illustrate the occurrence of certain processes in creative dramatics experiences stressed by authors in the field of creative dramatics and the language arts.

Once considered a "frill" in education, creative dramatics has come to be accepted by many educators as a worthwhile activity in meeting the needs of children, as well as an effective method in teaching some skills. Much has been written in the past twenty-five years about creative dramatics. Because of the quantity of information available, only a selected review of authorities in the field of creative dramatics and the language arts has been presented here.

I. DEVELOPMENT OF CREATIVE DRAMATICS IN THE SCHOOLS

Early in the twentieth century the philosophy of educating children began to change from mechanical drill to learning through project work. "New principles and procedures emphasized child growth and development in relationship to learning experiences" (28:108).

Educators such as Alice Minnie Hertz in 1911, followed by Corinne Brown, Hughes Mearns, Winifred Ward, and S. R. Slavson recognized that creative dramatics had value in work with young people (18:7).

Winifred Ward and Ralph Dennis, Dean of the school of speech at Northwestern University, innovated the use of creative dramatics in the public schools of Evanston, Illinois, in 1924. Soon after this, Miss Ward developed a center for training children's drama leaders at Northwestern University. "The significance of this art as well as its development under Miss Ward's leadership must be acknowledged by the rapid growth of creative dramatics programs throughout the country during the past quarter century" (28:108). Prior to the year 1932 there were no colleges or universities offering courses in the field of creative dramatics with the exception of the course Miss Ward taught at Northwestern University. A survey conducted in 1963 showed that interest in creative dramatics had grown to the extent that courses in children's drama were offered at 277 colleges and universities in the United States (27:328).

One outstanding example of the many creative dramatics centers found throughout the United States is the Children's Division of the School of Drama of the University of Washington. In 1950 the College of Education at the University of Washington made a course in creative dramatics compulsory for an elementary school certificate, and it is

now possible to earn a Bachelor of Arts degree in the area of creative dramatics (28:109-110).

A study undertaken by Popovich (24:285) revealed that numerous colleges of education recommend courses in creative dramatics for elementary school certification. One of these is Central Washington State College in Ellensburg, Washington.

Ward (35:17) stated that a recognition of the value of creative dramatics has been spreading over the country, and its time for general use is near at hand. She further stated:

Because creative dramatics is based on sound educational principles it is being more and more widely used in elementary schools each year. Many teachers' colleges and universities are offering courses in its philosophy and techniques. Workshops are being held for teachers-in-service. That it has potentialities which are unique for a child's development is recognized by many leading authorities in child development.

II. FACTOR IN PROMOTING TOTAL GROWTH IN CHILD DEVELOPMENT

Educators are concerned with all the needs of a growing human being, which include: physical, mental, social, spiritual, and emotional needs (19:67). "An individual's needs remain constant throughout life although they change in degree with age, maturity and learning. The great challenge to parents, teachers, and youth leaders lies in understanding basic human needs, and in finding ways to meet them" (28:2).

Menagh (19:70) stated that teachers must meet human needs as well as prepare a child to earn a living. Through the creative arts a human being can communicate more readily, can come closer to knowing truth, and can come to know his own worth. Menagh (19:71) further stated:

All human beings are potentially creative . . . every child is endowed with those sensibilities that characterize the artist. He has sensitivity, imagination and willingness, even a desire, to express his feelings and his responses to life openly and imaginatively One of the teacher's jobs, to put it simply, is to develop, not inhibit the child's creativity, sensitivity, and imagination. The child needs skills, most certainly, but he also needs imagination if he is to use those skills for human ends. He needs to express himself creatively and he needs to improvise imaginatively with those skills and with himself, that is, with his own native tools, his body and his voice.

The basic purpose of creative dramatics is mainly that of education in general: to promote growth and development of the child. It helps him to develop individual spirit, cooperation, self-realization, imagination and creativity. The child, through creative dramatics, is helped (1) to improve relationships and social attitudes, (2) to achieve greater confidence and emotional stability, (3) to become more aware of his environment, (4) to develop independent thinking, and (5) to improve vocal and bodily expression (19:71).

Ward (35:17-19) stated that creative dramatics is based on the following educational principles:

1. Most modern educationists . . . believe that the whole child should be educated . . . that he should be developed to his

highest potential; that he grows by . . . participation in activities that challenge his interest and powers.

2. Those who develop the curriculum should use the child's natural interests, guiding and directing them so as to bring growth, and widen them by exposing him to new interests.

3. A child learns best what he experiences.

4. What children learn should have real meaning for them.

5. Children should be given a chance to help plan what they do.

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.

8. Children should be educated . . . for a civilization that changes rapidly.

9. Children should be educated for democracy, developing a sense of responsibility for that democracy. They should develop the courage to speak out for convictions, concern for the welfare of others, and respect for the rights of others.

Burger (5:1-2) maintained that a curriculum which includes creative dramatics helps to develop the following qualities: (1) a healthy and well-coordinated body, (2) flexibility and fluency in oral communication of ideas, (3) a deep and sympathetic understanding of fellow man, (4) an active creative imagination, (5) resourcefulness and independence, (6) initiative, (7) controlled and balanced emotions, (8) ability to cooperate with the group, (9) sound attitudes of behavior, and (10) aesthetic sensitivity.

Burns and Lowe (7:91), in their text The Language Arts in Childhood Education, stated that dramatization provides pupils an opportunity to cooperate in a group and to work together for a common purpose. It should provide an opportunity to appreciate character portrayal and increase pleasure in literature by sharing it with others. They further stated that creative dramatics offers other values such as: (1) encouraging leadership and abilities to organize, (2) developing creative imagination, (3) encouraging self-reliance in speaking, (4) providing an outlet for expressing emotions, (5) encouraging accurate enunciation and pronunciation, (6) fostering variation in voice quality and pitch.

Geraldine Siks (28:21-41) stressed the following ways in which creative dramatics contributes to child growth and development:

1. Develops confidence and creative expression
2. Develops social attitudes and relationships
3. Develops emotional stability
4. Develops bodily coordination
5. Contributes toward a philosophy of living
6. Provides for self-realization in unified learning experiences
7. Offers firsthand experiences in democratic behavior
8. Provides for functional learning which is related to living
9. Contributes to learning which is comprehensive in scope

III. THE PROCESSES OF CREATIVE DRAMATICS

A review of the literature has revealed that the most frequently discussed processes of creative dramatics were the following activities and experiences: dramatic play, pantomime, rhythmic experiences, sensory impressions, mood development, characterization, dialogue, story creation, story dramatization, and evaluation.

Ward (35:47-74) stressed the use of pantomime, and stated that beginners in creative dramatics should start with simple pantomime which will grow gradually into characterization and story dramatizations. She suggested that there is no better way to gain freedom in pantomime than through the use of creative dance. She further stated that beginning pantomimes may concern sense reactions. After children have had experiences in the above types of pantomime, they should be ready for pantomimes motivated by some emotion, and following this, a transition from one emotion or mood to another. These are followed by others in which the children become various characters. Dialogue, Ward maintained, enters when the children feel they need it. Many classes are ready for dialogue by the third or fourth lesson.

Ward (36:13-14) in her book Stories to Dramatize stressed that evaluation by the group should follow each playing with "good com-

ments" given first. Criticisms, when they are necessary, are kept impersonal by using the names of characters rather than the names of the players. She lists significant points to consider during the evaluation period, such as: the story, characters, action, dialogue, timing, teamwork, and enunciation and projection.

Menagh (19:79-89) stated that the processes of creative dramatics are interwoven and not all processes would be found in any one creative dramatic experience. He listed the processes as those found in five kinds of activities: dramatic play, rhythmic experiences, sense perception, mood development, and story creation and dramatization. He further suggested that a period of evaluation by the children should follow each action to discuss how something might have been better done. The discussion is followed by a replaying of the scene in order to put the suggestions to use and to make improvement.

Table I on page 16 illustrates the occurrence of certain processes of creative dramatics experiences stressed by the above two authorities and other authors in the field of creative dramatics and the language arts.

The creative dramatics lessons used in the study by the experimental group were a series of twenty lessons planned by the researcher to cover the processes most frequently discussed by authors in the

TABLE I

FREQUENCY OF OCCURRENCES OF CREATIVE DRAMATICS PROCESSES
DISCUSSED BY SELECTED AUTHORITIES

Source	Creative Rhythms	Pantomime	Sensory Impressions	Mood	Dialogue	Characterization	Dramatization of Stories	Evaluation	Puppets	Episodic Pageant	Shadow Play
Anderson	x	x	x	x	x	x	x	x			
Brown	x	x		x	x	x	x	x	x	x	
Burger	x	x		x	x	x	x			x	
Kerman	x	x		x	x	x	x	x			
Lease and Siks	x	x	x	x	x	x	x	x			
Menagh	x	x	x	x	x	x	x	x			
Siks	x	x	x	x	x	x	x	x			
Tidyman and Butterfield		x		x		x	x				
Trauger		x				x			x		x
Walker		x	x	x	x	x	x				
Ward	x	x	x	x	x	x	x	x	x		

field of creative dramatics and the language arts. Based on Table I, the researcher included lessons involving the following processes: creative rhythms, pantomime, sensory impressions, mood and change of mood, characterization, dialogue, and story dramatization. The sequence and content of the twenty lessons has been included in the Appendix on pages 42-45 as well as sample lesson plans for Lessons 2, 4, 9, and 13 on pages 46-55 of the Appendix. These four lessons were selected because they included most of the processes of creative dramatics.

IV. RELATIONSHIPS BETWEEN CREATIVE DRAMATICS AND LISTENING

Winifred Ward (34:6-7) stressed the need for careful listening in creative dramatics activities in order to give constructive evaluation after a performance. She further stated that there is a good reason to listen because the group knows that they will have the opportunity to evaluate and then play the scene themselves.

Burns and Lowe (7:61-62) reflected general agreement with Ward in their statement "Real purposes and evaluation make listening more directed." They listed dramatizing selections presented as listening activities as a means of bringing listening forcefully to the attention of students.

Russell and Russell (25:71-96), in their book Listening Aids through the Grades, listed many activities for the improvement of listening skills. Some of them included the use of dramatics and creative dramatics. One example given was to dramatize interviews; another stressed listening to judge a play cast.

Fitzgerald (13:37) maintained that children, given opportunities to act out stories, learn to listen.

The reader is referred to comments by Menagh, Blake, and Wolfe on pages 3 and 4 of this report, and statements by Lease and Siks on page 2, who pointed out the relationship between creative dramatics and listening.

V. SELECTED RESEARCH REPORTS ON CREATIVE DRAMATICS

In an article written in December, 1961, Davis (9:274) said, "Academic research in children's theater is relatively young." He stated that, in the thirty years since the first thesis involved with children's theater was accepted, there have been twenty-five masters studies and four doctoral studies in the field of creative dramatics. Siks (27:330) emphasized the meager research on creative dramatics by citing a bibliography published in 1964 which listed a total of thirty-seven masters theses and six doctoral dissertations written between 1926 and 1964 in the United States. Several of these have been of the

survey type, such as the one conducted by Popovich (24:283) in 1955 to determine the number of colleges and universities which included courses in creative dramatics in their curricula.

Few experimental studies have come to the attention of this experimenter. However, one experimental study conducted by Blank attempted to evaluate the effectiveness of creative dramatics in developing voice, vocabulary, and personality at the second-grade level. Blank used the following objective tests to measure vocabulary, personality, articulation, voice quality, and flexibility of tone: The Metropolitan Readiness and Achievement Tests, The Haggerty-Olson Wickman Behavior Rating Schedules, and recordings from Gray Oral Reading Check Lists. For the voice tests, speech staff members of a state university rated the recordings. All tests were given to both the control and the experimental groups in the fall and repeated in the spring. During the interval between testings, the experimental group met for a one half hour lesson in creative dramatics once a week under the guidance of the investigator. At the conclusion of the study, personality scores, vocabulary scores, and voice scores were compared to see if improvement was noted in these areas when children received training in creative dramatics.

The conclusion of the study was that the use of creative dramatics tended to increase vocabulary, personality, and voice

development above and beyond the increase due to normal school experience (7:91-92).

In another type of research paper written in 1957, titled Justification and Suggestions for Teaching Creative Dramatics in the Primary, Elementary, and Junior High School, Johnson (17:45-49) devoted a section of the paper to a discussion of the advantages of creative dramatics in the improvement of speech. She maintained that training in creative dramatics tended to improve voice (pitch, tone, volume), pronunciation, rhythm, and diction. However, no conclusive evidence was given to substantiate her statements.

In reference to the statements by Siks and Davis on page 18 of this report, a justifiable conclusion would be that relatively little academic research has been done in the field of creative dramatics. This conclusion is even more valid in regard to studies testing the effectiveness of creative dramatics as an instructional technique in the improvement of listening skills. No research in this area has come to the attention of this researcher.

VI. SUMMARY

This chapter reviewed the literature in the field of creative dramatics. A brief history of the development of creative dramatics in the schools was given. Factors in promoting total growth in child

development were included. The processes of creative dramatics were reviewed and a table was included to illustrate the occurrence of certain processes in creative dramatics experiences stressed by authors in creative dramatics and the language arts. Finally, the relationship between creative dramatics and listening was given, and selected research reports on creative dramatics were presented.

VII. ORGANIZATION OF REMAINDER OF THE REPORT

The remaining chapters of the report have been organized in the following manner. Chapter III presents the methods and procedures used in the study, Chapter IV presents a summary of the report, results of the study, conclusions, and recommendations.

CHAPTER III

PROCEDURES

I. DESIGN

The study was conducted during the winter of 1968 at Yakima, Washington, School District Number 7. As presented in preceding chapters, the purpose of the experiment was to compare the rate of progress in listening skills of fifth grade students, one group participating in a planned program in creative dramatics in addition to the regular school program, with the second group participating only in the regular school program. A null hypothesis of no statistical significant differences between the control and experimental groups was selected for verification or rejection, based on the results of the study. All results from the t-test analysis of data in this study have been reported at the .05 level of significance.

Permission to conduct the study was secured from the Superintendent of Schools, District Number 7, the principal of the elementary school involved, and other administrative personnel.

Students participating in the experiment were two fifth grade classes from Roosevelt Elementary School, Yakima, Washington. Students were matched from these two classes; one class was designated

as the control group, the other class as the experimental group. See Table III, page 41. Completion of the experiment required six weeks, from February 5 to March 14. Two days were used to administer the Listening Test B at the beginning of the study and two days were used to administer the Listening Test A at the end of the study. The group intelligence test had been given to both classes during two days at the end of January, with make-up tests for those who were absent due to illness given prior to the beginning of the study.

There were a total of 49 students in the two fifth grade classes, 24 in the control group and 25 in the experimental group. Of the 49 students in both classes, 44 were used for the study. Five students, two from the control group and three from the experimental group, were not used in the study because they could not be matched.

The Listening Tests A and B were administered by the researcher, Test B, prior to the experiment, and Test A at the end of the experimental period. Both the control and experimental groups were aware that the tests they were taking were measuring their ability to listen. However, since no purpose would be served by discussing the experiment with the students involved in the study, they were not informed that they were participants in the study.

The lessons in creative dramatics were planned by the researcher, but were taught by a student teacher. This procedure was followed to eliminate any influence the researcher might have on the

outcome of the study. The student teacher was free to add to or to delete parts of the lessons, depending upon the response of the students, providing that she stayed within the general sequence and content of the program.

II. MATERIALS AND METHODS

The creative dramatics material used by the experimental group was a series of lessons planned by the researcher to cover the processes most frequently discussed by authorities in creative dramatics and the language arts. (See Table I, page 16). These processes were: rhythms, pantomime, sensory impressions, mood development, characterizations, dialogue, story creation, story dramatization, and evaluation. Lesson one was a rhythm lesson. Lessons two and three were pantomime with situations provided by both the teacher and the students. Lessons four, five, and six dealt with sensory impressions: hearing, touching, smelling, and seeing. Dialogue was encouraged beginning with lesson four and continued through the remainder of the lessons. Lessons seven, eight, nine, and ten provided experiences in mood and change of mood. Characterizations were discussed and begun in lesson nine and continued through the remainder of the lessons. Lesson eleven dealt with objectives and counter objectives, and lesson twelve involved characterization with

dialogue. Lessons thirteen through twenty provided experiences in characterization and story dramatization. The students discussed and evaluated the situations and dramatizations throughout the entire program. The sequence and content of the lessons have been placed in the Appendix on pages 42-45, and detailed lesson plans have been included for Lessons 2, 4, 9, and 13 on pages 46-55 of the Appendix.

The length of the lessons varied from thirty minutes to forty-five minutes. Three lessons per week were planned for four weeks of the study, and four lessons were planned for two weeks. Ward (35:140) suggested two periods a week forty-five minutes in length. Lease and Siks (20:51) suggested two or three thirty-minute periods per week. It was necessary to provide more lessons than were suggested by the above two authorities because the study could be conducted only during the period of time that the student teacher was available.

III. EQUATING THE GROUPS

The matched-pairs technique was used in the study. The students in the control and experimental groups were equated by matching pairs on the basis of results from the Lorge-Thorndike Verbal and Nonverbal Group Intelligence Test. The pairs were matched within five points on the I. Q. scale. Scores in the experimental group ranged from 137 points to 96 points, while the range in the control

group was from 132 points to 97 points. Table III has been placed in the Appendix on page 41 as an illustration of the matching procedure followed in the study. The table further illustrates the range of scores in the two groups.

The Lorge-Thorndike test was used for matching the pairs because the test had been administered only two weeks prior to the beginning of the study, and because it included both verbal and non-verbal factors.

After the students had been matched they were coded for identification purposes. For example, a given student from the control group would be assigned the letter C and a numeral, and the student in the experimental group with whom he had been matched would be assigned the letter E and the same numeral.

IV. INSTRUCTIONAL PROCEDURES

Students in the experimental group participated in a six-week planned program of creative dramatics activities as a supplement to the regular school program. The twenty lessons used in the experiment were conducted by a student teacher under the supervision of the researcher. The sequence and content of the lessons have been described on pages 24 and 25 of this report and included on pages 42-45 of the Appendix. Sample lesson plans for Lessons 2, 4, 9, and 13 have

been included on pages 46-55 of the Appendix.

The students in the control group participated in the regular school program under the direction of another fifth grade teacher. During the six weeks of the study, the control group did not participate in any supplementary creative dramatic activities.

V. SOURCE OF DATA AND EVALUATION

Data for evaluation of the study was obtained from the results of a pre-test and a post-test administered to all students in the experimental and control groups. The pre-test was given to both groups on February 5 and 6. The instructional period for the experimental group began on February 7. The post-test was administered to both groups on March 18 and 19 of the week following completion of the experiment.

The tests used to evaluate the listening skills of the two groups were: Listening, Forms A and B, Level 4, of the Sequential Tests of Educational Progress (STEP). Form B, Level 4, was administered as the pre-test rather than Form A because difficulty was encountered in securing the tests. Form A was used as the post-test. This did not present a problem since the Manual for Interpreting Scores, Listening, stated that the two forms were equivalent. Mr. Fred M. DeBruler (10), Northwest Regional Office of the Educational Testing Service, stated in

a letter to the researcher prior to the beginning of the study:

Form A is equivalent to Form B in difficulty. Directions are the same, timing the same, scoring the same. The reading passages and questions are different.

The listening tests included materials of the following types:

(1) Directions and simple explanations, (2) Exposition, (3) Narration (both simple and figurative), (4) Argument and persuasion, and (5) Aesthetic material (both poetry and prose). The skills measured by Forms A and B, Level 4 of STEP Listening were: comprehension, interpretation, evaluation, and application.

The method used for analysis of the data resulting from the two forms of STEP Listening was a comparison of the mean scores of the two groups by means of a t-test. See Table II, page 32.

CHAPTER IV

SUMMARY, RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

Chapter IV contains a summary of the study, the results and conclusion, and recommendations for further research.

I. SUMMARY

The purpose of this study was to compare the rate of progress in listening skills of two groups of fifth grade students. The experimental group participated in a planned program of creative dramatics in addition to the regular school program, and the control group participated in the regular school program without creative dramatics instruction or activities. The following hypothesis was selected for verification or rejection as a result of the findings of the study. Comparison of student listening achievement test scores will indicate no statistical significant differences in listening skills between the experimental group, which received a planned program of creative dramatics experiences supplementing the regular school program, and the control group, which participated in the regular school program without instruction in creative dramatics.

The study was conducted during a six-week period in the winter

of 1968 at Yakima, Washington, with the cooperation of the administration of School District Number 7 and other personnel involved.

The two fifth grade classes for purposes of this study were matched on the basis of results from the Lorge-Thorndike Verbal and Nonverbal Group Intelligence Test which was administered prior to the beginning of the study. Each of the participating students from the experimental group was matched within five points on the I. Q. scale with a student from the control group who had a similar intelligence quotient. As a result of the matching procedure, there were 22 matched pairs of students in an experimental and a control group. Several students from each group could not be used in the study because of the inability to match them.

The creative dramatics materials used by the experimental group consisted of twenty lessons involving the creative dramatics processes of rhythms, pantomime, sensory impressions, mood development, characterization, dialogue, story creation, story dramatization, and evaluation. The above processes were those most frequently mentioned by leading authorities in the fields of creative dramatics and the language arts. The lessons were designed as a supplement to the regular school program, planned by the researcher, and presented to the experimental group by a student teacher in the interest of objectivity. They were spaced at intervals throughout the six weeks of

the study. During this same period of time, the control group participated in the regular school program without any class instruction or activities in creative dramatics.

Evaluation of the study was based on results obtained from two forms of the Sequential Tests of Educational Progress (STEP Listening), which was given to all of the students in both groups. Form B was used as a pre-test and administered on February 5 and 6, while Form A, used as the post-test, was administered on March 18 and 19 during the week following completion of the experimental period.

The method used for analysis of the data, resulting from the two forms of STEP Listening, was a comparison of the mean scores of the groups by means of a t-test.

II. RESULTS AND CONCLUSIONS OF THE STUDY

The collected data were analyzed at the conclusion of the study through the application of the t-test listed below for the purpose of determining whether any significant statistical differences existed between the groups of students. The formula used for the t-test in this study corresponded with the formula by Guilford (14:184).

$$t = \frac{\overline{X}_1 - \overline{X}_2}{\sqrt{\frac{\sum x_1^2}{n_1(n_1-1)} + \frac{\sum x_2^2}{n_2(n_2-1)}}}$$

All results from the t-test analysis of data in this study have been reported at the .05 level of significance. A "t" value of 2.02 or greater was required for evidence of statistical significance between the mean scores of the experimental and control groups.

Table II presents the mean scores and the "t" scores of the experimental and control groups on the pre-test and the post-test of the STEP LISTENING TESTS.

TABLE II
MEAN SCORES OF CONTROL AND EXPERIMENTAL GROUPS
ON PRE AND POST STEP LISTENING TESTS

Test	Experimental Mean	Control Mean	t
4B	65.40	67.70	1.42
4A	68.40	68.27	.08

It can be observed from an examination of Table II that, although the mean scores of the two groups were nearly identical for 4A (post-test), the mean score of the experimental group for test 4B (pre-test), was lower than that of the control group. Therefore, the total gain in mean scores over the course of the experiment was greater for the experimental than for the control group. However, a "t" value of 2.02 was required as evidence of a significant statistical difference

between the mean scores of the two groups. A "t" value of 1.42 was computed for test 4B (pre-test), which is not significant. Therefore, the two groups were essentially the same in listening skills as measured by this test. Test 4A (post-test) which was an equivalent form of the same test, produced a "t" value of .08, which is not statistically significant. Thus, the null hypothesis, that the students' listening achievement test scores will indicate no statistical significant differences in listening skills between the experimental group, which received a planned series of creative dramatics experiences, and the control group, which participated in the regular school program without instruction in creative dramatics, must be accepted.

Several factors of this study should be considered even though they cannot be supported by any statistical evidence of improvement. Although the primary purpose of this study was to evaluate the effectiveness of a planned series of creative dramatics experiences on the development of student listening skills, and the testing program of the study was designed to measure improvement in listening skills, it is possible that growth was achieved by students due to their creative dramatics experiences in other areas not measured. In the opinion of the researcher, there was an observable improvement in the social growth of individual students and in the class as a whole that can be directly attributed to the influence of their experiences in creative

dramatics. For example, formerly shy students had gained confidence in themselves and were more willing to participate in class discussions. Some students appeared to have lost a measure of their disabling fear of being wrong and therefore ridiculed. They seemed to be more willing to risk contradiction of their own ideas, and also more inclined to examine and analyze the ideas of others, including those of their teachers. Class exhibitionists appeared to have gained in maturity because they had found an approved outlet for their desire to act, and from the opportunity to try out real-life roles. Finally, it seemed, the class as a whole became more tolerant in accepting other points of view, even though they were different from their own.

IV. RECOMMENDATIONS

Recommendations for further research which are indicated regarding the value of creative dramatics as an instructional procedure for the improvement of listening skills, or other essential educational objectives, would include the use of larger groups from several schools, and extend the study over a longer period of time. Larger groups would allow comparisons of the value of creative dramatics with low, middle, and high ability groups, and the use of several schools would possibly permit comparisons of the influence of creative dramatics experiences on different socio-economic groups. The six-week experimental

period of this study has been described as an inherent limitation of this study.

It would also appear to be desirable to use a more sophisticated testing program for evaluation than was used in this study. For example, there are any number of the more intangible educational objectives, such as the social growth and maturity of students, which were not evaluated by the testing program of this study, but which have decided direct and indirect effects on the development of specific skills and on the over-all education of children.

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APPENDIXES

APPENDIX A

TABLE III

SCORES OF STUDENTS ON THE LORGE-THORNDIKE
INTELLIGENCE TEST

Student Number	Experimental Group (E)	Control Group (C)
1	137	132
2	129	131
3	129	126
4	129	125
5	128	124
6	128	124
7	122	123
8	122	123
9	121	122
10	120	120
11	120	117
12	116	115
13	112	113
14	111	112
15	105	109
16	105	109
17	104	108
18	104	106
19	101	105
20	101	103
21	100	100
22	96	97

APPENDIX B

CREATIVE DRAMATICS PROGRAM USED WITH
EXPERIMENTAL GROUPPhysical Facilities

The physical facilities used in the experiment were the regular self-contained classroom and its furnishings as provided by School District 7.

Sequence and Content of the Lessons

- Lesson 1 Rhythms: Experimented with the possibilities of moving rhythmically to drum beats and to poetry.
- Lesson 2 Introduction to Pantomime: Guided children into dramatic expression and action through pantomime.
- Lesson 3 Pantomime Using More Complicated Activities: Encouraged children to do more involved actions and to act in groups.
- Lesson 4 Sensory Impressions--Hearing, Touching: Guided children into an awareness of sensory impressions, and developed an awareness of creative ways to express the senses--hearing, touching.
- Lesson 5 Sensory Impressions--Smelling: Continued development of the awareness of sensory impressions, and creative ways to express them.
- Lesson 6 Sensory Impressions--Tasting, Seeing: Continued working with sensory impressions. In Lessons 4, 5, 6, dialogue has been encouraged.
- Lesson 7 Mood--Using Music: Assisted children in the understanding that mood is interpreting the information received by the senses into feelings. The music used in this lesson was:

- | | |
|--------------------------------------|---------|
| 1. "Auf Einein Russichen Jahrmarkt." | Decca |
| Serge Jaroff. Don Kosaken Chor. | 136041A |
| (happy, festival, fair-type music) | SLPEM |
| 2. "Sabre Danse," Khatchaturian | Polydor |
| Prima Ballerina. Berlin | 237543 |
| Promenade Orchestra | SLPHM |
| (lively, fast-moving) | |
| 3. "Hall of the Mountain King," | Crown |
| Peer Gynt Suite. Grieg. | 5065 |
| International Ballet Orchestra | |
| (mysterious, spooky) | |

Lesson 8 Mood: Played situations controlled by a definite mood as themselves and as other characters. Dialogue was encouraged in this lesson.

Lesson 9 Change-of-Mood: Exercises in Lesson 9 involved a change from one mood to another. For example, children acted situations which portrayed a change from excitement to disappointment. Dialogue was encouraged.

Lesson 10 Change-of-Mood Using More Complicated Activities: This lesson involved more than one change of mood. In this type of activity, children began to use plot. The activities had a definite beginning and end which was decided upon before the action was begun. Dialogue was necessary in this and all remaining lessons.

Lesson 11 Objectives and Counter Objectives: Each situation had a definite plot with several children acting together. The children were encouraged to develop a sense of timing--when to enter, speak, stop acting a certain situation. An example of this type of activity was one suggested by Walker (32:21): A mother has found her rug chewed by a new puppy. Her objective is to give away the puppy. The child playing the counter-objective will play a child whose objective is to convince the mother to let her keep the puppy.

Lesson 12 Characterizations--People Who Act Like Animals: Children were encouraged to see that sometimes a character may be a "type" and do the things that "type" person would

do. For example, a shy person would often hold his head down, not look another person directly in the eye, hold back from a group. When the children chose an animal to portray, they imagined the characteristics of that animal in a person. They learned that a "type" person usually has an entire set of characteristics. For example, if a person were a "bear-type," he might be big, grumpy, clumsy, aggressive; a "cow-type" might be slow, peaceful, placid, and quiet.

- Lesson 13 Story Dramatization: The children were led to develop the characters in the story, plan the scenes and the action. They evaluated their performance, made suggestions to improve it, and replayed the story following their own suggestions for improvement. The story used was: "The Stone in the Road" from Stories to Dramatize, by Winifred Ward (36:152-54).
- Lesson 14 Story Dramatization: Lesson 14 had the same purposes and followed the same plan as the preceding lesson. The story used was: "Hok Lee and the Dwarfs," Let's Act the Story by Burdette S. Fitzgerald (13:32-34).
- Lesson 15 Story Creation and Dramatization: This lesson was correlated with a social studies unit on the New England States. At the conclusion of the unit the group met for their creative dramatics period, discussed all the things about New England that were different from their own state, divided into three groups to discuss how they might show some of these things through creative dramatics. The groups chose the following:
- Group 1: A tour bus in historical Boston.
 - Group 2: A bridge party in a farming community.
Each member discussed his particular crop or product.
 - Group 3: A guided tour through a quarry.
- The children planned and played their stories in one period. They followed the playing with a discussion of what they had reviewed about New England, and whether they thought the players had done a good job showing the things they had hoped to show about New England.

Lessons 16 through 20 had the same purposes and followed the same general plan as Lesson 13. Therefore, only the story used in each

lesson will be given.

Lesson 16 Story Dramatization:

"The Hurdy-Gurdy Man," by Margery Bianco, Stories to Dramatize by Winifred Ward (36:169-176).

Lesson 17 Story Dramatization:

"The Emperor's New Clothes," by Hans Christian Anderson, Stories to Dramatize by Winifred Ward (36:210-14).

Lesson 18 Story Dramatization:

"The Sorcerer's Apprentice," by Richard Rostron, Stories to Dramatize by Winifred Ward (36:201-205).

Lesson 19 Story Dramatization:

Group 1--"Santa Claus Knows," by Marion Holland, Sky Lines, by McKee, McCowen, Harrison, and Lehr (80-87).

Group 2--"Quicksand," by A. Rutgers Van der Loeff, Vistas, by Robinson, Monroe, Artley, Huck, Jenkins (140-56).

Lesson 20 Story Dramatization:

"The Wise People of Gotham," Adaptation of an old tale, Stories to Dramatize, by Winifred Ward (36:154-57).

APPENDIX C

SAMPLE LESSON PLANS

PLAN FOR LESSON 2, PANTOMIME

- Objectives:
1. To acquaint children with pantomime
 2. To guide children into using dramatic expression and action
 3. To encourage acceptance of each child's dramatic expression by the group
 4. To encourage individual expression
 5. To begin careful and constructive evaluation by the group of each pantomime
- Introduction:
- Children in the intermediate grades usually have played pantomime-type games, such as "charades" or other guessing games, where they have acted out situations. Because of this, very little introduction is necessary. The leader may introduce the lesson with questions such as:
1. How could you say something with actions but not with words? For example, how could you say "good-bye" using only actions?
 2. How could you say "go away," "come here," "shame on you," "I'm sick," "I'm hungry," using actions only?
- Motivation:
- Say, "I'm going to pantomime something. You watch and see if you can tell what I am doing. When I have finished, you may try some." The leader may sweep the room, put on shoes and stockings, ride a bicycle, anything easy and obvious so that the children can tell what each movement means. Ward (35:66) cautions the leader not to be too good or the children may be held back by fear of being awkward in comparison.

Guiding Action: When the leader has finished and the children have guessed her pantomime, she may choose some of them to try their ideas. If they exhaust their own ideas, she may suggest the following activities:

1. Eating a hotdog dripping with mustard
2. Slapping at a mosquito
3. Making a sandwich
4. Eating an ice cream cone
5. Writing a letter, sealing, stamping, and addressing it
6. Shoveling snow
7. Packing a suitcase for an overnight trip
8. Raking leaves and loading them into a wheelbarrow

(11:82) (5:26-27)

No child should be forced to do a pantomime. The leader may suggest to a shy child that he work with a partner.

Evaluation: Since this may be the first lesson in pantomime, the leader will need to encourage the children to express themselves by saying something good about each pantomime.

She might then initiate group evaluation by asking the group questions such as:

1. What did he do well so that we could tell what he was doing?
2. What else might he have done?

PLAN FOR LESSON 4, SENSORY IMPRESSION (HEARING, TOUCHING)

- Objectives:
1. To develop an awareness of the sensory impressions
 2. To develop creative ways to express sensory impressions
 3. To realize that everyone does not react in the same way to a sensory impression

Motivation for Sensory Impression--Hearing:

To introduce the sensory impression, hearing, the leader may blow a whistle, ring sleigh bells, rattle a gourd, or activate the bell on an alarm clock. Following each of these sounds, the group could discuss what each sound made them think of. After the discussion of the sounds, the leader might ask individual children or small groups of children to illustrate these sounds in pantomime. Further questions for the preliminary discussion period are:

1. What sounds do you like to hear?
2. What sounds don't you like to hear?

Guiding Action:

Begin with an activity in which all children can participate. Again, the leader may blow the whistle and instruct the children to do whatever the whistle makes them think of. Some probable responses are: prizefighters, track events, policemen, horses breaking from the starting gate, etc. After a very short interval of playing, reassemble and discuss what was done, which ones the group thought were well done, and some other things that might have been done.

Further suggestions to act: Hear

1. A clock in the next room strike six
2. A nearby clap of thunder
3. The tramp of feet and a big band in a passing parade come nearer and nearer, then go farther and farther away.
4. A sound like a far-off voice while you are exploring a mysterious cave

(32:3-9) (35:51)

- Evaluation:** After each playing of a situation, the group discusses what they liked about the playing, if they could tell when the person heard the sound, what else might have been done to make it better.
- Motivation for Sensory Impression--Touching:** To introduce the sensory impressing, Touching, the leader might suggest, "Everyone walk around in the room, touch and feel three objects. Be able to describe how each object felt--was it smooth or rough, soft, cold, etc. Come back to the discussion area and describe how each object felt. Don't tell what it was; we'll try to guess."
- Discuss all the ways to describe and show how an object feels.
- Guiding Action:** Following the discussion, the children may suggest some example of the sensory impression touching which they can show in actions. Dialogue may be used if the players wish.
- Some suggestions from Walker (32:3-9) and Ward (35:52) may be acted by the children to show the sensory impression, touching:
- Feel:
1. A soft fur coat
 2. Velvet, then burlap
 3. Hold a piece of chewed bubble gum in your hand
 4. Pick up a baby rabbit
 5. Pass an ice cube around the class, followed by a pail of warm water (imaginary)
 6. Sew and stick yourself with the needle.
 7. Feel your way through a strange room in the darkness
 8. Walk barefoot on a pebbly beach, then in soft, cool grass, and finally in shoes that hurt your feet.
- Evaluation:** Follow the same plan for evaluation as was followed for the sensory impression hearing.

PLAN FOR LESSON 9, CHANGE OF MOOD

- Objectives:
1. To play a situation controlled by a definite mood as one's self
 2. To play a situation controlled by a definite mood as another character
 3. To change from one mood to another; for example, change from fear to relief

The purpose of this type lesson according to Burger (5:32) is to lead children to see that the changes that occur in posture, walk, bodily movements, and facial expressions are related to the changes in one's feelings.

Motivation: A discussion and planning period is vital before the playing of change-of-mood situations. After the children have chosen their situation to act or the leader has suggested ideas, time must be taken to plan the setting. Questions should be asked by the leader which will encourage the children to think aloud some of the thoughts that that might occur to the person playing the situation during the change of mood.

The leader might introduce the lesson as follows: "An artist uses colors and paint to make his picture, but the actor uses his mood or feelings to show what his character is like." (32:15)

The leader may ask:

"What are some ways of feeling?"

Probable responses are:

sad	excited
happy	bored
afraid	sympathetic
angry	loving

Discuss some kinds of fear, such as, lying in bed at night and hearing a strange noise, coming home with a bad report card. The leader may ask some volunteers to show these examples in pantomime. Do the same with happiness, excitement, anger, etc.

Dialogue may be discussed and should be encouraged in this lesson.

Guiding Action: Arrange ahead what the signal will be for the children to change to the second mood. For example, the leader may clap her hands softly when it is time to change moods.

To get everyone involved, start with one activity that all the children can do at the same time. For example, have the children spread out around the room and tell them that they are bored. "You are waiting for someone to come. There is no book, piano, or anything for you to do. Then at the signal, the person you are waiting for arrives."

After everyone in the class has participated in the above activity, the group may reassemble and discuss some of the things they did, some they may have seen others do that they thought were well done, and some other things they might have done.

The following activities are suggested by DeHaan (11:83), and can be played with more than one character and with the use of dialogue:

1. Hitting a ball a long distance only to have it cross the foul line.
2. Catching a big fish only to have it get away.
3. Ordering an ice cream cone and then finding you have lost the money to pay for it.
4. Expecting Dad to drive up in the regular family car and discovering that he has a brand new one.

Further activities suggested by a fifth grade class:

1. At a ball game your team hits a long, high fly; the other team catches it.
2. Flying a kite, it gets caught in a tree.
3. Waiting in the hospital while your cousin is being operated on for appendicitis, the doctor comes out and tells you the operation is over and your cousin is fine.
4. Come home from school happy after a good day, your brother comes home and starts a

fight with you.

5. You are a new cook in a restaurant, one of the customers calls you out and complains about the food.
6. You are the customer expecting a good meal and it is terrible.

Evaluation:

After each playing of a situation, the group will discuss what they liked about it and what else might have been done to show the mood. Replay the situation with different players.

PLAN FOR LESSON 13, STORY DRAMATIZATION

- Title: "The Stone in the Road"
- Author: Adapted from an old tale
- Source: Stories to Dramatize, by Winifred Ward
- Synopsis: A kind duke who had long been used to helping the people of a small village began to realize that the villagers were relying too much on his generosity. They were becoming lazy and discontented. He resolved to test them to see if there were any people left in the village who would exert themselves for the good of the others. The duke placed a huge stone in the middle of the road with a small bag of gold hidden under it. He then concealed himself in the bushes at the edge of the road and watched to see what would happen. Since this was the main road into the village, many people passed. Most of them commented on the stone's being in the road; many rested on it; others became angry that it was in the way. Finally, the miller's son approached, saw the stone, heaved and puffed and moved the stone out of the road. He was rewarded with the bag of gold.
- Objectives:
1. To develop characters; the children may use those in the story and make up other characters to portray the villagers who see the stone in the road.
 2. To realize that both dialogue and action are needed to build a character.
 3. To realize that social cooperation is needed to move a story along from beginning to end.
 4. To develop the ability to express ideas through dialogue and action.
 5. To develop scenes: The children will realize that dramatized stories are made up of scenes.
- Motivation: The leader may hold a rock in her hands, examine it, and use the following questions to stimulate discussion:
1. I have something here. What is it?
 2. What do you do with rocks?

3. What would you do if there was a huge rock in the middle of the street that runs by this school?
4. How could you show that the rock was big and heavy? (The leader may ask a child to show the class.)
5. Who else would like to show the group what you would do about this rock?

Some probable responses would be: move it, sit on it, call the police, call my mother, and many others. When the class has told and shown what they would do about the rock in the street, the leader tells them that she has a story about just such a huge rock in the middle of the road. She reads or tells the story, "Rock in the Road."

Guiding Action
and Playing
the Story:

After reading or telling the story, the leader helps the children develop the characters and scenes. She may use questions such as the following:

1. What kind of person do you think the duke is?
2. What makes you think he is that kind of person?
3. How old is he?
4. How would he walk? (The leader may ask a child to show how he would walk.)
5. What other kinds of people were there?
6. What do you think they would do when they saw the stone in the road?
7. Who finally moved the stone?
8. Was he young or old, big or little?
9. What are some of the scenes?
10. Where shall we have the road, the rock, the village?
11. What shall we have people do after they have passed the rock and have gone off "stage"?
12. Who is on the stage first?

After the discussion, the leader may appoint characters from volunteers, and the first playing of the story may proceed.

Evaluation:

After the first playing, the following questions may be discussed:

1. What are some of the things you liked?
2. How can we improve the story?
3. Were the characters believable as real people?

4. What two things do you need in a play to keep it moving? (action and dialogue)
5. Did the scenes move along at a natural pace?
6. Did the characters react to one another, listen to what others were saying, and respond in character?

Follow-up:

Replay the story attempting to follow suggestions made during the evaluation period.