DRAMATIZATION IN THE PRIMARY GRADES AS A TECHNIQUE IN PERSONALITY DEVELOPMENT

FLORENCE DRUMMOND LEWIS
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TECHNIQUE IN PERSONALITY DEVELOPMENT

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A Project

Presented to

the Faculty of the School of Education

The University of Southern California

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In Partial Fulfillment

of the Requirements for the Degree

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by

Florence Drummond Lewis

August 1951

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PART I
CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Many teachers feel that they are teachers of certain subject fields. Other teachers are interested in the total guidance of the child. A still lesser number of teachers will actually say that their aim is to aid in building a finer, more expressive personality. Because more and more attention in education is being given to "individual potentiality," it seems that the study of a technique to bring out the best in each child and the development of guidelines for using such a technique is pertinent to better teaching.

Most of our knowledge is gained, and most of our thinking engendered, by speaking and other means of self-expression. Listening, by observing and finally by reflecting on what we have read, written, counted, calculated, said and done, are other primary activities. A child's understanding is gained by this process of earnest listening and reflecting. The educated person is skilled in listening and reflecting. The educated person is skilled in listening and reflecting. The educated person is skilled in listening and reflecting. The educated person is skilled in listening and reflecting. The educated person is skilled in listening and reflecting.

I. THE PROBLEM

Statement of the problem. The purpose of this project was (1) to show why original, creative material for dramatization in the primary grades can be a powerful medium for personality growth, and (2) to present guidelines for using and creating original material for this grade level.

Policies Commission in 1938, set up four objectives of education. The objectives are listed as:

1. Self-Realization
2. Human Relationship
3. Economic Efficiency
4. Civic Responsibility

These four objectives are inter-related and inter-dependent but perhaps the first two are most closely related with the nature of dramatization. The first, self-realization, utilizes all the basic skills of language arts. To attain the specific objectives of self-realization, one should have an inquiring mind, and be able to speak, read, and write effectively. The educated person is skilled in listening and observing.

Most authorities agree that a good personality is one that displays a balance between the "ego-self" and the "social-self." To attain this balance one must work to effectively. The educated person is skilled in listening and observing.

To attain skill in human relationship, one must develop (1) respect for humanity, (2) cooperation, and (3) democracy in the home.

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2 Ibid., p. 59.
Dramatics offers possibilities for attaining all these objectives. Eva Hisky\textsuperscript{3} speaks of the value of dramatics for self-realization when she says there is no more effective way to develop each child according to his "unique nature and needs" than by dramatics. Dramatics provides "life-like situations" which bring together "mutual interests but varying abilities." This combination is a step towards the development of the whole individual.

Most authorities agree that a "good personality" is one that displays a balance between the "ego-self" and the "socio-self." To attain this balance one must work to develop proper human relationship in consideration of social characteristics common to the group. Borrowdale,\textsuperscript{4} in a study of normal children in the elementary school, concludes that social characteristics are manifested by an interest in the group, a desire for companionship, love of approval, interest in rivalry, and the tendency to imitate. Dramatization gives vent to all of these manifestations and provides material to be revised for repeated use with other children.


a vehicle for the "cause and effect" of social behavior. Through dramatic presentations, the goals of self-realization and human relationship can be reached.

Dramatics, then, is an important medium to simulate life experiences and give impetus to a growing personality. Personality growth was used with reference (1) to developing latent powers of expression, and (2) to curbing and cultivating existing qualities of personal growth and individual personality. This project was therefore justified in providing some portion of implementation into a satisfying and acceptable balance of self-control, to children's personality growth through creative dramatization.

II. DEFINITIONS OF TERMS USED

Original material. Original material was defined as dramatic material cooperatively created by teachers and pupils to meet existing needs and capacities of children. Because these needs and capacities are ever changing, the materials can serve only one unit and one class or group. Thus, material is not to be interpreted as a permanent script to be shelved for repeated use with other children. Such materials can become, however, valuable reference.

Dramatization. Dramatization may be either formal or informal. Formal dramatization was defined as interpretation and expression developed towards a final production.
Informal or educational dramatization was considered to be interpretation and expression developed "as a means to an end, [the development of the child] and not as an end in itself."^5

**Personality growth.** Personality growth was used with reference (1) to developing latent powers of expression, and (2) to curbing and cultivating existing qualities into a satisfying and acceptable balance of self-control.

Dewey^2 discusses the difference between the traditional education and the newer education. Traditional education is a system wherein (1) subject matter is transmitted to others, (2) moral standards are based on past rules, and (3) "the pattern of organization is different than any other form of social organization." Through tradition, education is imposed upon youth by adults with little consideration of the individual child's needs and desires.

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 CHAPTER II 

REVIEW OF RELATED LITERATURE 

The recognition of a child for his individual worth is one of the first, if not the first, step in organizing a flexible curriculum with methods of instruction which are democratic and cooperative in nature, so as to enable the child to live more effectively in this ever changing world. This philosophy, comparatively new, and too often unexplored, "... commands respect for the personality of each child that it touches." 1

Dewey 2 discusses the difference between the traditional education and the newer education. Traditional education is a system wherein (1) subject matter is transmitted to others, (2) moral standards are based on past rules, and (3) "the pattern of organization is different than any other form of social organization." Through tradition, education is imposed upon youth by adults with little consideration

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of the many factors that cause the gap between the two age
groups.

In opposition to the traditional system, characterized by imposition, is the newer education which (1) aims
toward expression and cultivation of the individual, (2) opposes external discipline with free activity, and (3) puts learning through experience and the acquisition of
skills and techniques as a means to an end—making the
most of today's opportunities.

. . . the fundamental unity of the newer
philosophy is found in the idea that there is
an intimate and necessary relation between the
processes of actual experience and education.

Since the newer trend of education is towards empha-
sis on the individual and to his potential development, it
is well to look into the psychological aspect of personality
growth. A variety of conflicting definitions of personality
appear.

To some, personality is a description of one's inner-
self as well as his socio-adjusted self. Dashiell says, "A
man's personality . . . is the total picture of his organ-
ized behavior . . . as characterized by his fellowman in a

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3 Ibid., p. 7.
consistent way."  

Others believe that personality is biophysical—the result of the inner workings of the intricate psycho-physical systems in response to external stimuli. Thorpe disagrees with this view, stating: "Children's personality patterns are distinctive, but they are apparently not characterized by inner constancy or well developed trait systems." Therefore, it can be deduced that, since personality can not be considered constant, it is reasonable to expect to effect change through social impact, influence, or identity with other persons. This theory is held by those who maintain the biosocial view of personality. Thorpe further says that objections to this theory have no doubt been "based on an unnecessarily limited view of the possibilities." He gives added prestige to this theory by saying that "inner personal adjustment and social effectiveness tend to be found together." The biosocial theory conceives personality in terms of functional skills that can be learned and objectively adapted "to the development of

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concrete personality qualities in children."\textsuperscript{6}

There is a danger that experience may, in effect, arrest or distort the growth of further experience. Callousness, lack of responsiveness and lack of sensitivity may result. Then the possibility of having richer experiences in the future is restricted. Even though experiences are rich and worthwhile, unless they are linked cumulatively they tend to disintegrate the individual into a "scatter-brain." It is therefore necessary that worthwhile experiences be so linked that the present experience takes up something from those which have gone before and modifies in some way the quality of those which come after. In this way the principle of continuity develops growth proportionate to the worth of the experiences.\textsuperscript{7}

With continuity, experience must develop from "interaction" of external and internal conditions. Interplay between these two sets of conditions forms a situation.\textsuperscript{8} Various situations make up a sum total of experience. If personality is the sum total of experience, then it follows

\textsuperscript{6} Ibid., p. 640.

\textsuperscript{7} Dewey, \textit{op. cit.}, pp. 13-29.

\textsuperscript{8} Ibid., p. 39.
that an integrated personality is the outgrowth of inte-
grated experiences.\footnote{Dewey, \textit{loc. cit.}}

Since total experience develops into a pattern of
behavior, how can morals and socially desirable traits be

taught? Concrete responses must be taught in connection

with \textit{specific} situations. It is through growth and experi-

cence that a child acquires a large number of trait actions

and only then can he be expected to apply "rationally

analyzed principles of conduct."\footnote{Thorpe, \textit{op. cit.}, p. 656.}

To elicit specific

responses, specific satisfying situations must be arranged

which will bring out the right response (as interpreted by

adults) because they are made to meet the needs of the

child's inner-self in relation to objective conditions.

It is, therefore, the responsibility of those who

guide youth (teachers and parents) to select objective

(external) conditions in consideration of the needs and

capacities (internal conditions) of those who are learning.

Dewey elaborates upon this idea:

\begin{quote}
It is not enough that certain materials and

methods have proved effective with other individ-

duals at other times. There must be a reason for
\end{quote}

\footnote{Dewey, \textit{op. cit.}, p. 45.}
thinking that they will function in generating an experience that has educative quality with particular individuals at a particular time.\footnote{Dewey, \textit{op. cit.}, p. 45.}

Rhythmic drama is an example of how changing factors of time, place, and mood effect the interpretation. In the following excerpts, \textit{Doing} states:

\begin{quote}
In rhythmic dramas the play is not the thing [as it is not in any educational drama] and to put it into permanent form would defeat the beauty of originality and the art of expressing personality.\footnote{Ruth Doing, "Rhythm and Dramatic Expression," \textit{Creative Expression}, edited by Gertrude Hartman and Ann Shumaker (New York: John Day Company, 1932), p. 304.}

\ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots

Thus, concentration of the entire personality on creative expression such as this brings with it its own technique and through the reality and validity of the experience furnishes an incentive for growth in control.\footnote{\textit{Ibid.}, p. 303.}
\end{quote}

Because then, creative expression is so vital to personality growth, it is important for teachers and parents to be on the alert for situations that lend themselves to dramatization and its many associated creative arts.

In the primary grades the desire to be creative is fast developing. During the years from six to nine, the desire to construct should be encouraged by adult supervision.\footnote{Norman E. Richardson, editor, \textit{Dramatic Instinct in Children} (New York: Abingdon Press, 1914), p. 12.} Primary children can be encouraged to make
simple scenery, "props," and costumes necessary to dramatization. Children can express many ideas in making these and delight themselves and others in the process. Simplicity must be stressed to insure satisfaction in the results. It must be remembered that it is the process of creation in all of its components, not the end or the product, that is important.

Cons and Fletcher advocate a program of "actuality" in the school. "Objective development of social environment through the child's interests is the key to adjustment." These authors continue to say that it is important to be active—not passive. Through contact, activity, and experience one becomes socially aware. "Democratic citizenship depends upon every individual's social awareness."

Many ideas necessary to creativeness and expression stem from social awareness. Children from six to nine are becoming acquainted with the world outside their home and are becoming adjusted and socially aware. The work of the policeman, bus-driver, pilot, postman, fireman, doctor,

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16 Ibid., pp. 103-106.
nurse, and others is interesting to this age level. Visits with these people, either in the classroom or where they work, provide enriching experience. Teachers and parents who provide enrichment through films, still pictures, trips, first hand accounts from people who have been interesting places, collections and exhibits, give much food for thought and expression. Sufficient experience in guided group activities which includes rational analysis will go a long way to develop "the desire to do right and to contribute to the common good in concrete ways." Link found:

Those who take part in such cooperative activities as musical organizations, dramatic presentations, and school clubs and committees are as a rule more extroverted and socially adjusted than children who prefer to spend their time exclusively in the more sedentary pastimes. . . .

Dramatization provides a vehicle for experience so necessary to an education dedicated to personal freedom of

17 Ibid., pp. 1-107.


19 Thorpe, op. cit., p. 661.

choice and action in balance with respect for others.

Dramatization as a teaching technique has many values.

Personal values derived from dramatization have been listed as:

1. Self-activity promoted
2. Waste effort eliminated
3. Necessary discipline furnished
4. Inner yearnings satisfied by physical activity
5. Unhealthy day-dreaming prevented
6. Spontaneous speech and action induced
7. Emotions regulated and educated
8. Cultural interests created
9. Natural means of expression provided
10. Information made intelligible
11. Interest in associated subjects stimulated

Along with these personal values, dramatization accumulates the following social values:

1. Social ideals generated
2. Community interests advanced
3. Social contacts made possible
4. Proper attitudes cultivated
5. Cooperation and justice encouraged
6. Character-building recreation furnished
7. Anti-social conduct inhibited
8. Harmony, happiness and progress promoted

In simpler fashion, the following summary of advantages of dramatic forms in school life was taken from Steele:

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Loc. cit. [Numbering inserted for convenience.]
1. Clarifies and organizes knowledge
2. Releases emotion
3. Brings social adjustment with concrete situations
4. Gives teacher a chance to study a child in action and discover his qualities

Summary of related literature. As previously shown, educational philosophy has tended to shift emphasis from "imposition" to "self expression." With the emphasis placed on the child, an attempt was made to define the picture of the whole child—his personality. Many authorities vary in their viewpoint of personality. Thorpe contends that children's personality patterns can be developed through social growth becomes the product. Such a contribution to the world is indeed worthy of the efforts of those who would impact, influence, or identity with other persons. Since, then, personality can be developed, it is the responsibility of teachers and parents to (1) understand children's psychological needs, (2) provide rich experience for the children, and (3) be aware of dramatic situations which can be used as vehicles for creative expression. Many citations have have been made to show the values of dramatization when the

emphasis is upon personal and social growth. This emphasis holds the value of dramatization to be in the "means" and not the "end." The importance of dramatization must be placed upon child development and not upon the dramatic form. "Art [dramatic] contains vitality, a moving quality, and evidence of real creative ability and execution." Life, like art at its best, contains these same qualities. Life is not only like art but at its best is an art. Since dramatic forms give exercise to so many life-like situations, bringing personal and social adjustment to concrete situations, personality growth becomes the product. Such a contribution to the world is indeed worthy of the efforts of those who would truly educate.

BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


This is a report of an experiment in one of London's schools. An enrichment program developed social awareness by having various civic workers come into the school to answer questions.


This book covers the importance of experience and the responsibility of selecting worthwhile experience for the education of the child.


Objectives of education are condensed into Four Cardinal Objectives. These objectives are sub-divided and discussed in detail in relation to the child as the focal point of education.


The book contains four sections on music, art, literature, and dramatics. The section on dramatics contains many interesting articles by educators who report their experience with dramatics in creative expression.


An interesting discussion of the child and his potentials in relationship to training of the dramatic tendency.

The writer recognizes heredity and environment but stresses importance of guidance and instruction by parent and teacher if individual potentialities are to be discovered and effectively developed.


This book outlines procedure in educational dramatization. Emphasis of importance is definitely placed on the values derived from original creation.


Chapter III on educational dramatization gives definitions, means, and values.


Helpful hints on technique are discussed on pages 144-158. Many fine suggestions for simple costumes, scenery, and "props" are given.


This text combines observational and experimental material from many sources. Such topics as emotions, intelligence, so-called instincts, dynamic needs, personality traits, and related subjects are included. Chapters V, IX, XIII, and XIV are particularly pertinent to this project.


B. OTHER PUBLICATIONS

This is a compilation of school superintendents' reports which reveal the degree and methods of acceptance of the educational objectives previously set up.


This address considered growth in respect to desire and purpose developed through some prolonged sequence of activities.


Hiskey recommends dramatization for developing the whole child. She contends that all the basic skills of language arts are utilized in life-like situations.


This article develops the importance and values that result from the original play created by children.


A pamphlet on child development through the so-called dramatic tendency. A bit dated in terminology but basic in concept.

C. UNPUBLISHED MATERIALS


This study of individual children, made through the techniques of observation and testing, found social characteristics common to the normal child.

This is an exhaustive treatment of both formal and informal dramatization. A lengthy and annotated bibliography is included.


This is a comparative study of formal and informal dramatization as a method for teaching social studies. Conclusions are drawn in favor of informal dramatization.
PART II
are primarily the concern of the teacher of kindergarten and first grade children. Through her understanding of the basic principles of color and grouping in design and composition, she can guide the children by providing examples of improved environment. Older children (perhaps in the third grade) will enjoy more and more knowing and using effectively the facts of grouping and color. Technique, as a whole, should be kept to a minimum in dramatization for primary school children. The amount to be actually taught is decided in terms of the individual and group needs.

The syllabus is divided into eight chapters in an effort to follow a "step by step" plan for creative expression through the medium of dramatics. The first chapter dealing with background, without which there can be no initiation of dramatic technique, is followed by chapters on initial procedure, points of procedure in oral dramatization, steps in playwriting, grouping within the dramatic picture, color, and rhythm.

The outline was prepared, too, with parents in mind. It is hoped that parents will be inspired to enrich the child's environment and to be selective in so doing. It is further hoped that parents will look upon such activity as being educational rather than being entertaining.

As has been shown in Part I, the play itself is not the thing, but rather are the learning processes involved. With this in mind, the reader is asked to remember that chapters dealing with technique, such as color and grouping
are primarily the concern of the teacher of kindergarten and first grade children. Through her understanding of the basic principles of color and grouping in design and composition, she can guide the children by providing examples of improved environment. Older children (perhaps in the third grade) will enjoy more and more knowing and using effectively the facts of grouping and color. Technique, as a whole, should be kept to a minimum in dramatization for primary school children. The amount to be actually taught is decided in terms of the individual and group needs.

Chapter 1 attempts to show the procedure in building
CHAPTER I

1. Fairy Tales

BUILDING A BACKGROUND

Background might perhaps as well be termed foundation, for no "house of expression" can be built without a foundation of knowledge, ideas, curiosities, and human understanding.

Human understanding, no doubt, should be first in the building of a background. For, what is important that has no relationship to man? Therefore, a child wants to learn about other children and other peoples. The teacher must learn about the child and in what and in whom he is interested. All these answers can be found in the wealth of resources available to the modern school.

Chapter I attempts to show the procedure in building a background through meaningful experience. The outline develops answers to four main questions.

I. What is necessary to a background?

IV. How should a teacher develop her background?

A. A rich experiential environment.

A. Know and understand the children.

B. A development of a special interest within the environment.

1. Acquisition of common terms.

2. Familiarity with folk customs.

B. Orientation as to time and place.
II. A. Literature.

1. Fairy Tales.
2. Fables.
3. Folk Tales.

5. Poems, rhymes.


B. Trips.

1. Class trips to community centers of interest.
2. Personal excursions shared with class.
3. Talks by travelers.

C. Films, slides, and/or picture index.

D. Scrap books compiled by class.

E. Storytelling and storywriting.

F. Talks by civic helpers.

III. What does background develop?

A. A focal point or points of interest.

B. A stored away treasury of information.

IV. How should a teacher develop her background?

A. Know and understand the children.

1. Observation.

2. Informal interview.

3. Records.

B. Formulate objectives to attain through dramatization.
C. Be saturated with information and sources of information.

These five volumes are composed for young children. Volumes on travel, nature, knowledge, stories, and heroes, all beautifully illustrated, provide a wealth of information and joy.

SELECTED REFERENCES


Favorite fairy stories have been made to fit the interests and abilities of young readers. This book has many beautiful illustrations by Gustaf Tenggren.


This is excellent background material for the teacher of elementary literature.


This book covers the field of dramatics for the younger children; in addition to material on the presentation of plays, there are chapters on dances, puppets, and pageantry.


These seven volumes are excellent as source material for the teacher. Children will enjoy the pictures.


This very recent book gives excellent help for an enrichment program.

These five volumes are composed for young readers. The five different volumes on travel, nature, knowledge, stories, and heroes, all beautifully illustrated, provide a wealth of information and joy.


The classroom teacher will enjoy this book for its concrete help.


These four volumes are written for elementary school children. Many pictures about various peoples are included.
CHAPTER II

INITIAL PROCEDURE

I. What factors of dramatic value must a story or incident have?

Background (discussed in Chapter I) has developed a specific interest. If the class and teacher have also developed a consciousness of dramatic value within the specific interest, then the actual "deciding to dramatize" moves into breaking the whole down into units or scenes.

This breaking down is called **blocking the scenes**.

(A scene is a division of an act which has no change of place or lapse in continuity of time; an act is a main division of the entire play.) The reviewing, discussing, and determining of factors necessary to this process are valuable experiences in group education; for here, research, sharing, and compromise are all parts of the democratic procedure.

This planning, followed by "free acting" (controlled by suggestion—not direction) introduces the child to a spirit of freedom so necessary to expression and so basic to interpretation.

II. How is the story or incident blocked into scenes?

The above three phases—determining a story's dramatic values, "blocking" the story for scenes and initiating "free acting"—are all initial processes in dramatization. The following outline develops questions
concerning these phases and provides some measure of suggested procedure. for a repeated violation of the standards observe without interruption.

I. What factors of dramatic value must a story or incident have?

   A. Activity. What best about the scene? About the characters?
   B. A succession of events in relation to plot. Were all the conduct standards observed?
   C. Plot: general setting, climax, satisfactory ending. Were the observers good listeners?
   D. Moral soundness. Actors cooperative with each other?
   E. Content within the experience of the children who dramatize it. Actors consideration of the audience? (Were their voices clear and
II. How is the story or incident "blocked" into scenes?

   A. Determine the number of places of action within the story. sea, happiness, curiosity, etc.?
   B. Determine the number of time changes within the story. Air adventures in this play?
   C. Select contributing factors of characterization to the scene.

   1. Review the story.

   2. List the number and names of characters.

   3. Discuss the qualities and peculiarities of the characters.

   4. Choose and fit these factors to class needs.

III. How does a teacher initiate "free acting"?

   A. Review democratic standards of class conduct.

   B. Ask who would like to be a certain character.

   C. Ask questions about the character.

   D. Explain and demonstrate pantomime.
E. Let as many try parts as will.

F. Except for a repeated violation of the standards, observe without interruption.

G. Have the class evaluate.

1. What was best about the scene? About the characters?

2. Were all the conduct standards observed?
   a. Were the observers good listeners?
   b. Were the actors cooperative with each other?
   c. Were the actors considerate of the audience? (Were their voices clear and loud?)

3. What were some of the feelings created? (Sadness, happiness, curiosity, etc.?)

4. How could we profit from the characters and their adventures in this play?

SELECTED REFERENCES


Chapter VI lists the elements of a good juvenile play.


This report deals with classroom procedure in creative dramatics.


The article describes how a Christmas play developed from the words children used to express ideas of the day.
Stine, J., "Dramatization Through Pantomime," The Instructor, 49:18, March, 1940.

This very interesting article is about the purpose of pantomime and the steps involved in teaching it.

The group, including the teacher, within the environmental factors of time and place, determines the plan of procedure. Anyone who attempts to teach by re-
CHAPTER III

PROCEDURE IN ORAL DRAMATIZATION

The group, including the teacher, within the environmental factors of time and place, determines the plan of procedure. Anyone who attempts to teach by reproducing the exact procedure of another is making a fundamental error. And anyone who puts forth his method as an exact method immediately shows that actually he is no guide whatever towards helping children characterize. There exists no art so totally and subtly individualistic as characterization.¹

The above thought provides the theme for Chapter III, in fact, for the entire syllabus. However, the following chapter is offered as a suggestion in general procedure and should be used only as a guide to the teacher who would plan for specific needs.

1. How is active participation encouraged?

A. In the play itself:

1. Develop action from pantomime into dialogue.
   a. What does the character say?
   b. How does he say it? (Voice and feeling.)
   c. Why does he say it?
2. Evaluate and select dialogue:
   a. Characteristics to consider.
      (1) Is dialogue simple and child-like?
      (2) Does dialogue carry the thread of
           the plot? (Is it relevant?)
      (3) Is dialogue vivid and descriptive?
      (4) Is dialogue wholesome and moral?
   b. Selection of cast:
      (1) Three ways to select:
          (a) By physical attributes (fitness).
          (b) Best interpretation.
          (c) In view of what the part can
              offer to a child with corresponding
              needs.
      (2) Choose more than one for each part if
          possible.
      (3) Create as many new parts as needed.
      (4) Work in "incidental interest spots"
          to use special talent.
B. In related arts and crafts.
   1. Discuss needs. (What is needed?)
   2. Form committees. (Who will work on this need?)
II. What are some general suggestions for procedure?

A. Develop only as long as interest lasts.

B. Work toward a finish which will be representative of the capabilities of the individual or group.

C. Evaluate periodically.

D. Make easy reference material accessible.

E. Offer suggestions in a democratic way, leaving the solution to the children.

F. The teacher should evaluate herself.

1. Are my (teacher's) ideas and suggestions being superimposed?

2. Is the development and guidance so that the children feel that the result is one of their own thinking?

3. Is child development the first consideration?

SELECTED REFERENCES


This is a report of a primary activity rich in content, culminating in orally developed dramatization with class-made scenery and costumes.


This is one of the best books on what to dramatize and how to do it.


The author makes a plea for more creative dramatization and less dramatic coaching.


Miller gives an excellent coverage on procedure.


A report of classroom procedure for orally developed dramatization gives some help.


As the title indicates this is a precise review of the method of how a play evolved from children's ideas.
CHAPTER IV
PLAYWRITING

Playwriting brings a measure of formalism to dramatization that is not present when dialogue is totally spontaneous. Even though the play becomes more formalized through script, is the aim in kindergarten and first grade dramatization, there is seldom any need for a play to be written at this level. If, however, for some special occasion of holiday or celebration, or, if for older children it seems wise to have a written play, the play should be created out of the experience content and imagination of the children concerned. Usually, cooperative playwriting, i.e., by the class and the teacher, is best developed no earlier than the third grade.

Final casting may precede the writing of the play or follow the completion of it. If casting precedes, the writing can be in terms of the cast chosen or if the writing is completed beforehand, the cast can be chosen in terms of the fixed requirements of the script. (Here it would be well to refer to the section on casting in Chapter III.)

The first steps in playwriting are very nearly the
same as the first steps in initiating dramatization.
After it is decided that the subject has dramatic value
and basic groundwork of blocking as has been discussed,
ideas must be collected for dialogue, shared, and criti-
cized in terms of the criteria set up for dialogue in
Chapter III. Even though the play becomes more formalized
through the use of written lines, the child should not be
rigidly held to them. The prepared lines do, however,
provide a basis for repeated exercise, evaluation, and
conscious effort to improve. There should be no attempt
at memorization, per se, but the repetition of the lines
should develop ease, power and characterization in terms
of the child's own interpretation and in absence of the
fear of forgetting. Freedom from worry of forgetting is
important and makes possible last minute changes due to
sincere, uninhibited interpretation.

A few simple questions in the following outline
suggest the procedure in cooperative, creative playwriting
in the primary grades.

I. What is remembered about Chapter II?
   A. List or note the dramatic values of the story.
   B. Plan how this story can be "blocked."
II. How are ideas for written dialogue shared?
   A. In class discussion.
B. In committee reports.

III. How are ideas for written dialogue collected?
   A. Teacher takes dictation.
   B. Children write short stories with conversation.

IV. How does the play become a whole in view of the many efforts?

(Through evaluation and elimination in terms of the needs of "blocking" previously determined.)

V. How rigidly are children to be held to the script—even though it is their own?

(Change may come at any time that it is the outgrowth of inspiration and creativeness.)

SELECTED REFERENCES


Brown gives an excellent over-all coverage of dramatization in the elementary school.


Particular good help on playmaking is presented in this book.


The clear outline form and valuable content makes this a readable and usable book.


Many useful suggestions for motivation and procedure in dramatics. (pages 77-310)
CHAPTER V

A. Discuss a good picture for:
   GROUPING

1. Center of Interest.

Grouping in dramatization refers to arrangement of words, properties, individuals, and colors within the creative composition. The aim in grouping is to work towards proper balance. Grouping in the following chapter refers primarily to balanced arrangement of properties and individuals.

C. Discuss effect of constant movement in a scene.

The beginning primary grades, kindergarten and first, will not be concerned with these matters of technique; but, the security derived from a feeling of balance can be supplied by a knowing teacher. Older children (third grade) will begin to show need and appreciation for such information because of the satisfaction and beauty that proper grouping gives.

Chapter V, then, is prepared to assist teachers and parents develop in children an appreciation for balance in their environment and in their creative work.

I. What is the purpose of grouping?

A. To maintain a balance within the total arrangement.
   B. How do you recognize it?
   C. To point up center of interest.

B. To point up center of interest.
   1. By position.
      C. To facilitate a center of action, conversation, or tableaux.
II. How are factors of grouping taught?

A. Discuss a good picture for:

1. Center of interest.
2. Variety and sizes of masses.
4. Line: center or near center of stage area.

B. Discuss relationship of grouping in a picture to grouping in a scene.

C. Discuss effect of constant movement in a scene to grouping.

D. List mechanical devices which help keep a scene beautiful. Bright color used as an accent.

III. What are some questions and answers applicable to grouping?

A. What are some of the elements that will make the play more beautiful?

1. Entrances and exits should be made behind.

2. Pleasing grouping of individuals.

3. Arrangement of setting and props in terms of balance.

4. Balanced color arrangement in:
   a. Costuming.
   b. Stage setting.

B. What is the center of interest in each picture?

C. How do you recognize it?

1. By position.
2. By contrast in size.
3. Remember values of pauses as in
3. By lines which run toward it.

4. By color.

**D. How can center of interest be pointed up in a play?**

*By contrast in:*

1. **Position**—with other groupings and occupying the center or near center of stage area.

2. **Size**—Made of one individual or a group of individuals but separated from and in contrast to other groups. (Groups are of different sizes.)

3. **Action**—Gestures and looks from other parts of stage all point to center of interest. Secures same effect as lines in a picture.

4. **Color**—Bright color used as an accent.

5. **Light**—Highlight in contrast to shadow.

**E. What are some general mechanical devices necessary to beauty and order?**

1. Entrances and exits should be made behind center of interest; i.e., never allow anyone to pass between those who are acting or speaking and the audience.

2. Body turns should be made towards audience.

3. As a rule, face audience when speaking.

4. When two people talk, the one speaking faces the audience and the other one turns his profile.

5. Gestures made with hand away from audience.

6. One action at a time.

7. As a rule, one person speaking at a time.

8. Remember values of pauses as in
SELECTED REFERENCE


This is an excellent chapter on the technique of grouping.

The proper use of color suggests, describes, and pleases; the misuse of color brings confusion and displeasure.

The outline in Chapter VI is intended to encourage the proper use of color. Miller feels that the teacher who makes no attempt to have children be color-conscious in making of a play is missing a rich opportunity to teach aesthetic values and appreciation.

Likewise, grouping, color should be taught to the very young through the medium of a pleasing and beautiful environment. Basic principles can be taught as soon as the child's needs demand the information.

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1 Elizabeth E. Miller, Dramatization in the Church School (Chicago: The University of Chicago Press, 1923), pp. 36-37. [All eight points are from Miller.]
CHAPTER VI

COLOR

Color is a quality of visible phenomena distinct from form, light, or shade. Without color the world would be drab and void of "picturesqueness, vividness, and piquancy."  

The proper use of color suggests, describes, and pleases; the misuse of color brings confusion and dis-pleasure.

The outline in Chapter VI is intended to encourage the proper use of color. Miller feels that the teacher who makes no attempt to have children be color-conscious in making of a play is missing a rich opportunity to teach aesthetic values and appreciation.

Like grouping, color should be taught to the very young through the medium of a pleasing and beautiful environment. Basic principles can be taught as soon as the child's needs demand the information.


2 Loc. cit.
This chapter presents color outlined for importance, use, methods of teaching, and for the important facts one should know about color.

I. What is the importance of color?
   I. Use neutral colors in large areas.
      A. The psychological effect--creates mood and suggestion.
      J. White are effective with any colors.
   B. The aesthetic effect--creates beauty.

II. Where is color used?
   A. Costumes.
   B. Settings.


III. How is color harmony taught?
   A. Use a large color chart.
   B. Use samples of cloth.
   C. Show and evaluate copies of well known art.
   D. Let pupils evaluate class work.

IV. What are some important facts about color?
   A. The six spectrum colors are yellow, red, blue, orange, violet, and green.
   B. The first three are primary and the strongest.
   C. The other three, secondary hues, are the result of equal combinations of their neighbor (related) colors.
   D. Each hue has a color-opposite or complement.
   E. Gray is formed by mixing equal amounts of two complements.
   F. Spectrum hues are more pleasing if slightly
grayed by a small amount of their complement.

G. Neutral colors are restful.

H. Small spots of intense color accent the center of interest.

I. Use neutral colors in large areas.

J. Black and white are effective with any colors.

K. One color must dominate to create the best effect.

SELECTED REFERENCES


This well written text, with simple illustrations, is full of valuable information for elementary teachers.


This book contains a good chapter (pages 39-47) on color facts and how to teach principles of color.

1. Let the children's ideas blossom.

2. Let construction be fun!

B. Simplicity lends to suggestion.
CHAPTER VII

COSTUMES, SETS, AND PROPS

A. Materials.

Costumes, sets, and properties (more commonly called props) are all those requisites that make a stage picture exclusive of the actor.

In educational dramatics, as many of these as is possible should be made the child's responsibility. This, of necessity and charm, requires simplicity.

The following outline deals with some of the problems and some of the solutions that combine to make costumes, sets, and props more interesting, creative, and effective.

I. What are some basic rules to follow?

A. Throw as much responsibility on the pupils as is possible.

1. Let the children's ideas blossom.

2. Let construction be fun!

B. Simplicity lends to suggestion.

5. They should not over-shadow the more important actor, interpretation.

Examples:

1. Let a feather in a head band suggest an Indian.

2. Let a shawl and glasses suggest an old lady.

C. Remember the fundamentals of color and the necessity of balance for mechanical ease and pleasing effect.

1. Movable screens and drapes serve for a
D. Provide books, pictures, museum trips for information.

II. What are some factors of costumes, sets, and props?

A. Materials.

1. They should be easily attained.
2. The cost should be negligible, if any.
3. Suggested materials:
   a. Unbleached muslin and cold water dye.
   b. Old sheets, pillow cases, old drapes or bedspreads.
   c. Cheesecloth.
   d. Paper and cardboard.
   e. Tempera, metallic paint, and wagon paint.
4. They should not be fragile, expensive, or big to be easily handled and used.
5. They should not be too little to be seen.

B. Costumes.

1. They should answer the purpose in:
   a. Suggestion of time, place, status, and mood.
   b. In durability.
2. They should be basic enough to serve several purposes with simple change of accessories.
3. They should not over-shadow the more important factor, interpretation.


C. Sets. (Scenery)

1. Movable screens and drapes serve for a
variety of backgrounds. Several such as a class activity.

2. Potted plants and palms and an archway, bench, or wall serve for an exterior.

3. A type of window or door depicts era, social strata, mystery, humor, etc. (Can be made of cardboard and attached to wall or drapes.)

4. Children's drawings and murals pinned to the wall provide backgrounds.

5. Blackboard drawings make effective backgrounds.

6. Audience on all four sides of the room eliminates scenery.


D. Props.

This report of a dramatization developed at Phillips School. Props should not be too big to be easily handled and used.

1. They should not be too big to be seen.

2. They should not be too little to be seen.

3. They should not be fragile, expensive, or irreplaceable.

4. They should be (if possible) the work of the children.

5. They should be either necessary or eliminated.


Brown provides some excellent hints on costumes for the primary school.


A report was written on the primary orally developed
dramatization with scenery and costumes made as a class activity.


In spite of the early date of publication, this is one of the best works of its kind for teachers.


Some very excellent helps for this problem are provided in this reference.


This report of a dramatization developed at Phillips School, Des Moines, Iowa, has many good suggestions for creating props.


Chapter X provides excellent hints for costumes.


Even though old, this article offers excellent material concerning the technique of using screens in staging. This information is especially useful to the teacher who uses a classroom as a stage.

A. Beauty in creative expression.

B. Motivation towards learning.
CHAPTER VIII

RHYTHM

Rhythm may be defined as an expression of time which falls into a pattern of grouping.

Teachers of primary children should be concerned with the simple basic rhythms that develop large muscle coordina-
tion and control with personal poise as a by-product.

When rhythm is taught as an emotional expression, self-consciousness, rigidity, and lack of interest (charac-
teristic of rhythm taught as a mechanics) give way to charm and poise.

The problem then is one of procedure. The following outline deals with fundamental and interpretive rhythms and the aims and values, and procedure involved in teaching them.

I. What are the aims and values?

A. Growth in muscular control and personal poise.
B. Beauty in creative expression.
C. Motivation towards learning.
D. An emotional outlet.
E. A medium for social adjustment.

II. What types are useful for incidental interest in dramatization?

A. Fundamental rhythms.
1. Walking.
2. Skipping.
3. Running.
4. Hopping.
5. Galloping.
7. Stamping.
8. Clapping.
9. These and others in combinations form simple dance patterns.

B. Interpretive rhythmic accompaniments.
1. Dance patterns.
2. Instrumental accompaniments.
3. Vocal (choric) effects.

III. What are some suggestions in procedure?

A. Choose music that makes the changes in rhythm definite and easily recognized.

B. Provide opportunities for children to listen, sense, express various moods that music suggests.

C. Build a background for subject content; guide the interest towards an interpretation that can be rhythmic and expressive.

D. Develop through discussion and evaluation.

E. For rhythms, discussion may be followed in part, or in total, by:
1. Pantomime.
2. Rhythmic pattern.
3. Dance forms.

F. Continue the experience only as long as there is evidence of growth and a joyous experience.

G. Keep props and costumes simple.

H. Let the children make the instruments, such as:
   1. Rhythm sticks.
   2. Sand blocks.
   3. A rattle.
   4. A tambourine.
   5. A drum.
   6. A water glass scale.

SELECTED REFERENCES


This is a plea for muscular coordination and expression as a means to liberating speech and attaining poise.


Helpful hints and specific examples of materials and techniques for rhythmic expression offered here are particularly good for the elementary level.


This comprehensive study of music discusses how to develop music in children. It includes suggested reading for parents and teachers.
Shitlock, Virginia B., "Development Through Dramatic Rhythm,"

This is a report of continuing dramatic rhythm through all grades until creative music is possible in grade six.


Social adjustments through dramatization are summarized in this article.


Some helpful hints as to rhythm instruments, choice of music and suggestions for procedure in rhythmic activities are offered here.