

1977

Creative Dramatics as a Language Facilitating Technique

Gail J. Richard

Eastern Illinois University

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CREATIVE DRAMATICS AS A LANGUAGE

FACILITATING TECHNIQUE

(TITLE)

BY

Gail J. Richard

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Science

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1977

YEAR

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DEPARTMENT HEAD

DEDICATION

a child's fascination

(play)

the
beginning of a dream

children's words -

pity
the person
who passes them by

Kurt R. Daniels

a beginning
never yields an end,
but rather,
a new
beginning

Kurt R. Daniels

CREATIVE DRAMATICS AS A LANGUAGE
FACILITATING TECHNIQUE

BY

GAIL J. RICHARD

ABSTRACT OF A THESIS

Submitted in partial fulfillment of the requirements
for the degree of Master of Science at the Graduate School
of Eastern Illinois University

CHARLESTON, ILLINOIS
1977

ABSTRACT

Children's communication development has attracted a great deal of attention in the last few years. Research has begun to make advances in what we know about children's speech, language, and hearing abilities. It has been proposed that children are most interested (and probably learn most) while playing. As a result, the idea of play therapy gained recognition. Creative dramatics is a specific area or technique that can include a child's play and can incorporate specific language objectives and goals. The purpose of this study was to measure the effects of creative dramatic experiences on the expressive verbal language scores of preschool children.

A six-week experiment included an initial two-week control period, a two-week experimental period involving group sessions in creative dramatics, and finally, a second two-week control period. The children were tested individually using traditional language sampling methods. The Developmental Sentence Scoring method was used to analyze the language samples. Language samples were obtained at weekly intervals prior to and immediately following the creative dramatics sessions.

Analysis of variance yielded significant F ratios for both the subjects source of variance and language sample source of variance. Duncan's New Multiple Range Test further identified the sources of subject variance and testing period variance. The analyses revealed no

significant differences among language sample scores obtained in the initial control period. There was an increase in language scores obtained immediately following the two weeks of creative drama, compared to scores obtained at the end of the initial control period. There were no significant differences among language scores obtained in the final control period.

These findings support the conclusion that the value of creative drama can be measured in terms of verbal language behavior. Further, the increase in language scores following the creative drama experiences may be, in part, caused by these experiences. The results have some implications for language therapy:

1. Creative drama appears to have a measurable effect on expressive language behavior and could serve as an effective method for sampling spontaneous language.
2. Creative drama may be an effective teaching method in language therapy as evidenced by the improvement in expressive verbal language scores obtained in this study.
3. The design of the present study can serve as a model for future replication studies.

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I also wish to thank Mary Nighswander, who first aroused my interest in creative drama and through the years has helped me realize its potential.

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CHAPTER I

INTRODUCTION

A. Rationale

The acquisition of language by a child is among the "miracles" of the normal developmental process. Consider the enormity of the task if one attempted to learn to communicate fluently and with finesse in another language with no formal instruction. A child completes this task by the time he reaches school age, often earlier. Language is a difficult and complex skill to master.

Language is a system used to transmit ideas and experiences or to express emotions or ideas among members of the same species (Heinze, 1974). Language has three features: (1) it is a learned behavior; (2) it is symbolic; and (3) it is a system with set rules. Language behavior can be preverbal, nonverbal, and verbal. Three aspects of language development are usually discussed in the field of speech pathology. Inner language is the first. Inner language deals primarily with meaning and self-language. Inner language occurs when there is a union between a) perception and organization of preverbal experiences, with b) the reception of verbal symbols (Vygotsky, 1962). The second aspect of language development is reception, the

ability to comprehend the spoken or written word. As soon as inner language is achieved receptive language becomes a reality. It is the input side of language or the decoding system. The encoding system, i. e., expressive language, is the third aspect. Inner language and comprehension are necessary before expressive language can be realized since expressive language entails the use of language symbols (Heinze, 1974). There are numerous involved and detailed accounts that are written concerning the development of language in a child, but which are not necessary in depth for this study.

Children's communication development has attracted a great deal of attention in the last few years. Research has begun to make advances in what we know about children's speech, language, and hearing abilities. As we learn more about normal communication, we can better define what is not normal. What happens when, for some reason, a child's language development is delayed or impaired? What techniques in therapy can be used by a speech and language pathologist to facilitate language development best. An examination of normal communication development provides an answer.

Young children also exhibit a vivacity in communicating and learning that can serve as a model for everyone. Whatever the stuff of life is, children have an overflow supply . . . The same boundless energy and creativity children show in playing tag is unleashed in the more important task-game of learning to communicate. We say task-game because parents and teachers take it more seriously than the children do. Kids are most interested (and probably learn most) while playing . . . Children

play with sounds, with putting words together to create and re-create events of the day. They create because the act of creation seems to be a delightful experience. (Hopper and Naremore, 1973, pp. 3-4)

If some of the elements in this statement are examined in further detail, some innovative therapy techniques are touched upon. First, consider the idea that "kids are most interested (and probably learn most) while playing". Play is a child's main focus. He experiments through play. Though free, play is subconsciously very ordered and structured. Teachers often ignore the fact that a child gives play his most serious attention.

The following quotation describes a good teacher. "If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your mind." (Gibran, 1923, p. 56). Modern educational theories have returned to this belief. "Learning takes an active involvement and participation; not external imposition . . . it involves reaching out of the mind" (Dewey, 1900; Monson, 1970, p. 37). The learning process cannot be forced through an implanting of technique but can only be nurtured through a widening of children's experiences.

What kinds of experiences? The normal child's development may suggest an answer. What does a child do? "Children play with sounds, with putting words together to create and re-create events of the day" (Hopper and Naremore, 1973, p. 4). Thus real life provides

a supply of experiences. "They create because the act of creation seems to be a delightful experience" (Hopper and Naremore, 1973, p. 4). Not only do children learn from these experiences they create, but they enjoy it:

Whenever imagination is involved, learning becomes fun, and activity like this extends into pleasure. At the same time it helps a child find out more about himself, and his potential. All children are creative until they are burdened with having to please adults. (Parents Mag., 1973)

A successful and enjoyable teaching technique would be to re-create life. "To create" means to bring to life--thus creative. "Drama" means to act out life--thus dramatics. So creative dramatics means to imagine or make up something enacting or re-creating a moment of life. "Whatever the stuff of life is, children have an overflow supply" (Hopper and Naremore, 1973, p. 3). Creative dramatics brings the "stuff of life" into the classroom for the teacher to use to facilitate language learning.

The idea that children "exhibit a vivacity in communicating and learning that can serve as a model for everyone" (Hopper and Naremore, 1973, p. 3) is important to remember. Life is exciting and exhilarating for children, full of new experiences and discoveries. To burden it with a "sit down and listen and learn" teaching method only presents an artificial situation not representative of life to a child. The needs of a growing human being are exemplified in his searching for ways to communicate and keep up with all the new treasures found

in life. Creative dramatics might help this "individual self" develop. To be creative is to think and explore this self. Ideas have to flow freely. The aim of education is not to create children that are carbon copies of each other, but rather to develop individuals equipped to cope with various situations. This creative unit might become a living reality through the use of creative dramatics. Recreating life gives a child another opportunity to try out a situation from another angle or different viewpoint. If he experiences failure the first time, he can achieve success when the event is faced again. Creative dramatics allows a child to try out life on his own terms. While doing this, he is also using his own words and language structures.

The statements above give some credibility to the expectation that creative dramatics can be a useful therapy technique with language delayed children. Its current use is apparently very limited. An informal survey conducted among public school speech pathologists in the Mississippi Bend Area Education Agency in Iowa revealed some of the reasons for its restricted use. The main reason was that speech pathologists are not trained in creative dramatics and, therefore, stay away from it as a teaching method. Some misconceptions about creative dramatics were also apparent from the survey. Many failed to see the value of using creative dramatics and felt it was a waste of valuable therapy time. Often it was viewed as having limited potential. In reality, most speech pathologists use creative dramatics in some form

in their therapy, for example, puppets, relaxation techniques, or role playing with stutterers.

It would seem that creative dramatics may have unrealized value and potential as a therapy technique. Creative dramatics can provide a child with the opportunity to re-create the world in his own language, it would follow that through creative dramatics an accurate measure of a child's language level of development could be obtained. Creative dramatics may also facilitate language development because the language would be introduced in the context of real life situations by recreating events in which a particular vocabulary or concepts are needed. The material is not presented in an artificial environment removed from the context of life. With creative dramatics a child has valuable contextual and associative cues as he learns new material which will be triggered in real life and hopefully evoke the same response as the simulated experience.

Children often speak freely and openly among their peers. They do not feel anxious or pressured by the presence of an adult. Whereas in other circumstances, an adult is often an inhibiting factor in a child's speech and language production. A child can experiment and play with language when he is alone or with other children. There seems to be more security in vocal play when an adult is not present (Hopper and Naremore, 1973). This makes the task of getting an accurate representation of a child's language very difficult. Creative

dramatics may allow a child an opportunity to express his thoughts and show his concerns for the world around him in his own language structure.

B. Statement of Purpose

The purpose of this study was to compare the expressive verbal language scores of preschool children obtained by conventional language sampling methods to scores obtained in a creative dramatics situation.

Specifically, the following questions were posed at the outset of this study.

1. Is there a statistically significant difference among the expressive verbal language scores obtained by traditional methods and language samples obtained in a creative dramatics setting?
2. Is there a statistically significant improvement in expressive verbal language scores following the use of creative dramatics?

The measurement procedures in this study yield interval data. Consequently, parametric analyses were employed for hypotheses testing. However, a small N that was not randomly selected restricts the generality of findings. The results and conclusions apply only to the language behavior of the subjects in this study. It should be pointed out, though, that this independent variable effects (creative dramatics) have been tested using sequential sampling of the dependent variable (verbal expressive language scores). The use of repeated measures tends to increase the reliability of the findings and strengthens the conclusions drawn regarding the value of creative dramatics.

CHAPTER II

REVIEW OF LITERATURE

The Anglo-American Conference on the Teaching of English, usually referred to as the Dartmouth Conference of 1966, was among the first groups in education to officially endorse the use of creative dramatics in language development. Two men in particular who were present at this conference explained its value more specifically in writings of their own. Benjamin DeMott (1967) wrote that drama provides an intellectual challenge of finding language which is representative of one's own subjective experiences. James Moffet (1967) of Harvard stated that dramatic interaction, which means doing things verbally in situations with other people, is the main method for developing thought and language.

Since 1966, the use of creative dramatics in education has gained attention. Educators stress the idea of learning by doing. Dunn and Dunn (1972) have labeled it a fallacy that children learn by listening, but are more likely to learn by talking, doing, and teaching. Creative dramatics means to imagine or make up something enacting a moment of life. Durland (1952) feels that if a child is faced with having to express his thoughts and feelings, he is building better speech.

The philosophy of creative dramatics focuses on personal development and communication skills.

A one year experimental study involving the use of creative dramatics was completed in Hawaii and Kalihi-Uka Elementary School (Hayes, 1970). The children all spoke little or no English and required special help in language. Verbal freedom and skill in oral expression were major goals. Their main intention was to help the children become more aware of life, see their physical surroundings, develop confidence in themselves, and develop a desire to verbally express themselves. Teachers felt subjectively, that there was significant improvement. Specifically there was better intonation and clearer enunciation; the children used more vivid vocabulary, their written skills and expression improved, sense perception was strengthened, and verbal language flowed freely and naturally. Hayes felt that the use of creative dramatics supported independent thinking, appreciation of ideas, and critical evaluation of the thinking of others (Hayes, 1970). An increase in language flow and a growth in vocabulary were the outcome of the process in which the mind becomes free so ideas can run through freely without inhibiting factors imposed.

Lowndes (1970) states that speech and language activities help a child develop self-awareness. Creative drama helps children gain control and mastery over their intellectual and linguistic powers. It enables them to develop the ability to use words effectively and flexibly

in ordinary conversation. It also lets them express their perception of reality and the world around them. It aids the development of spontaneity, originality, and verbal fluency.

Moreno (1970) thinks that creative dramatics points up a child's characteristics of carriage, speech, and facial expression. Stewig (1973) feels that creative drama makes oral language more colorful by helping in the following areas: (1) paralinguistic (the use of stress, pitch, and juncture); (2) kinesics (body language); and (3) spontaneous speech.

Complo (1974) has completed studies in dramakinetics. She defines dramakinetics as free and imitative play in speech and movement. Its purpose is to teach fundamental movement skills as they apply to creative dramatics. Her work supports Stewig in feeling that dramakinetics develops four categories of skills: (1) development of a well coordinated body; (2) fluency in oral communication; (3) the ability to exercise creative imagination; and (4) the ability to cooperate with a group.

McGregor (1973) feels that creative dramatics is very useful in furthering children's cognitive development. The advantage lies in being more structured than children's random play, yet much of the same freedom is present. She expands on four areas of language development that are particularly enhanced by the use of creative dramatics. The first area is that of synpractic and social language.

Synpractic (talking to oneself that becomes inner language) and social language (speaking to others) are both vital to perceptual and conceptual thinking. Creative dramatics can set up a theme to stimulate synpractic and social language problem situations. Social language paves the way to further social play, creating the emergence of problems forcing conceptual thinking to formulate situations. McGregor cites DeVito (1970) in her discussion of the second area, that of differentiation. DeVito claims that gradual differentiation is the one process which appears to characterize speech and language development in all its aspects. A child seems first to acquire gross or general syntactic, phonological, and semantic rules of language and then gradually refines them until he reaches adult competence. Two processes are vital to the acquisition of a semantic system: (1) the acquisition of vocabulary items and (2) the acquisition of semantic markers. Vocabulary develops from abstract to specific. Creative dramatics can be used to create situations which cause the child to see a need to make such distinctions, such as shopping activities which call for specific denominations of money. Creative drama is also readily adapted to differentiation as it applies to the acquisition of semantic markers, or to distinctions necessary in attaining phonological or syntactical maturity. The third area that McGregor discusses was first approached by Bruner (1956). It is the area of categorization. Bruner feels that to categorize is to render discriminably different things equivalent, to group the

objects and events and people around us into classes and to respond to them in terms of their class membership rather than their uniqueness. This reduces the complexity of an environment for a child. Creative drama easily allows categorization activities. Bruner says that this cognitive operation of categorizing is important to judgement, memory, problem solving, inventive thinking, and aesthetics. Concept formation and perception are also involved. Creative dramatics is an important aid in McGregor's fourth aspect of language development, constructive alternativism. This area improves awareness of alternate ways for viewing the world and solving problems. Creative dramatics' assets lie in its versatility in ease of adaptation to any locale, to stages of the child's development, and the concept to be taught. It can be used to introduce the child to ideas and can be used as a reinforcement medium.

Cole (1972), an educational psychologist and program director for The Eastern Regional Institute for Education, listed nine justifications supporting process-oriented teaching and learning. The following six are particularly relevant to the support of creative dramatics:

- (1) The acquisition of skills insures an individual who can successfully solve problems and this leads to a healthy and productive personality;
- (2) Skills are more widely applicable than knowledge and information;
- (3) Skills are more permanent than other types of learning;
- (4) Information is easily obtained when needed but skills can't be looked up;
- (5) An

emphasis on skills in educational practices is needed to prevent academic isolationism and social irrelevancy; (6) Skills are required for a man's peaceful coexistence with others of his species. Eberle (1974) has found that creative dramatics promotes and cultivates skills which allow us to cope with problematic and complex situations. It is one of the best ways to stimulate thinking, problem solving, and imagination. It serves a synthesis function with the application of knowledge retained in the memory store. Skills to cope with problematic situations must include the expressive language needed to adequately meet the complexity of the situation and successfully carry through a solution.

The work of Williams (1970) has identified the thinking and feeling processes which serve to enhance creative behavior of elementary school children. The Thinking Processes are: a) Fluent Thinking; b) Flexible Thinking; c) Original Thinking; and d) Elaborative Thinking. The Feeling Processes are: a) Curiosity (willingness); b) Risk Taking (courage); c) Complexity (challenge); and d) Imagination (intuition). Creative drama activity provides experience with both thinking and feeling processes thought to be supportive of creative expression.

Rorvik (1973) stressed the need to maintain a point of concentration in creative dramatic activities. He felt that creative drama provides an opportunity to explore usually inaccessible regions of the unconscious mind. One of the long range goals of education is to guide children to a better understanding of themselves and others. As a

child attempts to bring order and reason to his personal world, he does so with a variety of personal tools. Oral and body language are two of the most vital. Creative drama combines these for the child so he doesn't have to assimilate them separately.

Educational research has pointed out the need for individualized instruction--each child is unique with special needs (Dunn, 1972). Creative dramatics is especially useful in increasing a child's abilities in areas where more traditional and structured methods may not have effected sufficient learning. Creative dramatics often provides valuable success experiences for an individual. It encourages children to look, listen, and respond in new ways to the world around them with increased sensitivity to their environment. It exposes children to many expressive, communicative ways to use body and oral language. It serves as a merger of action and vocalization. Carter (1974) found creative drama to be very effective with children having learning disabilities. She felt the technique was valuable because there was no right or wrong and LD children need success experiences. Gillies (1973) found creative dramatics useful with brain-damaged children and emotionally disturbed children. She felt the children especially needed to learn to live a whole life without fear and cover ups. Creative drama offers the hope of helping these children formulate and act out their creative ideas--which can serve to later fortify them in the real world. Schattner (1967) stresses the importance and potential

available in creative dramatics for handicapped children. In their unselfconscious dramatic play, children give voice and action to their dramas and fears. In acting out their experiences they reduce the world to their own size. They clarify many of their concepts about reality and give form and structure to their experiences. A handicapped child needs the releasing power of the arts just as much if not more than the normal child.

Jennings (1974) points out the great value placed on verbal communication by society. As a result, one of the main concerns in preventive and therapeutic work is improving communication and, in doing so, individuals and groups are helped in building relationships. She states that it's an accepted fact that drama is relevant to a developing child. A child will cope with new challenges if he has been able to express and understand his inner feelings and conflicts. Creative drama is therefore much more important for the child whose paths of communication have been warped or damaged.

Koziol (1973) looked at dramatization in terms of educational objectives. He specifically explored some of the reasons for the disparity between the recognition of drama as a powerful technique in the form of knowledge versus the actual usage of it. He found that most educators don't have time for training in creative dramatics or simply aren't comfortable using it. Since 1973, a number of excellent textbooks and teaching manuals have come out outlining procedures to

follow for teaching creative dramatics at almost all educational levels and with numerous kinds of problems. Some of the better and more recently published books are by Cottrell (1975), Heinig and Stillwell (1974), Jennings (1974), McCaslin (1974), and McIntyre (1974).

As the awareness of creative drama as a teaching technique gained notice, people applied it to various fields of study to determine its particular significance for them. Speech pathology has not directly addressed creative dramatics as a therapy technique. A close look at some of the available handbooks, however, shows that the field has been using creative drama techniques for some time but not calling them such. Their use has been alluded to in a number of places. Van Riper (1972) mentions creative dramatics in stuttering therapy. Simpson (1966) presents a stuttering therapy handbook that stresses "applicable" therapy. The entire book outlines exercises in creative drama: Role playing, situations, sensory awareness activities, recreating events, people, etc., demonstrations, and numerous other activities. All are some form or facet of creative drama that have been accepted and utilized in stuttering therapy for years by speech pathologists. Fox and Connelly (1970) prepared a stuttering handbook dealing with the same types of therapy suggestions as Simpson. They work toward an increased awareness of the problem on the part of the stutterer and then modification of his behavior by recreating life situations. Willis (1965) uses a workbook for the stutterer to re-evaluate his speech

problem and the severity of his nonfluencies in various situations and with different people. These situations are then recreated and worked through to help change attitudes and fears about specific situations. These therapy techniques directly correspond with the purpose of creative drama.

Speech improvement, with which public school speech therapists are involved, is another area that has always employed techniques of creative drama. Byrne (1965) has a handbook for speech improvement that introduces each sound with a character that the children can identify with through some activity or story. Puppetry, another medium of creative dramatics, is often used. Programs such as the Peabody Language Development Kits (Dunn and Smith, 1966) and the Goldman-Lynch Sounds and Symbols Development Kit (Goldman and Lynch, 1971) focus on a puppet to serve as a unifying character throughout the presentation of material.

Voice therapy for children, as recommended by Wilson (1972), uses a great many creative drama aspects. Relaxation exercises, such as being an ice-cube melting, a cat stretching, or a flower growing and blowing in the wind, are all ways of utilizing dramatization. Pitch discrimination activities, such as using the story of The Three Bears for high, medium, and low pitch, are other examples.

Speech and language therapy for deaf children has relied on creative drama to convey a message. Acting out something was the

common means of communication. Many of the manual signs used today are an outgrowth of the movement or gesture symbolizing that word. The National Theatre of the Deaf presents moving performances because their deaf actors are so intensely aware of the other senses and the importance of using their entire bodies and faces to convey an emotion or message. Powers (1972) gives an account of the live story of Bernard Bragg, a boy deaf from birth, and his attempts to communicate through life in various situations. Bernard went on to become the founder of The National Theatre of the Deaf. He relied on his body and face to convey meaning and feeling. Creative drama creates situations for a child to help him express his emotion or feeling. It provides a context in which his language attempts are made easier.

Novakovich and Zoslow (1973) collaborated to write a language handbook with numerous ideas to apply to real life materials and situations. Bloom (1970) suggests using creative dramatics in a language progression for a child with a severe language delay problem. Often creative drama is suggested at the end of language and articulation work for stabilization and carryover.

The point of emphasis is that creative dramatics is not new to speech pathology and audiology. It has been an established therapy technique for many years. The foregoing research suggests that creative dramatics may provide a satisfactory setting for facilitating language behavior and its study. Speech and language clinicians look for

various components and elements in a child's expressive language. There are several available methods for the assessment of children's spontaneous and expressive language usage. One form of analysis involves assessing the Mean Length of Utterance (MLU) thereby estimating the level of language acquisition a child has reached (Brown, 1973). The Length-Complexity Index (LCI) (Miner, 1969) makes a composite analysis of sentence length and complexity according to a numeric weighting system. Developmental Sentence Scoring (DSS) (Lee, 1971) is designed as a scale of syntax acquisition and practical procedure for the analysis of normal and deviant grammar. The Length of Utterance, which is the mean sentence length, can also be determined using the DSS. The nine grammatical categories of weighted scoring are: (1) Indefinite Pronouns; (2) Personal Pronouns; (3) Main Verbs; (4) Secondary Verbs; (5) Negatives; (6) Conjunctions; (7) Interrogative Reversals; (8) Wh-Questions; (9) Sentence Point. A description of the scoring System for each category and a scoring sheet may be found in Appendix I.

In spite of the research that has been done (Strandberg, 1969; Mintun, 1968) standard stimulus material and methods for evoking a language sample are not used. Weir (1966) used a lapel microphone to record a child's speech all day. Brown's data (Brown and Fraser, 1963, 1964; Brown and Bellugi, 1964) was collected in the child's own home environment. Menyuk (1969) recorded language samples by

showing children pictures and asking them to tell her about them. Bloom (1970) made a point of recording everything the adult interjected. Labov (1970) criticized all efforts by adults to elicit representative language from children by a question and answer technique. He asked the children in a group to take care of a guinea pig for a few minutes while he stepped out and let a tape recorder make note of their uninhibited verbalizations. He felt this was representative of a child's natural spontaneous speech. Lee (1974) advocates stimulus materials of three types: toys, pictures, and telling a familiar story with the aid of pictures.

In summary, results of most research (Complo, 1974; Eberle, 1974; Hayes, 1970; Koziol, 1973; McGregor, 1973) shows that creative drama does fall within the structure of quality education and may be conducted in its framework. Educator's studies and opinions positively support the use of creative dramatics. Language development is aided in many aspects. Some of those mentioned were the four areas explained by McGregor (1973): (1) Synpractic and social language; (2) Differentiation; (3) Categorization; (4) Constructive Alternativism. Other literature emphasized the positive effect of creative dramatics on aspects of fluency, spontaneity, originality, carriage and facial expression, and the free flow of speech. Dramakinetics (Complo, 1974) brings out the importance of body and oral expression. Creative dramatics easily adapts to established objectives, stages of development, principles and

concepts, and desired situations. Many people have reported its particular effectiveness with brain-injured and emotionally disturbed children. Although speech pathology has never directly addressed the question of the use of creative dramatics in therapy, techniques that are established and accepted seem to illustrate its successful use. As with any therapy technique, its effectiveness is dependent on the clinician's recognition of the potential within it, her competence with that method, the specific speech problem under treatment, and the individual client.

There are numerous researchable questions that remain. The present paper is an attempt to study the effects of creative drama on expressive language as measured in the context of applied clinical research methods.

CHAPTER III

PROCEDURES

The purpose of this study was to measure the effects of creative dramatics on a child's verbal expressive language performance. A series of ten language samples were obtained from each of five subjects over a period of six weeks. The samples were obtained under pre-determined control and experimental conditions. The samples were analyzed using the Developmental Sentence Scoring (DSS) method (Lee, 1974).

Selection of Subjects

Subjects for this study were five children, three males and two females, who were enrolled in the afternoon session of the Home Economics Preschool program at Eastern Illinois University. The five subjects were selected from a population of 17 subjects. The criteria for selection were age, hearing acuity, intelligence, and language level.

The chronological age range for subject selection was 3.5 to 5.0 years. All subjects had bilateral normal hearing determined by an independent examiner using an audiometric screening procedure.

Normal hearing levels had to be at or below 25 dB at 500, 1000, 2000, and 4000 Hz - air conduction. The intelligence quotients were obtained with the Peabody Picture Vocabulary Test (Dunn, 1965). Only subjects who scored within one standard deviation of the mean for their chronological age level were accepted. All subjects who had or were currently receiving speech or language therapy were excluded. The subjects' expressive verbal language levels were sampled and recorded using verbal directives and pictures as stimuli, and sampling procedures described by Strandberg (1969). The resultant samples were analyzed using the Developmental Sentence Scoring method (Lee, 1974). Only those subjects who scored at or above the 25th percentile for their chronological age met the criteria for acceptability as subjects. Subjects falling below the 10th percentile are considered to be language delayed while scores at or above the 25th percentile are considered to be in the normal range of language development (Lee, 1971).

Table 1 summarizes the chronological ages, intelligence quotients and percentile ranks measured by the Peabody Picture Vocabulary Test (PPVT), language scores determined by Developmental Sentence Scoring (DSS), and percentile ranks on the DSS for each subject.

Table 2 shows a diagram of the analysis of results of the experimental design and the time periods involved.

Comparisons of individual subject performance and group performance are possible at different points in time throughout the experi-

Table 1 - Chronological Ages, PPVT Intelligence Quotient, PPVT Percentile Rank, DSS Language Score, and DSS Percentile Rank for Subjects in Study

Subject	CA	PPVT IQ	PPVT %	DSS	DSS %
A	3.11	96	35th	6.68	50th
B	3.5	124	94th	6.36	50th
C	3.9	130	97th	7.66	75th
D	4.2	117	92nd	8.26	75th
E	4.7	89	18th	7.32	35th

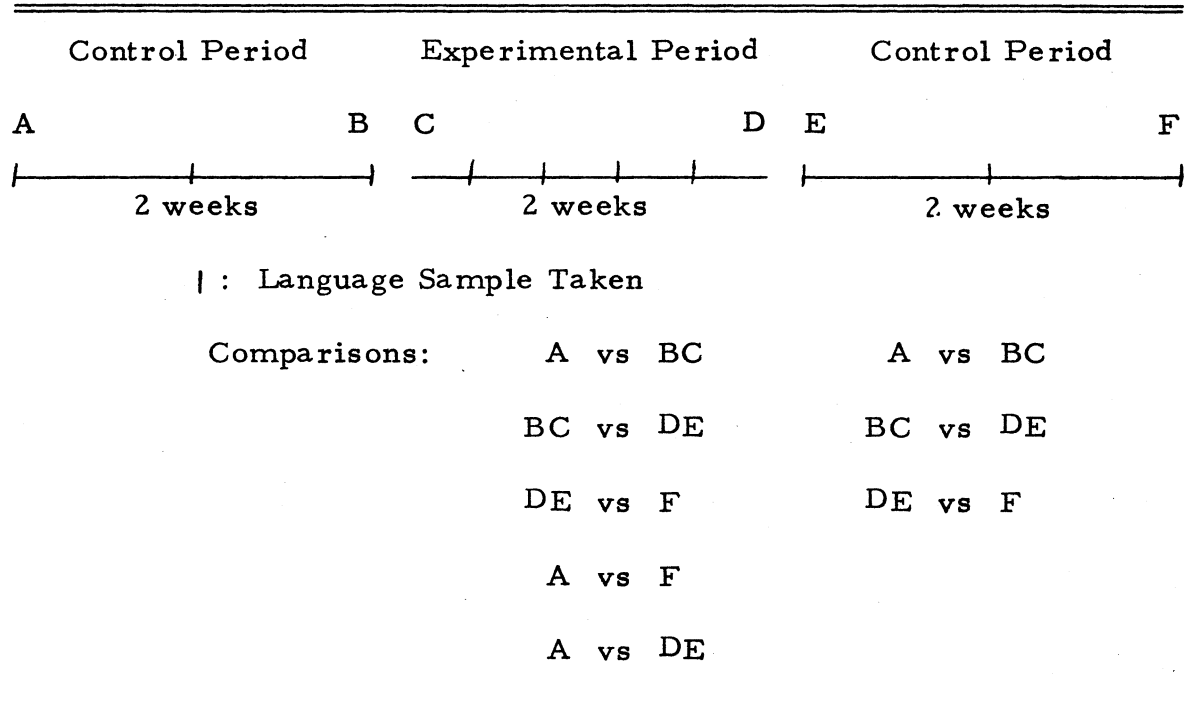
Table 2 - Illustration of the Experimental Design

Control Period		Experimental Period			Control Period	
A		B	C	D	E	F
2 weeks		2 weeks			2 weeks	

ment. Table 3 shows these comparisons for testing the following hypotheses.

Stimulation from the language samples taken during this study relied on verbal directives (Webb, 1971; Galloway, 1972) supplemented by "Just Imagine . . ." Mini-Poster Cards (Trend Enterprises, Inc., 1972) for picture stimulation. The exact verbal directives and stimulus pictures for each individual language sample are provided in Appendix II.

Table 3 - Illustration of Language Sample Intervals and Statistical Comparisons



Experimental Design

The design used in this study was a One-Group Time Series Design (Issac and Michael, 1976). The experiment was divided into 3 two-week time periods: (1) an initial control period; (2) an experimental period; and (3) a final control period. A series of language samples for each subject were taken at designated intervals during the six week period. The experimental design is diagrammed in Table 2 and measurement intervals are shown in Table 3.

I. At the beginning of the first two week control period, an independent examiner evoked a language sample from each subject. The subjects were seen individually for a fifteen minute session. The

examiner used the verbal directives and stimulus pictures shown in Appendix II, Language Sample I. The session was recorded using a Wollensok reel to reel tape recorder on Scotch Magnetic Tape at a speed of 7 1/2 cycles per second. These responses were then transcribed in order of occurrence, deleting only those utterances which did not meet the definition of a sentence. For purposes of this study, a sentence is defined as subject plus predicate--unless a directive command is given with an understood subject (Lee, 1974). The first 50 sentences were then scored according to the Developmental Sentence Scoring (DSS) weighted system (Lee, 1974). According to Lee, a sample of 50 sentences is reliable and sufficient for analysis.

II. On the Friday at the conclusion of the first week, each subject came again for a fifteen minute session with the same independent examiner. The examiner tape recorded another language sample using the verbal directives and stimulus pictures listed in Appendix II, Language Sample 2. The first 50 consecutive sentences were transcribed and scored according to the DSS.

III. On the Friday concluding the end of the second week, each individual subject came for a third fifteen minute session with the same independent examiner. A third language sample was obtained using the materials listed in Appendix II, Language Sample 3 and DSS scoring was applied. As shown in Table 3, Language Sample 3 served as the posttest for Control Period 1 and as the pretest for Experimental Period 1.

IV. At the beginning of the third week, the Experimental Period began. The five subjects met as a group with the experimenter on Monday, Wednesday, and Friday of the third and fourth weeks. They had a forty-five minute session in creative dramatics on each of these days, stressing a specified language concept in each session. The text, content, objectives, materials, and procedures for each of the six sessions are shown in Appendix III. Each of the six 45 minute sessions were video-taped using a Shibaden Video Tape Recorder, Model SV-510. A language sample for each individual subject was obtained, transcribed, and scored from the video-tape of each creative drama session. At the conclusion of the Experimental Period, the experimenter had four complete language samples of 50 utterances for each individual subject, a total of 20 language samples.

V. At the conclusion of the two week Experimental Period, each subject had a fifteen minute individual session with the independent examiner to obtain another language sample following the procedures shown in Appendix II, Language Sample 4. The usual procedure was observed for recording, transcribing, and scoring each sample. Language Sample 4 served as the posttest for the Experimental Period and the pretest for Control Period 2.

VI. Control Period 2 was a two week period. On Friday at the conclusion of the first week of Control Period 2, the language sampling procedure was followed as shown in Appendix II, Language Sample 5.

VII. On Friday concluding the second week of Control Period

2, the final language sample was administered using the procedures in Appendix II, Language Sample 6.

In summary, a total of six individual language samples and four group language samples from creative dramatics were obtained for each of the five subjects over a six week period. This is a total of 50 language samples representing pretest, experimental, and posttest measures.

Analysis of Results

The data collected in this study represented an interval level of measurement. Consequently, parametric statistics were applied for the purpose of hypothesis testing.

Analysis of variance (Steel and Torrie, 1950) procedures were used to test for significant between and within group sources of variance. Duncan's New Multiple Range Test (Steel and Torrie, 1950) was applied to further examine between and within group differences. Tests for homogeneity of variance were not applied prior to the analysis of variance. Kerlinger (1965, pp. 258-259) states that such tests do not contribute significantly to the reliability of the analysis of variance.

CHAPTER IV

RESULTS

The purpose of this study was to compare expressive language scores before, during, and after the use of creative dramatics.

Table 4 shows the overall design of the study and specifies the language sampling intervals. It can be seen that two measures were made prior to the experimental session and two following the experimental session with equal intervals of time between samples.

Table 4 - Relationship of Language Samples with the Sampling Intervals

Control Period		Experimental Period			Control Period	
A	B	C	D	E	F	
1	2			3	4	

Table 5 summarizes the four language samples scores for each of the five subjects. These scores provide the data base for all subsequent statistical analyses that were performed to test the null hypotheses. The following null hypotheses were tested:

1. There are no statistically significant differences among the five subjects' individual performances in verbal expressive language

scores obtained in controlled language sampling sessions over a period of six weeks.

2. There are no statistically significant differences among the four periods of language sampling.
3. There are no statistically significant differences among the five subjects' individual performances in verbal expressive language scores obtained during the two week experimental period involving the use of creative dramatics.
4. There are no statistically significant differences among the four periods of language sampling during the use of creative dramatics.

For purposes of this study, results significant at the .05 level of confidence will be sufficient for rejection of the null hypotheses.

Table 5 - Summary of DSS Scores for Each Subject
Obtained in Four Independent Language Samples

<u>Subjects</u>	<u>Sampling Intervals</u>			
	<u>1</u> <u>DSS</u>	<u>2</u> <u>DSS</u>	<u>3</u> <u>DSS</u>	<u>4</u> <u>DSS</u>
A	8.54	10.06	13.2	13.92
B	5.14	6.34	8.18	11.22
C	12.96	10.9	12.42	13.34
D	8.6	8.12	8.86	9.42
E	8.62	9.32	12.36	11.12

To determine the principle sources of variance for subjects and treatments, analysis of variance was completed for the subjects' scores in Table 5. The results of the analysis of variance are summarized in Table 6.

Table 6 - Analysis of Variance of DSS Scores

Source of Variance	<u>df</u>	<u>SS</u>	<u>MS</u>	<u>F</u>
Subjects	4	58.5149	14.6287	14.2081*
Treatments	3	34.03457	11.3457	11.0195*
Error	19	19.5619	1.0296	

(*F ratio = 4.50 for 4 and 19 df; $p > .05$)

Significant F ratios were obtained for both the subjects and treatments sources of variance. Differences were significant at the .005 level of confidence. Consequently, the null hypothesis of no significant effects of creative dramatics was rejected.

Table 7 summarizes the results of Duncan's Multiple Range Test for significant differences among mean language scores for subjects A, B, C, D, E. Means are derived from scores obtained at all sampling intervals.

Table 7 - Summary of Duncan's New Multiple Range Test of Analysis of Language Scores by Subjects

<u>Subject Comparison</u>	
A versus B	3.71 *
A versus C	0.98
A versus D	2.60 *
A versus E	0.07
B versus C	4.69 *
B versus D	1.03
B versus E	2.64 *
C versus D	3.66 *
C versus E	2.05 *
D versus E	1.61 *

(* $p > .05 = 1.43$ for 4 df)

These results indicate that there were significant differences among the subjects' expressive language skills that were apparently present throughout the study. In other words, the subjects were not homogeneous in terms of the dependent variable, expressive language.

Table 8 summarizes the results of Duncan's New Multiple Range Test for significant differences among mean language scores obtained at pre and post experimental sampling intervals. Means are derived from all subjects' scores obtained at each interval.

Table 8 - Duncan's New Multiple Range Test for Differences in Language Scores by Treatments

<u>Sampling Interval Comparisons</u>	
1 versus 2	0.18
1 versus 3	2.23 *
1 versus 4	3.03 *
2 versus 3	2.05 *
2 versus 4	2.85 *
3 versus 4	0.80

(*p > .05 = 1.40 for 3 df)

Intervals 1 and 2 are pre-experimental intervals and intervals 3 and 4 are post-experimental. As can be seen, language scores were not different in the period immediately preceding the creative drama-tics sessions. Subjects' language behavior remained stable throughout this two week period. In the period following the experimental ses-sions, however, the language scores were significantly higher in the post-experimental intervals compared to the pre-experimental intervals.

The post-experimental scores, however, were not different from each other suggesting that the language score gains affected during the creative dramatics sessions remained stable over the two week period.

Table 9 summarizes the four language samples scores for subjects obtained during sessions of creative drama. To determine the principle sources of variance for subjects and treatments, analysis of variance was completed for the subjects' scores in Table 9. The results of the analysis of variance are summarized in Table 10.

Table 9 - Summary of DSS Scores for Each Subject Obtained During Sessions of Creative Dramatics

<u>Subjects</u>	<u>a</u> <u>DSS</u>	<u>b</u> <u>DSS</u>	<u>c</u> <u>DSS</u>	<u>d</u> <u>DSS</u>
A	7.76	8.56	7.86	9.50
B	6.12	5.98	6.94	8.28
C	11.00	12.24	10.66	10.90
D	7.72	7.48	8.84	9.04
E	8.26	10.26	8.68	9.24

Table 10 - Analysis of Variance of Subjects and Treatments of Sessions in Creative Drama

<u>Source of Variance</u>	<u>df</u>	<u>SS</u>	<u>MS</u>	<u>F</u>
Subjects	4	40.6261	10.1565	17.65 *
Treatments	3	3.9633	1.3211	2.30
Error	12	6.9075	0.5756	

(*F ratio = 5.41 for 4 and 12 df; $p > .05$)

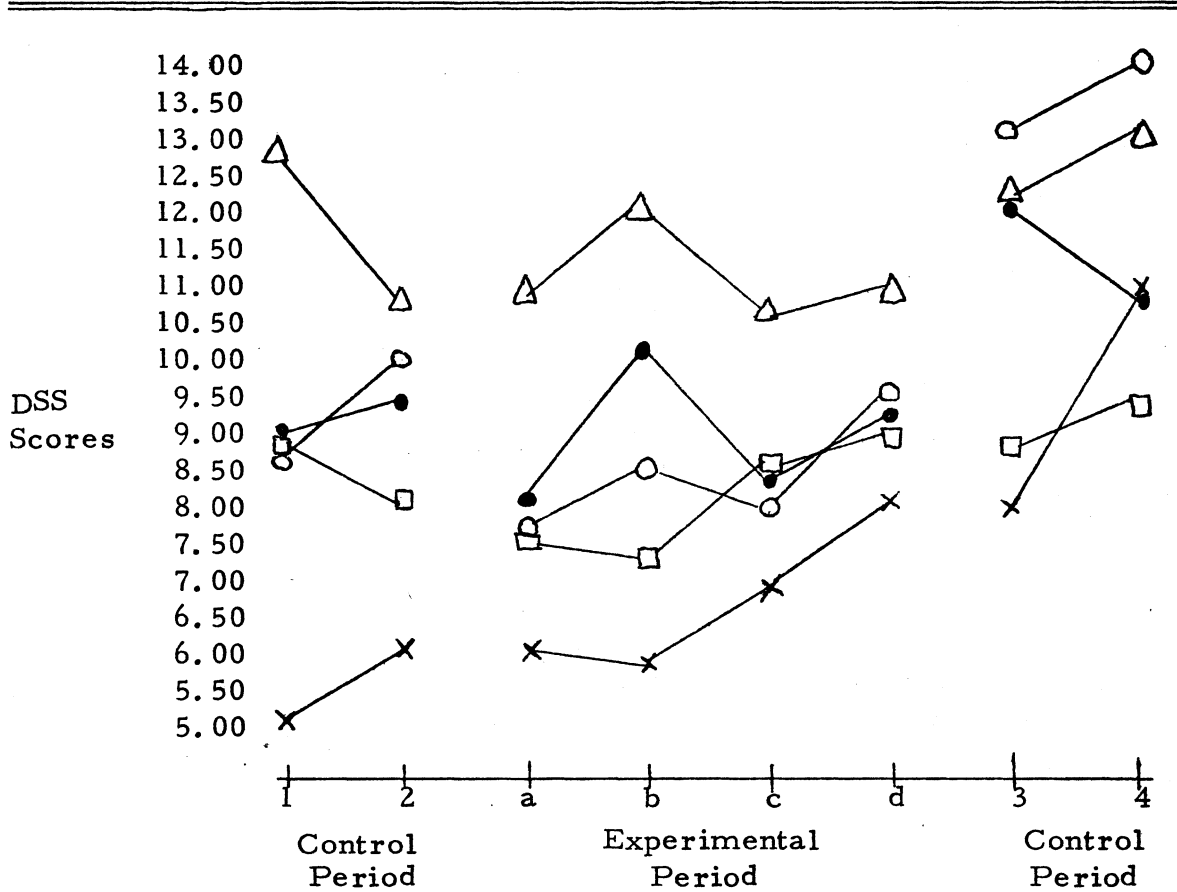
Significant F ratios were obtained for the subjects source of

variance, but not for the treatment source of variance. This finding is consistent with the results of the first statistical analysis, further indicating the existence of differences in individual subjects' expressive language scores throughout the entire six week investigation. For this reason, Duncan's New Multiple Range Test was not applied.

There was no significant difference in sessions of creative drama, although there was generally a gradual increase in scores throughout. There are several possible explanations for this occurrence. The sessions in creative drama were not solely language sampling sessions. Creative drama was used as a teaching technique with a specific language concept and theme governing the session. Verbal language output was not unlimited and without controls as a result. The sessions were also group sessions with peer interaction and movement. There was also an adjustment factor involved. Each child adjusted at different rates to the use of creative dramatics. Initially during the experimental period there was a drop in scores due to this factor.

Table 11 summarizes graphically the performances of each subject for each language sampling period. The resulting curves further clarify the significant differences among subjects and treatments that were revealed by the analysis of variance. In the control periods, the subject was seen individually for a fifteen minute session. Verbal directives and stimulus pictures were used to stimulate spontaneous speech. Verbal expression was not limited or controlled by the examiner in any way. During the experimental period, the children were

Table 11 - Graph of DSS Scores for Each Subject During Control Period 1, Experimental Period 1, and Control Period 2



KEY
 Subjects
 A: ○
 B: x
 C: △
 D: □
 E: ●

seen as a group for sessions in creative drama. A specific language concept was taught and a set lesson of material had to be covered. The subjects' verbal output was therefore limited by the bounds of the language lesson for that session. There was also group interaction with

peers for stimulation. The subjects were free to move around. Verbal directives to stimulate spontaneous speech dealt with the language concept and this tended to control the subject's expressive responses. During the forty-five minute session, each subject had to have an opportunity to respond, and other subjects had to restrict their comments at that time.

The performance curves for each subject show variance in language scores throughout the study. The initial drop in scores is consistent for all subjects, probably due to adjustment to creative dramatics on the part of the subjects. Some of the subjects responded quickly to creative dramatics and their scores improved in the second session. Subjects B and D adjusted slower and their scores were low again in the second session. The third session shows an increase in scores for Subjects B and D and a decrease in scores for Subjects A, C, and E. The final session in creative dramatics showed an increase in scores for all subjects.

The performance curves further illustrate the significant difference obtained from Control Period 1 to Control Period 2. Subjects A, B, and E, language scores show an increase of several point levels. Subjects C and D show a stabilization at a higher level than their scores in Control Period 1.

CHAPTER V

SUMMARY AND CONCLUSIONS

Creative drama as a teaching technique has been utilized informally for many years. The purpose of this study was to measure objectively the effect of creative dramatics on the expressive language level scores of preschool children.

The children were tested in individual, traditional language sampling sessions, relying on verbal directives for stimulation throughout the entire study. They were tested throughout a two week control period to obtain successive measures of expressive language. No creative dramatics were used during this period.

The next phase involved a two week experimental period in which the children met as a group for six 45 minute language sessions using creative dramatics as the teaching technique. These sessions were video-taped and language samples were transcribed and scored for each subject. Four complete language samples were obtained for each subject.

The final two week period was another control period. The purpose was to again obtain successive measures of expressive language.

Traditional, individual language sampling sessions were conducted again by the independent examiner.

The major research hypotheses proposed at the onset of this study were:

- 1) There is no statistically significant difference among successive measures of expressive language obtained under traditional language sampling conditions.
- 2) There is no statistically significant difference among successive samples of expressive language obtained during creative dramatics.

Hypothesis #1 was rejected as a result of the statistical analysis.

A statistically significant difference was found among measures of expressive language obtained under traditional sampling conditions at successive intervals. Further analysis illustrated that this difference took place primarily between Language Sample 2 and Language Sample 3, where the experimental period of creative dramatics took place. Tests before creative drama were significantly lower than tests following creative drama. There was no significant difference in scores within the experimental period. However, significant improvement in scores occurred immediately following the use of creative drama and this improvement was maintained since there was no significant difference in scores during the control period following creative drama. There was also a statistically significant difference among the subjects' language scores throughout the six week investigation. This difference was apparent in both the control periods as well as the experimental period.

The differences remained constant throughout the control and experimental periods.

Hypothesis #2 was accepted as a result of the statistical analysis. Within the experimental period utilizing sessions in creative dramatics there were no statistically significant differences among the sessions.

The major conclusion based on the data and analyses obtained in this investigation is that creative dramatics may be an effective language facilitating technique.

Some implications for language therapy resulting from this investigation are:

1. The effects of creative drama can be objectively measured in terms of expressive language scores.
2. Creative drama may be an effective teaching method in language therapy as evidenced by an increase in expressive language scores following a series of creative dramatics experiences in five children.
3. The creative dramatics activities used in this study incorporated the structures and objectives of language therapy that are normally included in traditional language therapy approaches.
4. Creative dramatics may be useful for linguistic analyses.
 - a. Five complete language samples were obtained in 45 minutes of creative drama, as compared to 15-30 minutes required to obtain each individual language sample.

- b. Children's expressive language appears to be more spontaneous in creative drama than in traditional sampling procedures, again demonstrated by the amount of time involved to complete a language sample using the two different methods.

Implications for Future Research

1. The design of the present study appears to be appropriate for a replication study with a larger subject population. Additional dependent variables that could be studied would include:
 - a. Chronological age
 - b. Grammatical structures
 - c. Sex
 - d. Basic Concepts: color, form, size, spatial relations, etc.
 - e. Comparative evaluations of creative dramatics with other approaches of language teaching.
2. An investigation into the effectiveness of creative dramatics as a therapy technique in other types of clinical problems, using the present design. Groups of child vocal abuse, articulation, stuttering, and hearing impaired in addition to language could be studied. In this type of study it could be determined with which types of cases creative drama is most effective and least effective.

APPENDIX I

Developmental Sentence Scoring Categories

and

Language Sample Scoring Sheet

and

Percentage Norms

Score	Indefinite Pronouns or Noun Modifiers	Personal Pronouns	Main Verbs	Secondary Verbs
1	it, this, that	1st and 2nd person: I, me, my, mine, you, your(s)	A. Uninflected verb: I <u>see</u> you. B. copula, is or 's: <u>It's</u> red. C. is + verb + ing: He <u>is coming</u> .	
2		3rd person: he, him, his, she, her, hers	A. -s and -ed: plays, played B. Irregular past: ate, saw C. Copula: am, are, was, were D. Auxiliary: am, are, was, were	Five early-developing infinitives I wanna <u>see</u> (want to <u>see</u>) I'm gonna <u>see</u> (going to <u>see</u>) I gotta <u>see</u> (got to <u>see</u>) Lemme [to] <u>see</u> (Let me [to] <u>see</u>)
3	A. no, some, more, all, lot(s), one(s), two (etc.), other(s), another B. something, somebody, someone	A. Plurals: we, us, our(s), they, them, their B. these, those		Non-complementing infinitives: I stopped <u>to play</u> . I'm afraid <u>to look</u> . It's hard <u>to do</u> that.
4	nothing, nobody, none, no one		A. can, will, may + verb: <u>may go</u> B. Obligatory do + verb: <u>don't go</u> C. Emphatic do + verb: I <u>do see</u> .	Participle, present or past: I see a boy <u>running</u> . I found the toy <u>broken</u> .

Laura L. Lee, DEVELOPMENTAL SENTENCE ANALYSIS, with a chapter by Roy A. Koenigsnecht.
 Copyright, 1974, Northwestern University Press.

Score	Indefinite Pronouns or Noun Modifiers	Personal Pronouns	Main Verbs	Secondary Verbs
5		Reflectives: myself, yourself, himself, her- self, itself, them- selves		A. Early infinitival complements with differing subjects in kernels: I want you <u>to come</u> . Let him [<u>to</u>] <u>see</u> . B. Later infinitival complements: I had <u>to go</u> . I told him <u>to go</u> . I tried <u>to go</u> . He ought <u>to go</u> . C. Obligatory deletions: Make it [<u>to</u>] <u>go</u> . I'd better [<u>to</u>] <u>go</u> . D. Infinitive with wh- word: I know what <u>to get</u> . I know how <u>to do it</u> .
6		A. Wh-pronouns: who, which, whose, whom, what, that, how many, how much I know <u>who</u> came. That's <u>what</u> I said.	A. could, would, should, might + verb: <u>might come</u> , <u>could be</u> B. Obligatory does, did + verb C. Emphatic does, did + verb	

Laura L. Lee, DEVELOPMENTAL SENTENCE ANALYSIS, with a chapter by Roy A. Koenigsknecht. Copyright, 1974, Northwestern University Press.

Score	Indefinite Pronouns or Noun Modifiers	Personal Pronouns	Main Verbs	Secondary Verbs
6 (cont.)		B. Wh-word + infinitive: I know <u>what</u> to do. I know <u>who(m)</u> to take.		
7	A. any, anything, anybody, anyone B. every, everything, everybody, everyone C. both, few, many, each, several, most, least, much, next, first, last, second (etc.)	(his) own, one, oneself, whichever, whoever, whatever Take <u>whatever</u> you like.	A. Passive with <u>get</u> , any tense Passive with <u>be</u> , any tense B. must, shall + verb: <u>must come</u> C. have + verb + en: <u>I've eaten</u> D. have got: <u>I've got</u> it.	Passive infinitival complement: With <u>get</u> : I have <u>to get dressed</u> . I don't want <u>to get hurt</u> . With <u>be</u> : I want <u>to be pulled</u> . It's going <u>to be locked</u> .
8			A. have been + verb + ing had been + verb + ing B. modal + have + verb + en: <u>may have eaten</u> C. modal + be + verb + ing: <u>could be playing</u> D. Other auxiliary combinations: <u>should have been sleeping</u>	Gerund: <u>Swinging</u> is fun. I like <u>fishing</u> . He started <u>laughing</u> .

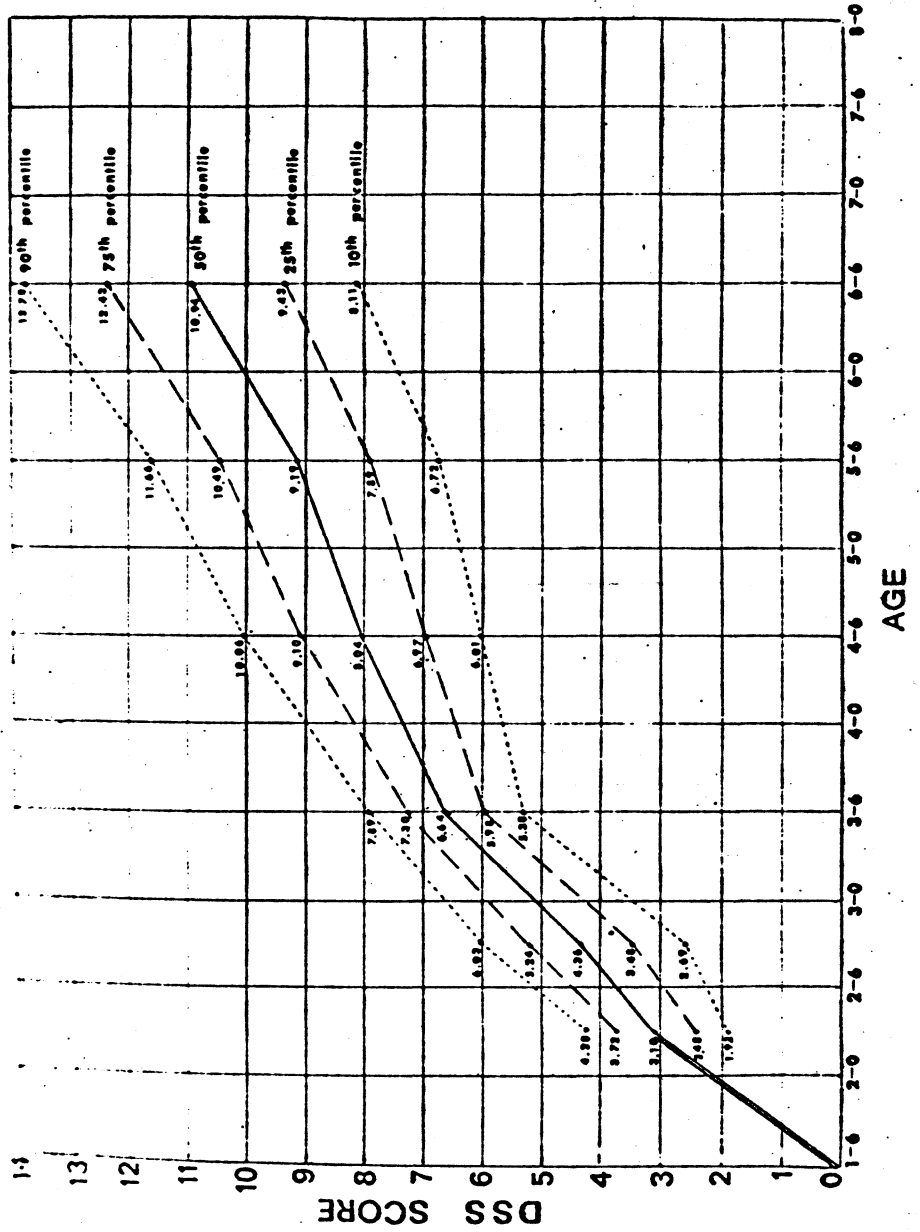
Score	Negatives	Conjunctions	Interrogative Reversals	Wh-Questions
1	it, this, that + copula or auxiliary is, 's, + not: It's <u>not</u> mine. This is <u>not</u> a dog. That is <u>not</u> moving.		Reversal of copula: <u>Isn't it</u> red? <u>Were</u> <u>they</u> there?	
2				A. who, what, what + noun: <u>Who</u> am I? <u>What</u> is he eating? <u>What</u> <u>book</u> are you reading? B. where, how many, how much, what... do, what...for <u>Where</u> did it go? <u>How</u> <u>much</u> do you want? <u>What</u> is he <u>doing</u> ? <u>What</u> is a hammer <u>for</u> ?
3		and		
4	can't, don't		Reversal of auxiliary be: <u>Is</u> <u>he</u> coming? <u>Isn't</u> <u>he</u> coming? <u>Was</u> <u>he</u> going? <u>Wasn't</u> <u>he</u> going?	

Score	Negatives	Conjunctions	Interrogative Reversals	Wh-Questions
5	isn't, won't	A. but B. so, and so, so that C. or, if		when, how, how + adjective <u>When</u> shall I come? <u>How</u> do you do it? <u>How</u> <u>big</u> is it?
6		because	A. Obligatory do, does, did: <u>Do</u> <u>they</u> run? <u>Does</u> <u>it</u> bite? <u>Didn't</u> <u>it</u> hurt? B. Reversal of modal: <u>Can</u> <u>you</u> play? <u>Won't</u> <u>it</u> hurt? <u>Shall</u> <u>I</u> sit down? C. Tag question: It's fun, <u>isn't it</u> ? It isn't fun, <u>is it</u> ?	
7	All other negatives: A. Uncontracted negatives: I can <u>not</u> go. He has <u>not</u> gone. B. Pronoun-auxiliary or pronoun-copula contraction: I'm <u>not</u> coming. He's <u>not</u> here.			why, what if, how come, how about + gerund: <u>Why</u> are you crying? <u>What</u> <u>if</u> I won't do it? <u>How</u> <u>come</u> he is crying? <u>How</u> <u>about</u> coming with me?

Score	Negatives	Conjunctions	Interrogative Reversals	Wh-Questions
7 (cont.)	<p>C. Auxiliary-negative or copula-negative contraction: He wasn't going. He hasn't been seen. It couldn't be mine. They aren't big.</p>			
8		<p>A. where, when, how, while, whether (or not), till, until, unless, since, before, after, for, as, as + adjective + as, as if, like, that, than I know <u>where</u> you are. Don't come <u>till</u> I call.</p> <p>B. Obligatory deletions: I run faster <u>than</u> you [run]. I'm <u>as big as</u> a man [is big]. It looks <u>like</u> a dog [looks].</p>	<p>A. Reversal of auxiliary have: <u>Has he</u> seen you?</p> <p>B. Reversal with two or three auxiliaries: <u>Has he been</u> eating? <u>Couldn't he have</u> waited? <u>Could he have</u> been crying? <u>Wouldn't he have</u> been going?</p>	<p>whose, which, which + noun: <u>Whose</u> car is that? <u>Which book</u> do you want?</p>

Score	Negatives	Conjunctions	Interrogative Reversals	Wh-Questions
8 (cont.)		C. Elliptical deletions (score 0) That's <u>why</u> [I took it]. I know <u>how</u> [I can do it]. D. Wh-words + infini- tive: I know <u>how</u> to do it. I know <u>where</u> to go.		

TABLE II. NORMS FOR DEVELOPMENTAL SENTENCE SCORING (REWEIGHTED)



APPENDIX II

Verbal Directives for Independent Language Samples

Language Sample 1

1. Tell me about your favorite TV program.
2. Tell me about your bedroom. What are some things in it?
3. If you had the whole day to do whatever you wanted, what would you do?
4. Tell me some things you like to do at school.
5. What story does this picture tell? (Just Imagine #1)
6. Have you ever made something you were very proud of? Tell me about it.
7. What does it mean "to do your best work"?
8. What story does this picture tell? (Just Imagine #2)
9. If you watch a robin and his nest for a long time, what are some things you might see happen?
10. What would happen if you saw a cat coming?

Language Sample 2

1. Tell me about your family.
2. What do you do to help around the house?
3. Tell me about your favorite jobs.
4. Make up a story about what you see happening in this picture. (Just Imagine #3)
5. Have you ever been to a baseball game? Tell me about it.
6. Tell me about this picture. (Just Imagine #4)
7. Let's pretend she's looking for her dog that ran away. Where should she look?
8. How do you think she feels?
9. Tell me about this picture. (Just Imagine #5)
10. Do you think this boy looks happy? Why do you think he's _____

Language Sample 3

1. What do you and your friends like to do?
2. What do you usually do when you go outside?
3. Tell me about your favorite game to play.
4. Tell me about what this girl is doing. (Just Imagine #6)
5. Have you ever pretended to be something else? Tell me about it.
6. Tell me about your favorite food.
7. Tell me about this picture. (Just Imagine #7)
8. What should the boy do about the cake?
9. Have you ever had or been to a birthday party? Tell me about it.
10. What did all your friends do at the party?

Language Sample 4

1. Tell me about a trip your family went on.
2. If you could go anywhere you wanted, where would you go?
3. What do you think this girl is doing? (Just Imagine #8)
4. Who do you think lives there?
5. Why is she standing outside?
6. What is happening in this picture? (Just Imagine #9)
7. Have any of your friends ever moved away? Tell me about it.
8. Has a new family ever moved into your neighborhood? Tell me about it.
9. Have you ever moved? Tell me about it.
10. What are some things you could do to make someone new feel welcome?

Language Sample 5

1. Tell me about some pets you wish you could have.
2. If you could be any animal, what animal would you be? Why?
3. Tell me about a movie or TV show you have seen about an animal.
4. Tell me a story about this picture. (Just Imagine #10)
5. Have you ever been sick? Tell me about it.
6. What happened in this picture? (Just Imagine #11)
7. Tell me about this picture. (Just Imagine #12)
8. Does your Mom get mad if accidents like this happen at home?
9. If you were a Mommy or a Daddy, what would you make your kids do?
10. What would you like best about being a Mommy or a Daddy?

Language Sample 6

1. Would you like to be able to fly? Why?
2. If you had three wishes, what would you wish for?
3. Tell me a story about this picture. (Just Imagine #13)
4. What are some things they could be looking for?
5. Have you ever lost something? What did you do?
6. Tell me about some things that make noise.
7. Tell me a story about the boy in this picture. (Just Imagine #14)
8. What are some things that scare you?
9. If you could be anything in the whole world, what would you be?
10. Who's your favorite person? Why?

General Instructions

1. If the subject doesn't hear or respond, repeat the verbal directive.
2. If subject doesn't understand, paraphrase. If still doesn't understand, skip and proceed to next item.
3. If a short answer is evoked, say "Can you tell me more?".
4. Verbal reinforcement, such as uh-huh, fine, good, really, etc., is recommended.
5. Try to echo the child's responses when possible in context for ease of transcription.
6. Follow and pursue tangents and offshoots of spontaneous speech by the child. However, don't initiate such offshoots. Let the child's interest or experiences provide the stimulus for further discussion on some aspect aroused by the original verbal directive.
7. If pursuing an offshoot, you may then generate questions to help the child along, encourage him, and show your interest.
8. Remember: the main goal is to get the child comfortable and to help generate spontaneous speech from the child. Don't interrupt the child to structure the content or course of discussion. Try to get things flowing naturally as you introduce new topics through the verbal directives.

APPENDIX III

Sessions In Creative Dramatics

General Suggestions:

1. Stories used for creative drama should deal with subjects that children know and like to talk about.
2. Ask the children where - when - why - who - how questions about the story.
3. There should be no "right" or "wrong" answers or movements. Listen to all the answers and then choose the ones you wish to use. In this way you will help to build a sense of security in the child. An insecure child tends to copy the teacher or his peers. If the teacher values individuality, the shy child will gradually move toward expressing himself in unique ways.
4. Try to accept all answers and movements. Give special note to those that are unique, unusual, or personal. Answers that do not contribute to the thinking or action of the class should be quietly ignored, but not in a way that might cause unhappiness.
5. In creative activities, competition causes children to produce poorer work than when they freely respond to their thoughts and feelings.
6. Involved children are never a discipline problem.
7. Children, like everyone else, want to succeed. They are all capable of movement in their own way, so they can taste success in the proceedings.

(Hayes and Via, 1970)

Creative Dramatics: Session #1

Theme: The Farm Language: Animals Emphasis: Social
 & Sounds Manners

(Have the children come in and sit around you on the floor. Wait until you have their attention and begin.)

Today we are going to pretend to be lots of different things. Do any of you have a pet? * What kind do you have? * What's his name? * What does he look like? * Think about your pet. If you don't have one, think of one you would like to have and what you would call him. Now go to your house anywhere in this room. It's after school and you open the front door and call to your pet. Listen for him. He doesn't answer or come. You think you might know where he is hiding. Search all over the house for him. When you find your pet, sit down and play with him.

(When all the children are sitting down, walk around and discuss with them where they found their pets and what kind of pets they have. Give all the children a chance to respond and talk about theirs.)

I have a poem here about some pets and the noises they make. I want you to help with this poem by saying all the sounds of the animals when we come to that part of the poem.

MY VERY OWN PET

Oh, you did a nice job saying that. You were good animals.

Now let's see if you can pretend to be some other things. I have another poem that tells us what to be and how to move. Let's try this one.

LET'S PRETEND

Listen: And Help Tell the Story

LET'S PRETEND
by
Bernice Wells Carlson

(Before you read a verse, ask a child how he would make the motion which the verse suggests, such as "How do you ride a pony?" And ask him how the pony would fall down. Emphasize the fact that the child must stop at the end of each verse.)

Oh, let's pretend: Yes, let's pretend
That we are something new
Let's pretend we're lots of things
And see what we can do.

David is a cowboy,
Riding up a hill, (Ride pony)
Until his pony stumbles
And David takes a spill. (Fall down)

Jeannie is an autumn leaf.
She twirls and twirls around (Dance with many turns)
She twists and turns and twirls again,
And tumbles to the ground. (Fall down)

Kathy is a candle straight (Stand tall and straight)
Too bad! She got too hot.
She's bending almost double (Bend 'way over)
Something like a knot.

Kevin is an airplane (Extend arms and glide
Flying high and grand, around room)
Until he sees an airport (Bend knees until extended
Where he has to land. arms touch floor)

Sally is a firefly,
Flitting in the night; (Dance with jerky motions)
Until the morning comes
And she puts out her light. (Kneel down and curl up)

Kenny is a snowman
Who smiles and looks around (Stand still and smile)
Until the sun smiles back at him
And he melts to the ground. (Gradually kneel as if melting)

What else can you pretend?
What do other people do?
If you will act it out,
I'll try to do it, too.

Listen: And Help Tell the Story

MY VERY OWN PET
by
Bernice Wells Carlson

(Make the sound of each pet at the right time in the poem.)

I had a little puppy,
The nicest puppy yet;
And that little puppy
Was my very own pet.
That little puppy said, "Bow-wow-wow!"
With a bow, and a wow, and a bow-wow-wow!

I had a little kitty,
The nicest kitty yet;
And that little kitty
Was my very own pet.
And that little kitty said, "Meow, meow, meow!"
And that little puppy said, "Bow-wow-wow!"
With a bow, and a wow, and a bow-wow-wow!

I had a little pony,
The nicest pony yet;
And that little pony
Was my very own pet.
And that little pony said, "Neigh, neigh, neigh!"
And that little kitty said, "Meow, meow, meow!"
And that little puppy said, "Bow-wow-wow!"
With a bow, and a wow, and a bow-wow-wow!

I had a little duck,
The nicest duck yet;
And that little duck
Was my very own pet.
And that little duck said, "Quack, quack, quack!"
And that little pony said, "Neigh, neigh, neigh!"
And that little kitty said, "Meow, meow, meow!"
And that little puppy said, "Bow-wow-wow!"
With a box, and a wow, and a bow-wow-wow!

(Add as many verses as you wish. After each verse repeat the sounds of the animals of all the preceding verses but ending with "With a bow, and a wow, and a bow-wow-wow".)

And that little hen said, Cluck, cluck, cluck!"
And that little bird said, "Peep, peep, peep!"
And that little calf said, "Moo, moo, moo!"
And that little sheep said, "Baa, baa, baa!"

(Give them a chance to come up with ideas for other things they can act out and how they should move. If they are hesitant at first, give some suggestions, such as: Be a wooden soldier and march stiffly around the room. When they have exhausted the activity, go on.)

Very nice work. You thought of lots of things to do and be.

Let's sit down for a minute and rest and talk about some of the things we did.

(Discuss their pantomimes and movements. Ask questions about each thing or person that they acted out to stimulate further thinking in detail of what they did. Suggestions: What does a _____ think about? * How else can a _____ move? * What else can a _____ do? * Give each child a chance to respond and don't make any answers seem wrong.)

Let's pretend now to be different animals you find on a farm.

Who can think of one? * Good, a _____ is an animal you find on a

farm. Let's all be a _____. What sound does a _____ Make? *

Right! Let's all make that sound. How does a _____ move? *

Good! What does a _____ do all day? * Show me some of the things a _____ can do.

(Repeat this with a number of farm animals. If they run out of ideas, suggest an animal and then let them answer the questions concerning it.)

Okay! Now, come over and sit down and rest while I tell you a story about a farmer and all his animals.

Farmer Jones was a friendly farmer. All his animals loved him. One day Farmer Jones decided to go for a ride in his boat. He walked down to the river. As he was about to get in, he heard a noise. "Bark, bark," said Farmer Jones' dog. "Farmer Jones, may I please go with you for a ride in your boat?" "Well, it's not very big, but I suppose it's all right" said Farmer Jones. "Climb in carefully." "Thank you" said the dog as he climbed in behind Farmer Jones. So they floated down the river a little ways and then they heard someone call to them. "Meow, meow," said Farmer Jones' cat. "Farmer Jones, may I please go with you for a ride in your boat?" "Well, it's not very big, but I suppose it's all right. Climb in behind the dog and don't move around too much or we'll tip over." "Thank you" said the cat as he climbed in behind the dog. So they floated down the river a little ways and then they heard someone call to them. "Baa, baa," said Farmer Jones' lamb. "Farmer Jones, may I please go with you for a ride in your boat?" "Well, it's not very big, but I suppose it's all right. Climb in behind the cat and don't move around very much or we'll tip over." "Thank you" said the lamb as he climbed in behind the cat. So they floated down the river a little ways and then they heard someone call to them. "Oink, oink" said Farmer Jones' pig. "Farmer Jones, may I please go with you for a ride in your boat?" "Well, it's not very big, but I suppose it's all right. Climb in behind the lamb and don't move around too much or we'll tip over." "Thank you" said

the pig as he climbed in behind the lamb. So they floated down the river a little ways and then they heard someone call to them. "Moo, moo" said Farmer Jones' cow. "Farmer Jones, may I please go with you for a ride in your boat?" "Well, it's not very big, but I suppose it's all right. Climb in behind the pig and don't move around too much or we'll tip over." "Thank you" said the cow as he climbed in behind the pig. So they all floated down the river. After a while the dog moved and stepped on the cat's tail and they started fighting. Then the lamb got mad because the dog and cat were pushing him around and started fighting with the dog and the cat. Then the pig got mad at the lamb for pushing him around and started fighting with the dog and the cat and the lamb. Then the cow got mad at the pig for pushing him around and started fighting with the dog and the cat and the lamb and the pig. So all the animals were fighting. Farmer Jones started yelling, "Stop fighting, stop fighting or we'll all tip over!" But they all kept fighting and the boat tipped over and all the animals and Farmer Jones fell into the river. They all swam to shore and climbed up on the bank. Then they all started walking back home. The animals were afraid to say anything because they thought Farmer Jones was mad at them. When they got back to the farmhouse, Farmer Jones looked at all the animals and waited quietly. Then all the animals said together, "We're sorry". Farmer Jones smiled and said, "We all had quite an adventure. But if you're really sorry, then you have all learned your lesson. Let's all sit down and have something to eat!"

(Discuss the story with the children. Work through it again and what each animal says. Make note of good manners in that they said "please" and "thank you" to the farmer when asking for a ride. Make sure they know the story and understand it. Questions such as: Why did Farmer Jones forgive the animals, etc., will stimulate thinking.)

Did you like that story? Would you like to act it out and be all the animals? Okay, first I need someone to be the dog.

(Continue until all the animals are assigned to children. You be the farmer to keep a running narrative so the story will move along. Stress the please, thank you, and apology at the end.)

Nice work! You did a good job of acting out that story. You've been animals for a long time today. Let's be people again and sing a happy song before you go. Does anyone know the song "If You're Happy and You Know It"? Listen and sign with me and be sure to do all the actions with me.

If you're happy and you know it, clap your hands
 If you're happy and you know it, clap your hands
 If you're happy and you know it, then your smile will surely
 surely show it
 If you're happy and you know it, clap your hands.

If you're happy and you know it, stomp your feet
 If you're happy and you know it, stomp your feet
 If you're happy and you know it, then your smile will surely
 show it
 If you're happy and you know it, stomp your feet.

If you're happy and you know it, give a yell - Hurrah
 If you're happy and you know it, give a yell - Hurrah
 If you're happy and you know it, then your smile will surely
 show it
 If you're happy and you know it, give a yell - Hurrah.

If you're happy and you know it, do all three
If you're happy and you know it, do all three
If you're happy and you know it, then your smile will surely
 show it
If you're happy and you know it, do all three.

Oh, you sang that really loud! And you got all the actions right.

I had a lot of fun today. Did you? Thank you for all your good work.

Creative Dramatics: Session #2

Theme: The Forest

Language: Spatial Relations
Conjunction - isn't

(At the beginning of the session ask the children to come close around you and sit comfortably on the floor. When you have their attention, begin.)

We are going to have a wonderful adventure today right here in this room. Each one of you close your eyes. Instead of this being an ordinary room, by your magic pretending, see if you can make it full of trees. In fact, there are so many trees that it is a big forest. Oh, open your eyes and see the beautiful woods. Let's all go for a walk in the forest. Get up and walk anywhere you want to explore your woods. What kinds of things do you see? * Is the sun shining through the leaves of the trees? * Can you see the blue sky above the trees? * Look at the clouds! Let's lay down on our backs and watch the clouds. What shapes do you see? * What do the clouds look like to you? * Okay, let's all get up. Brush off your clothes. Let's walk very quietly through our woods and see what animals we can see in the forest. Look carefully. Don't scare them away. What kinds of animals do you see? * Where are they? * What are they doing? * There's a stream up ahead. Can you see fish swimming in the water? * What else can you see? * Let's jump over the stream to the other side. Good, you all made it and nobody fell in. Are there any leaves on the ground? * Look at all the pretty colors. Let's pick up the really nice ones and take them back with us. The sun is going down, we better hurry home before it gets

dark. Hurry! Quickly before it gets too dark. There, we're all home safe and sound. Sit on the floor and rest.

(Ask questions about the leaves: their shape, size, color, where they found it, etc. Encourage the children to talk and discuss their walk in the woods and the things they saw. Ask additional questions and make sure each child responds to at least one question.)

Did anyone see a bear in the woods? * Let's pretend to go on a bear hunt. I'll say a part and then you say it after me and do what I do.

Okay, ready? Let's start walking.

Let's go on a bear hunt	Repeat	(Clap hands on thigh)
But I'm not afraid	"	(Point to self)
Cause I got my gun	"	(Right hand to left shoulder)
And my bullets at my side	"	(Left hand to left side)
Okay, let's go	"	(Clap hands on thigh)
Open the door	"	(Open door)
Through the door	"	(Hand through door)
Shut the door	"	(Shut door)
Going on a bear hunt	"	(Clap hands on thigh)
But I'm not afraid	"	(Point to self)
Cause I got my gun	"	(Right hand to left shoulder)
And my bullets at my side	"	(Left hand to left side)
Okay let's go	"	(Clap hands on thigh)
Oh, look	"	"
A hill	"	"
Can't go around it	"	"
Can't go through it	"	"
Have to go over it	"	"
Climb up the hill		(Pantomime climbing up)
Run down the other side		(Pantomime running down)

CHORUS

Oh, look	"	(Clap hands on thigh)
A swamp	"	"
Can't go around it	"	"

Can't go under it	Repeat	(Clap hands on thigh)
Can't go over it	"	"
Have to go through it	"	(Sucking sound with pantomime)

CHORUS

Oh, look	"	(Clap hands on thigh)
A tree	"	"
Can't go under it	"	"
Can't go through it	"	"
Can't go around it	"	"
Have to climb it	"	"
Climb up the tree		(Pantomime climbing)
Slide down the other side		(Pantomime sliding)

CHORUS

Oh, look	"	(Clap hands on thigh)
A wheat field	"	"
Can't go around it	"	"
Can't go under it	"	"
Can't go over it	"	"
Have to go through it	"	"
Through the wheatfield		(Slap hands together)

CHORUS

Oh, look	"	(Clap hands on thigh)
A cave	"	(Slow pace on clapping)
Can't go around it	"	"
Can't go over it	"	"
Can't go under it	"	"
Have to go through it	"	"
Ooohhh, it's dark in here	"	"
I'm scared	"	"
I feel something furry	"	"
It's a bear! Run!	"	"

Run, hurry!		(Fast clap on thigh)
Out of the cave		"
Hurry - there's the wheatfield		"
Through the wheatfield		(Pantomime each thing as
Run - Hurry, he's catching up		you come to it and return
There's the tree, climb the tree		to fast clap)
Run		
There's the swamp, through the swamp		
Oh, run! He's catching up		

There's the hill - climb the hill
 Hurry down the other side
 Run - faster!
 There's the house
 Open the door, through the door,
 shut the door
 Ah! Home at last!

That was fun! Now let's go on a different kind of hunt. This is Georgie. Georgie is a dog. Georgie belongs to a boy named Tom. Tom can't find Georgie. He looks under the chair. Is Georgie under the chair? No, he isn't. Is Georgie under the chair? * Next, Tom looks on the sofa. Is Georgie on the sofa? No, he isn't. Is Georgie on the sofa? * Then Tom looks next to the table. Is Georgie next to the table? No, he isn't. Is Georgie next to the table? * No. Georgie ran away and is lost in the forest. I'll hide Georgie and then we'll all go and look for him. Okay, let's all get up and go look for Georgie. Is Georgie up in a tree like a squirrel? No, he isn't. Is Georgie up in the tree like a squirrel? * Is Georgie under the water like a fish? No, he isn't. Is Georgie under the water like a fish? * Is Georgie flying in the air like a bird? No, he isn't. Is Georgie flying in the air like a bird? * Is Georgie on a rock like a frog? No, he isn't. Is Georgie on a rock like a frog? * Is Georgie asleep next to the tree? Yes, he is. Is Georgie asleep next to the tree? * Oh, Tom will be so glad we found Georgie. Let's take him home and leave the woods for a while. Now we're going to take turns putting Georgie in different places in this room.

(Instruct the children in turns to place Georgie "on, under, in, and next to" various items in the room. Ask questions

of the group requiring the response of "No, he isn't" or "Yes, he is".)

Good work. Now, we'll leave Georgie at home and we're going back to the woods. Close your eyes and pretend all the trees are back in the room. Okay, open your eyes and stand up. We are going to really explore our woods. Look all around. Oh, I see a cave. Who wants to go in and explore it? Come on then, let's go. Oh, isn't it wet and dark? Feel the slimy walls. Be careful where you walk. Did you ever try calling in a cave? It echoes. What does echo mean? * Let's all yell "Hello" and then echo it loud and then softer and softer until we can't hear it anymore. Ready, go "HELLO" (and echo until very soft). Good, let's try it again with everybody do it together. Ready, go "HELLO" (echo). Look, what are those big shapes moving toward us? I think they're monsters. What do you think? * Can you see them? * Oh, let's get out of here and go back in the sunshine. Come on, run. Isn't it good to be outside again? Did you see those monsters? What did the ones you saw look like? * How did they move? * Can you show me? *

(Discussion of monsters. Encourage imaginative descriptive responses. Prompt with questions to stimulate ideas. Accept everything and ask questions about their responses to stimulate further verbal descriptions.)

Now, everyone come over and sit down and I'll tell you a story about some children that meet some monsters. Some children decided

to go for a walk in the woods and they found a cave and wanted to explore it. When they came to the darkest part of the cave, they found a chest full of jewels hidden against one wall. The children didn't know that these jewels were guarded by monsters, because the monsters had fallen asleep and didn't see the children. The children wanted to see the jewels' pretty colors in the sunlight, so they took the chest of jewels and ran out of the cave. They were going to hide the jewels someplace, but they decided they better not take the jewels because they might be stealing them from somebody else. They were taking the jewels back into the cave when the monsters woke up and saw the jewels gone. The monsters were very angry and hid so they could catch the children. They jumped out and surrounded the children. The children were scared, but they showed the monsters that they were bringing the jewels back and not stealing them. So the monsters made friends with the children and gave each one of them a special present.

Did you like that story? Let's act out parts of it. First let's be monsters. Get up and look and walk around the room like mean monsters. Now go to sleep like a monster. Now be the children. Come into the cave and find the jewels and run outside with them. Then decide you better not keep them and start to take them back. Now two of you be monsters and the rest of you be the children. (Work through the rest of the story acting it out.)

(Ask questions about the children first. Why did they take the jewels? Were they right to take them? What would

you have done? Why did they take them back? Did that make it all right? Why were the monsters mad? Why did they get friendly?

What do you think the monsters gave each child as a special present? * Close your eyes and pretend you have that special present and tell us about yours.

(Ask questions about each child's present. Encourage as much verbal description as possible.)

Our time is all up for today. I hope you had a good time. I sure did. Thank you for your good work.

Creative Dramatics: Session #3

Theme: The Park Language: Action Verbs Emphasis: Rhythmic
Movement

(At the beginning of the session ask the children to come close around you and sit comfortably on the floor. When you have their attention, begin.)

We are going to have a wonderful adventure right here in this room today. Each of you, shut your eyes. Instead of this being an ordinary room, by your magic it is going to become many different things. We can fill this room with trees, or make it an ocean, or bring in giants and dinosaurs, or make it a fairyland by just pretending and seeing all sorts of things we think of. Now, open your eyes and each of you find a space in the center of the room. Curl up as small as you can on the floor. You are all seeds of trees planted in the ground. You are slowly beginning to grow--stretch and grow--until you are a full-grown tree and stand straight and tall. Good! Now, a soft breeze blows through your branches. You sway from side to side, back and forth. It is such a nice easy feeling breeze. But then the wind gets stronger and your branches are blown all over in the wind, they are tossed to and fro. (Wind noises) It's harder to stand up. Oh, it's a hurricane. Crash! You are broken and tumble to the ground.

Good work. Curl up again very small and close your eyes. This time it is a sunny day, and you are the seeds of trees that have been planted in a beautiful park in the city. Now open your eyes and

start to slowly grow. Your roots creep out as you push up through the ground. Grow up, up! You grow taller and taller as your branches reach up to the sun, and now you are a big shady tree standing in the park.

Look all around the park and see all the people and everything that's happening. Look down on the ground. Is there anything else you can see besides all the green grass? * What games are all the children in the park playing? * Do any of the children have things in their hands? * Why are some of them running? * Are there other people in the park? * What are they doing? * Look around and see what else you can find that is interesting.

The sun is going down. Most of the people are starting to go home, and you are tired from standing so straight and tall after such a busy day at the park. Go to sleep like a tree.

You are all released from your enchantment as trees; you are boys and girls again. Come over here and sit down.

(Discuss with the children the sights they saw in the park. Encourage them to expand their imagination by asking questions that will require them to give more attention to detail. Some suggestions: What other trees do you see around you? Tell us about the new bicycles. What kinds of flowers were in the flower-beds? Who were some of the people you saw in the park? How were they dressed? What did they do and talk about? What did that family have to eat on their picnic underneath your tree? Did you see all the things to play on--the monkeybars, merry-go-round, slides, etc.)

Everybody stand up. You are all the children you saw in the

park. Get on your bicycles and ride around the park. Watch where you're going. Steer carefully around the other people. Turn and explore all the different parts of the park. Wave to the people. Ring your bell if someone is in your way. Park your bicycle. On the grass there are some boys and girls playing kick ball. Play with them. Kick the ball with your foot and run after it. Kick it again, and try not to lose your balance. Watch where it goes. Look, it's in the playground area. There are swings, slides, monkey-bars, merry-go-rounds, and teeter-totters. Play on any of them you'd like. Look at (name) swinging. Are you sliding? Is anybody pushing the merry-go-round? Did anyone climb and hang from the monkey-bars yet? Okay, let's all sit down and rest for a minute. Wasn't that fun? Tell me about the things you did.

(Let the children give an account of their activities.
 Prompt with questions to insure verb inclusion, such as: What did you do on the monkey-bars? Tell me how you play kickball? Did the bicycle go by itself?)

Now you are all taking a dog for a walk in the park. What does your dog look like? * Is it big or little? * Does it bark and run or walk nice? * Suddenly a cat appears and your dog chases it up a tree. Make your dog sit down. Try and coax the cat to come down the tree. When you get the cat down, pet it and send it safely on its way home. Talk to your naughty dog so he knows he did something wrong. Now walk your dog home and come and sit down. There are cats, dogs, birds, and squirrels in a park, aren't there? And some parks have

zoos. What kinds of animals have you seen in a zoo?

(Discuss with the children these animals, their habits, color, what they do, sounds they make, their cages, talk about zoo keepers and what they do for the animals.)

We're going to make our own zoo. Each of you decide which animal you would like to be. I'll be visiting the zoo. When I come to your cage, show me how your animal moves and what he likes to do.

(At each cage ask questions evoking an explanation that takes some imaginative thinking. Suggestions: What's your favorite thing to do? Who's your best animal friend?)

You are all boys and girls again. Come and sit down around me. Oh, I learned some interesting things about all you animals at the zoo. Now, we're going to learn about one of these animals and a funny story about them--monkeys!

Once upon a time there was an old peddler who made caps. He made all sizes and shapes and colors. He took great pride in his work and made all his caps very carefully. One day he noticed that now he had enough caps to go and sell them in the village. So he put all the caps in a big burlap sack and slung it over his back. And he started walking to the village. Now it was a very hot day and his sack was very full and so it was very heavy. The old man was tired and hot and when he saw a big shade tree, he decided to rest a minute. So he put his big sack down and sat down with his back against the tree to rest. Pretty soon he fell asleep. Slowly there began a rustling sound in the leaves

of the tree. It grew louder until you could see that the tree was full of monkeys. They crept quietly down and looked at the old man, but he was fast asleep. Then they quietly looked in his sack and saw all the beautiful colored caps. They all grabbed one and put it on their head. They began playing and making fun of each other and how funny they looked in their caps. They were all saying "eee eee eee" as they played. Well, the monkeys got louder and louder and suddenly the old man woke up. He rubbed his eyes and reached for his sack of caps-- but it was empty! Then he heard all the noise and looked up and saw the monkeys all wearing one of his carefully made beautiful caps that he had to take to the village to sell. He looked up at the monkeys and yelled "Give me back my caps!" And the monkeys all yelled "eee eee eee eee eee eee!" The man was beginning to get angry so he shook his fist at the monkeys and said "Give me back my caps!" And the monkeys shook their fists at the man and said "eee eee eee eee eee!" The man was really angry now so he stomped his foot and yelled "Give me back my caps!" And the monkeys stomped their feet and yelled "eee eee eee eee eee!" Now the poor peddler didn't know what to do. He was so angry and needed his caps back so he could sell them in the village. Then he got an idea! He looked up at the monkeys and threw his cap on the ground. What do you think all the monkeys did? That's right, they took all their caps off their heads and threw them down to the ground. The peddler smiled and quickly ran around and gathered up all the caps

and put them into his sack. Then he slung his sack over his back, waved to the monkeys and started off once again to the village to sell his caps. And of course all the monkeys waved right back to the peddler as he went on his way!

Wasn't that a fun story. Now let's act it out. You be the monkeys and I'll be the peddler. Stay over there in a group and this can be the tree.

(Retell the story by narrating a monologue of the peddler explaining what he is doing--as you do it. Prompt the monkeys if necessary. The monkeys must copy you as the peddler in action, intensity, and rhythm of speech, i. e., their "eee eee eee eee eee" is said in the same inflection pattern as your "Give me back my caps". Let a child try the peddler if time permits to add variation to the story.)

Very good work! Come over and sit down and rest again. You have been working hard today and you've done a nice job. We've had a lot of fun too. You were very good monkeys and copied the peddler very well.

(Discuss the story and characters and any aspects the children seem to be interested in or particularly enjoyed. If time, try to lead questions to real life examples of people copying other people and why they might do it. Is it sometimes necessary, such as in orchestras and with large groups of people? Try to give each child an opportunity to express his philosophy.)

It is time to go now. I hope you had as much fun as I did.

Thank you for your good work!

Creative Dramatics: Session #4

Theme: Old House

Language: Descriptive
AdjectivesEmphasis: Sense of
Touch

(Wait until the children are ready to begin and are seated around you.)

Today we are going to start by pretending to be airplanes.

Everybody get up and stand in a straight line. You are all airplanes standing on the runway waiting to take off. What happens when airplanes are flying and they crash into each other? * Yes, all those things might happen. I want to see how smart you are as airplanes, so try not to crash into each other as you zoom through the air. Okay, take off and fly all around the room. Look where you are going and keep enough room around you. Now all the planes have to prepare for landing. Come in and land your airplane carefully and slowly so no one gets hurt.

Now you are children. Lie down in the grass. It is a pretty summer day with the sunshine shining down on you. Oh, there's a butterfly, see his pretty wings. He's going to land on the back of your hand. Lie very still so you don't scare him away. What colors are on his wings? * Does it have lines or circles or other shapes on its wings? * How big are the wings? * Do they look soft? * Get up slowly and walk carefully around the room with the butterfly still on the back of your hand. Keep your hand nice and steady and don't let anyone else bump into it. Now the butterfly begins to flap his wings up and down. I

think he wants to fly away again. Slowly lift your hand to help him. There he goes. Doesn't he look pretty flying in the sky? *

Now, I want to pretend something else with you. Imagine that the floor is all covered with eggs. Everywhere you step there are eggs. I'm going to count to three and I want you to step on as many eggs as you can and break them. Ready--one, two, three, go! Don't forget the ones beside you and behind you. I still see some right in front of you. There are just one or two left. Now they're all cracked. Clear away the mess and come and sit over here.

Shut your eyes. Everything is dark. Put your hand up to your cheek, and rub your fingertips gently over your face. Think what it feels like. Now, keep your eyes closed and rub your teeth with your fingertip. Do your teeth feel the same as your cheek? * What do you think is the difference? * Okay, everybody open their eyes. What did the skin on your face feel like? * Yes, it felt smooth, soft. Anything else? * What different feeling did your teeth have when you rubbed them? * (hard) What was the same feeling you felt when you touched both your face and your teeth? * (smooth) Now, with your eyes open, see if you can put your hand on another part of you that is smooth. Good, I see some of you touched your other hand, your neck, your knee. Can you find something that is smooth to touch that you are wearing? * Now see if you can find a different kind of touch in something you are wearing. When you find something with a different kind

of feeling, leave your hand there and wait until your turn to tell us about how it feels.

(Let each child describe what he is touching and let the other children feel it and react to it.)

Now I have a story about how things feel to read to you.

Did you like that story? Now, I want all of you to spread out around the room and see what you can find that is smooth. Touch it and if it is smooth, raise your hand and stay there until I come and feel it too.

(Move around to each child and make sure the concept of smooth is understood. Talk with each child and praise him and then send him to find something else.)

Most of you did a very good job finding things that are smooth. Now I want you to find things that are smooth and hard. Raise your hand again until I come. (Repeat process.) Good work. Now I want you to walk around the room and with your fingertips touch as many different kinds of things as you can and try to think what each one feels like. Think about it and remember it and then move on and touch something else and think how it feels. Touch lots of different things.

(Walk around and make a point of stopping to talk with each child and question them on what they are feeling at that time.)

Come over and sit down and rest for a minute. Let's talk about all the things you felt.

(Ask questions that evoke descriptive verbalizations and check the concepts of "smooth, rough, hard, and soft".

Be sure all the children get an individual opportunity to share at least one or two things that they felt.)

How many of you know what cobwebs might feel like? Tell us about it. * Now, the room is all covered with cobwebs hanging from the ceiling and walls. They are all over the place and the room is dark.

Move around the room and try to clear the cobwebs away from in front of you with your fingertips. There, all the cobwebs are cleared away. Now I want all of you to go to that end of the room. Close your eyes and think about walking on a smooth floor. Now keep your eyes shut and walk this way. Good. Why was it easy to walk on a smooth floor with your eyes shut? * Yes, you knew the floor was going to be there right under your feet whenever you took a step. Now turn around and close your eyes. This time I am going to make it harder for you. This time you must think that the floor is covered with large rocks and stones. Shut your eyes and walk across the floor being very careful not to trip on a rock. Good. That was harder wasn't it. You had to feel with your foot and step very carefully so you wouldn't fall.

Everybody run and get a chair and we'll make a tunnel here. (Place the chairs in two parallel lines with seats facing outward and backs toward the center about two feet apart.) Now everybody line up at the opening of the tunnel. This tunnel is made of rock and dirt; it is high enough for you to stand up in, but it is dark inside. To make it dark inside, shut your eyes when you enter the tunnel. Put your

hands behind your back and see if you can walk through it without your body touching the sides. When the person ahead of you is part way through the tunnel, you can start. Open your eyes when you get to the end of the tunnel and run back around to your place at the opening. Okay go ahead. (Wait until each child has gone through, then continue.) Wasn't that fun. Most of you made it through without hardly any bumping at all.

This time it is a dark secret tunnel that is very low and you have to stoop so you don't bump your head. The tunnel leads to an old empty house. You will have to crawl through with your eyes shut. Think of what it feels like to touch the floor of the tunnel with your hands and knees. Don't forget to wait until the one ahead of you is part way through. When you get to the other end, open your eyes and wait there for the rest of us. Then we'll all go and explore the rooms in the old house. Everybody through? * Okay, let's creep quietly around and explore this old house.

What room do you think this is? * What's that over in the corner? * Blow the dust off it and feel it with your hands. What does it feel like? * Look at the dirty windows. I bet you could write your name in the dust. Look at the old chairs; what are they made of? * Try one and see. There are a lot of cobwebs in the door. Brush them aside and go into the hall. There's a stairway. Put your hand on the railing. What is it made of? * How does it feel? * Go upstairs

carefully; one of the steps may be broken. Look at all the rooms. I wonder who lived here? * This door is closed. Let's open it and see what's inside. Do you think the door will squeak? * Look, there's a little bed and a toy chest. A little child must have lived in this room. Let's see what's in the toy chest. Open the lid. Take out one of the toys and tell us about it. How does it feel? * What is it made of? * What did the little child do with it? * (Give each child a chance to respond.) Oh, it's getting dark. We better be getting home. Let's go down the same stairs, careful of broken ones. Push the heavy front door open. Everyone out. Okay, let's go home and sit down and talk about our adventure.

(Discuss the adventure to the old house with the children. Emphasize their sense of touch in asking questions. Suggestions: When you went upstairs, was there a step missing? What did the railing on the steps feel like? Tell me about the toy you found in the toy chest. Was it little or big? Was it for a little boy or a little girl? How do you know? What did the chest look like? How did it feel? What was the thing you found in the corner when you first went in and blew the dust off? What did the tunnel feel like on your hands and knees? What did the old house look like from the outside? Did it have a porch? What was it made of?)

Usually I tell you a story. Today let's all make up a story together about some boys and girls who went exploring in an old house. Why are the children there? * Then they want to explore the house so they walk around and decide to go in. What do they find on the inside? What does it look like? * (Listen to all the ideas.) Then they

decide to go downstairs and they find a hidden treasure. What is the treasure? * What do they do with it? * Then they hear the wind blow the cellar door shut and it's dark. So they crawl around on the floor trying to find a way out. What can they find? * Do you think a tunnel would lead them out? * What kind of tunnel? * So they escape through the tunnel, and where are they--near home? * Did they bring the treasure with them? * What do they do next? *

Oh, that's a good story. (If time, act out their story emphasizing their sense of touch and imagination as they go through each part.)
Thank you for your very hard work today.

Good listening. Now we're ready to go exploring. We're going to go lots of different places. And do you know how we're going to get there? By taking a magic carpet. Right here is our magic carpet and it can take all of us anywhere we want to go. We just have to close our eyes and wish real hard, and when we open our eyes, we'll be there.

Everybody get on the magic carpet. Now, let's go explore the jungle first. Ready, close your eyes and start withing. When you open your eyes there will be trees and bushes all around us. Open your eyes. Have you ever seen movies about the jungle? * What things do we have to watch out for? * Okay let's all go for a walk in the jungle and carry our supplies. As we go along, listen for all the different sounds. Remember it's very hot here and there are a lot of wild animals to keep watch for. Be very quiet when you walk or they'll hear us coming. Don't let your feet get tangled in the long vines. Did you hear that bird screech? * Could you see it? * What color was it? * How big was it? * Look, that big branch of the tree is moving. Do you think there's an animal up there? * What is that rustling sound up ahead? * Quiet, don't move or make a sound. What do you think it is? * What should we do? * Okay, I think he went past us. Let's hurry back to our magic carpet and go somewhere else.

(Discuss the things they heard and saw in the jungle. Question them to stimulate imagination. Suggestions: What were all the strange noises you heard? What do you think made them? What made the rustling sound? Were you frightened? What do you think might have happened if we weren't quiet? When attention is waning, go on.)

Are you ready to explore another place? Okay, close your eyes and this time we're going to a castle where you are all princes and princesses. When we land we will be in your beautiful stone castle with servants all over to help you. Now, open your eyes, and remember to act like a prince or princess. Put on your fancy clothes and big velvet robe. Oh, you look nice. Put your hand up to your head and put on a big heavy crown. Walk around the throne room. Remember to walk careful so your crown doesn't fall off or you trip on your robe. When you meet another prince or princess, bow to them or curtsy to be polite. What things do you see in your big throne room? * What do the servants look like? * What color is your throne? * How big is it? * What does it look like? * Go sit in your throne. Think about things you might say or do if you were a real prince or princess. If we want to explore some other places, we better get back to the magic carpet. That was fun, wasn't it? *

(Discuss what the castle looked like. Ask what orders they would give the servants. Questions should stimulate their imagination and make them more observant of detail.)

How let's go to the circus. Close your eyes and wish. Open them and here we are. Stand up and off we go to the circus. See the big tent and the flags waving. Listen to the music playing. Oh, look, there are the clowns. Are they happy or sad? * What funny things are they doing? * Buy a ticket and let's go in the big tent to watch the show. There's a tightrope walker. Here comes the lion tamer. Look at all

the lions. How many do you see? * What sound do they make? * Look at all the sawdust on the floor. There are some monkeys doing tricks. What are they doing? * Oh, look at the big elephants. The show's over. Let's go back to our magic carpet and tell each other about all the things we saw.

(Discuss the circus and give each child an opportunity to tell what he saw or liked best. Question suggestions: Do you think the clowns were funny, or sad? How were they dressed? What else did you see in the big tent at the show? What other animals did you see? What tricks did they do? What other circus people did you see? How did they look? What other sounds did you hear?)

It's getting kind of hot. Let's go exploring on the beach next and have a picnic lunch there. Close your eyes and when you open them, we'll be at the beach. Okay, open your eyes. Look, there's the ocean and I see a boat way out there. Run down to the beach. Oh, let's put our swimming suits on and run with our bare feet in the sand. How does the sand feel in your toes? * Okay, let's all go for a swim. Jump in the water. Is it cold? * Now we're all wet so let's lay in the sand and dry off. I'm hungry. Let's eat our picnic lunch while we dry off. Pull out your lunch and everybody eat. _____, what do you have for your lunch? * What kind of sandwich is that? * What do you have to drink? * Who has something for dessert? * Is everybody done? * Okay, clean up your garbage and throw it away. It's getting late, and we still want to explore some more. Pick up some shells that are pretty to bring back with you and let's go back to the magic carpet.

(Discuss things they saw at the beach and things they did. Suggestions: Did you see any fish? What color? How big? Tell me about your shell? What games did you play in the water? How did the sand feel? What noises did you hear? Did you see any sea gulls?)

Now, let's go to a place far away. Let's go explore on the moon! Close your eyes and wish real hard because it's a long way. Okay, open your eyes. Put on your spacesuits and don't forget the big helmet and your oxygen tank so you can breathe. Try walking on the ground. Your boots are heavy and you have to walk real slow. How do you feel walking on the moon? * What things can you see? * Can you hear anything? * Look at all the funny shapes of things on the ground. Pick one up to bring back with you to tell us about. Have you explored everything up here? * Then let's go back to the magic carpet and take off these big spacesuits. I want to see what you picked up too.

(Discuss their adventure on the moon. Questions: Did you like being a space man? Was it scary? What things did you see? Tell me about what you brought back with you. What sounds did you hear? What do you think made them? Were there trees on the moon? Would you like to live there? Why?)

We're going to visit one more place. This time we're going to visit an Indian Village and see how they live. Close your eyes and wish. Okay, we're there. Open your eyes. Now, you are all Indians and Indians walk very quietly. Take your bow and arrow and go hunting. Walk quietly and listen to the sounds of the animals. Stop and listen. Was that a twig breaking? * Something is moving over there. Run lightly and chase the animal. There, you see it. Shoot with your bow

and arrow. Did you kill it? * Go see if it's dead. What sort of animal is it? * What shall we do with it? * Drag it back to your teepee to cook it. Now gather firewood and build your fire. Chop up the big logs. Skin your animal and get it ready to eat. Oh, I hear drums. It's the medicine man and he's calling you. I don't want to go. I'm going back to the magic carpet. Come on, hurry.

(Discuss their Indian adventure. What things did you see in the Indian village? What were the teepees made out of? How did you make your fire? What sounds did you hear when you were hunting? What did the drums sound like?)

Oh, we saw a lot of different places, didn't we? Now we are going to play a fun game. There is a magic box in the center of the room and in it is every kind of shoe or boot that people wear for walking, dancing, climbing, running, jumping, anything. You can all take turns picking a pair of shoes from the box and then put them on and show us what you can do in them and we'll try to guess what they look like. Who wants to go first? *

(Let each child take a turn. Ask questions, such as: Who can tell what John is doing? What do you see on his feet? What do his shoes look like? If some children lack an idea for their turn, ask questions such as: What kind of shoes do you wear when it rains? What sports do you play in shoes? What kind of shoes does a ballerina, toy soldier, etc., wear?)

Everybody stand up. We are going to walk in some more shoes. First, you have a new pair of shoes that are too tight and pinch you. Walk around in those. Now you have on a pair with big toes that flop when you walk. Don't trip as you walk around. Now you have on a

pair of big boots that come way up to your knees. They're big enough for your daddy! Walk in those. Now, I'm going to tell you a story about Three Billy Goats and what happened to them. Come over and sit down.

There were three billy goats: the big billy goat, the middle-size billy goat, and the baby billy goat. And there was a mean ugly troll. The troll lived under the bridge between two fields of green grass. The billy goats had eaten all the grass on one side of the bridge and wanted to cross to the other side where the grass was better. So the little billy goat started walking across the bridge. And the mean ugly troll said, "Who's that crossing over my bridge?" The little billy goat was scared and he answered in a little voice, "It's me, the little billy goat. I'm going to the field on the other side where the grass is greener." "Well, I'm going to eat you up!" "Please don't eat me, wait for my bigger brother, he's much better." "Okay, go on, but hurry up!" And the little billy goat ran across the bridge. Pretty soon the middle size billy goat came walking across the bridge. "Who's walking over my bridge?" said the mean, ugly troll. "It's me, the middle size billy goat. I'm going to the field on the other side where the grass is greener." "I'm going to eat you up!" "Please don't eat me. Wait for my big brother, he's much better." "Okay, go on, but hurry up!" So the middle size billy goat ran across the bridge. Pretty soon the big billy goat came walking across the bridge. "Who's walking

across my bridge?" "It's me, the big billy goat. I'm going to the field on the other side where the grass is much greener." "I'm going to eat you up!" "Come up and try it," said the big billy goat. So the troll tromped up on the bridge and the big billy goat ran at him and knocked him off the bridge. And that was the end of the mean ugly troll.

Would you like to do that story. Remember you have to walk and talk like a little, middle-size and big billy goat. And we need the mean ugle troll. Let's each bring a chair here to make the bridge to cross over and for the troll to get under.

(Work through the story and emphasize their movements and voice appropriate to the character. If time, change roles and let the children try another voice and movement pattern. After this is done, have a discussion about the story.)

We have had a lot of fun today. We did a lot of interesting and different things. Thank you for all your good work. Have a nice day!

Creative Dramatics: Session #6

Theme: The City

Language: Community
HelpersEmphasis: Imaginative
Movement

(Ask the children to all come over to you. When you have their attention, begin.)

You are all going to go across the street to a shopping center. Come on, let's go. Look in the windows at all the neat toys! There are a lot of mechanical toys here. Look at all of them. See that robot. Do you think he can blink his eyes? * Do you think he walks funny? * What do you think makes him move? * There's a walky talky. Do you think it would really work? * Do you see any other mechanical toys? * In this window there are trains and race cars going around on tracks. Which train do you like best? * Which one do you think can go the fastest? * Look at all the signals. That track is shaped funny. Do any of them have bridges or tunnels? * How do the racing cars work? * Let's move to the next window. Oh, this one has all kinds of dolls. Look at those big walking dolls. Can some dolls really talk? * The Barbie dolls are little but look at all the pretty clothes for them. There's GI Joe. He has lots of things to go with him too. There are some dolls dressed up in all kinds of different clothes; I wonder what country they're from? * There's a big soldier doll. Look at his uniform. What other kinds of dolls do you see? * Look in the next window; they have all different kinds of toys. Can you see the jack-in-the box? * It's neat the way he goes up and down. See how high he can jump. Look

at all the stuffed animals. What other toys do you see? * There sure are a lot of toys! Now put your hand in your pocket and look! There's money in it. Go into any of the stores and buy whatever kind of toy you want. Then carry it carefully back across the street and we'll all look at what you bought. Okay, quickly, go and buy what you like best and bring it back home.

(Wait until all the children have bought their toy, have crossed the street and are seated around you. Then give each child an opportunity to tell about and describe his toy. Ask questions to evoke more detail and descriptive verbalization. Suggestions: How does that mechanical doll work? What is your doll wearing? What kind of cars are there in your train? What will you do with yours? Why is that one your favorite? When attention begins to wane, go on.)

Let's put all the toys carefully on the floor over here. Then find a space to work in around the room. Now sit on the floor. Do you remember the jack-in-the-box? He starts all curled up tight down in his box, and when the lid is opened, he springs up. Now, I want all of you to be jack-in-the-boxes. Crouch down as low as you can, and hold your arms tightly around your knees. I will count to three and then say GO and I want you to spring out! Just listen the first time. One - two - three - Go! That was good. Some of you jumped up so high you fell over. Let's try it one more time. One - two - three - GO! Good job.

Now come over and sit down for a minute and rest while I tell you what we're going to do next. We are all going to take magic pills.

These pills are magic because every time you take one, you turn into a different person. Then we have to be that person and do their job.

Okay, everybody put a pill in your mouth and swallow it and we will all be firemen. Ready, go. Now you are firemen at the firestation. Oh, there's the alarm, there's the alarm, there's a fire somewhere. Quick, put on your uniform, your hoots, your hats, and your rubber coats.

Jump on the fire engine and hold on. Be careful you don't fall off as it goes to the fire. There's the fire. Jump off the engine and get the hose. Unwind it and hook it up to the fire hydrant. Put up the ladders. Now aim the hose at the fire and pour the water on the burning building. I think the fire's out now. Roll up the hose and put it back in the truck.

Look, there's somebody at the top window! Get out the big safety net and stand in a circle to hold it. Now tell the person to jump. Here he comes, hold tight. Good, he isn't hurt. You saved him. Put the net back on the truck and go back to the house to see how badly damaged it is. Walk carefully over the fallen and burnt floor, it might fall through. It's hard to see with all the smoke inside. What's it look like inside? *

How does it feel? * Okay, go out of the house and get back on the truck. At the station, park the truck and go in and take off your boots, hat, and coat and sit down and relax. You were good firemen. What other things does a fireman do? * Would you like to be a fireman? * Why? * Are you ready to take another magic pill? Okay, this time we'll be the mailman. Get your pill ready, go. Now you are mailmen.

Get up early in the morning when it's still dark outside and drive to work. Now pick up all your letters, boxes, and magazines and load them in your mailtruck. Now drive to your route. Now park the truck and get out and walk around to all the houses to deliver the mail. Talk to the people you see everyday when you give them their mail. Thank that lady for the cookie she gave you. Oh, watch out for that dog. This is hard work. My feet hurt. Almost done. Go back to your truck and drive it back to the post office and get in your car and drive home. Sit down and rest and tell me about the things you saw when you were delivering the mail. (Discussion. Ask questions to stimulate imaginative thinking.) Okay, let's take another pill. This time we'll be a policeman. Only this time you do what you think a policeman does and when you're all done, come and sit down and tell us about all the things you did. Okay, get your pill ready, go! Now you are a policeman. Don't forget your uniform, your gun, and your badge.

(If some of the children are hesitant, start them in the pattern of the last two. Move around as they are doing their action to ask questions. When they are done and have sat down, ask questions overall and then give each child an opportunity to tell about what things he did as a policeman. Discuss overall the things that policemen do.)

(Repeat the pill taking process with a Doctor, Nurse, Salesclerk, and Teacher. Ask questions during each and have general discussion afterward.)

You did a good job being all those people. Now, I'm going to tell you a story that has some of these people in it. The story is about a little puppy dog that doesn't have a home.

Once upon a time there was a little puppy without a home. He was crying and very sad. He said "Today I'm going to find a home." So he sat on the street waiting for someone to come by. First a nurse came walking along on her way to work. She heard the little puppy crying and said, "What's the matter little puppy?" "I'm a little lost puppy without a home. Will you give me one?" "I'd like to little puppy" said the nurse. "But I have lots of sick people to take care of everyday. I wouldn't have time to take care of you too. Sorry little puppy." The puppy was very sad and started to cry again. Then a mailman came along and said "What's the matter little puppy?" "I'm a little lost puppy without a home. Will you give me one?" "I'd like to little puppy, but I have to deliver the mail to all the people everyday. I wouldn't have time to take care of you. Sorry little puppy." The little puppy was very sad and started to cry again. Then a teacher came along. "What's the matter little puppy?" "I'm a little lost puppy without a home. Will you give me one?" "I'd like to little puppy, but I'm at school everyday and have to teach lots of boys and girls. I wouldn't have time to take care of you. Sorry little puppy." The little puppy was sad and began to cry again. Next a policeman came along and said "What's the matter little puppy?" "I'm a little lost puppy without a home. Will you give me one?" "I'd like to little puppy, but I'm too busy all day helping other people that are in trouble. I'm sorry little puppy." Just then both the policeman and the little puppy heard some-

one crying. A little boy came walking down the street and he was crying. The policeman walked up to him and asked, "What's the matter little boy?" "I'm lost and I can't find my home." "What's your name," said the policeman. "Tommy Smith" said the little boy. "What's your address," said the policeman. "2604 Maple Street" said Tommy.

"Well, come on Tommy. I know where that is. I'll take you home.

So the policeman and Tommy started walking and the little puppy followed them. When they got to a house, the policeman said "Is this your house, Tommy?" "Yes, thank you very much" said Tommy. "You're welcome," said the policeman and he went on his way. Tommy was just about to go in his house when he heard someone crying. He turned around and saw the little puppy. "What's the matter little puppy?" "I'm a little lost puppy that doesn't have a home. Will you give me one?" "Yes," said Tommy. "I always wanted a puppy." "I finally found a home," said the puppy. And now he wasn't crying. He was smiling because he was so happy.

Did you like that story? Shall we act it out? Who would like to be the nurse? * And I need a mailman. * And the teacher? * And the policeman. * Who will be the little boy? * And someone has to be the little puppy? * Okay, all the people get in line over there. First the nurse, then the mailman, next the teacher, then the policeman, and last is the little boy. The little puppy can sit here. Now remember which person you are and tell the little puppy about your job and why you can't give him a home.

(Act through the story with your help narrating.)

Good work. Now come over and sit down. You have been a lot of people today. Which one was your favorite? * Is there any you can think of that we didn't act out but they are people that help us? * That's right. Tell me about a _____'s job. *

(Discussion about various occupations. Ask questions and give each child a chance to voice his opinion.)

Our time is all up for today. Thank you for your hard work.

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