

4-1999

Integrating Drama and Music into the Language Arts Curriculum: Its Effects on Student Self-Perception and Achievement

Cristin L. Winegard
The College at Brockport

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**INTEGRATING DRAMA AND MUSIC
INTO THE LANGUAGE ARTS CURRICULUM:
ITS EFFECTS ON STUDENT SELF-
PERCEPTION AND ACHIVEMENT**

Submitted to the Graduate Committee of the Department of
Education and Human Development
State University of New York
College at Brockport
in Partial Fulfillment of the Requirements for the Degree of
Master of Science in Education

By

Cristin L. Winegard
State University of New York
College at Brockport

Candidate:

Please attach your
present mailing address
to one copy using a
"Post-it" note sticker.

SUBMITTED BY:

Cristina L. Winegard 4/1999
Candidate Date

APPROVED BY:

Miriam Beers 4/15/99
Thesis Advisor Date

Linda Schorer 4/20/99
Second Faculty Reader Date

Scott D. Robinson 4/20/99
Director of Graduate Studies Date

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CHAPTER ONE
PURPOSE OF THE STUDY

Introduction

As the requirements of a functioning society become increasingly more demanding, educational strategies have also begun to change. Over the years there have been many state-wide modifications aimed at improving educational programs. These modifications not only result from changes in our culture, but also from the growth in new knowledge about the ways children learn most effectively. Instructional activities are now structured to fit the individual needs of the students. For example, the discovery of different learning styles and individual teaching styles has enabled educators to individualize instruction while meeting state and national standards. This illustrates the desire to meet the changing needs of the children and to discover the best balance of teaching techniques, curriculum, learning styles, and involvement.

In current professional development programs, educators are taught that all subjects should contain hands-on, thought-provoking, authentic activities. This emphasis resulted partially from the discovery of the Cognitive Learning Theory (Eggen, 1992). The theory focuses around the internal, mental process that people use to make sense of their surroundings. It suggests that concrete stimuli are needed to focus the attention of students and allow them the opportunity to make their own connections. This “process” of making connections permits the learner to remember the information better by placing it in their long term memory. When children consistently participate in these hands-on activities, they experience both academic growth and social/emotional growth.

Background for the Study

Teachers and administrators at the suburban, intermediate school in which this study took place also believe in these hands-on, authentic learning theories. The school’s philosophy states that lessons executed in the classroom should incorporate the different learning styles of the students, as well as different teaching styles. Teachers believe that a focus on

individual needs and learning styles will ensure that all students have the opportunity to master skills and content material so that they understand deeply, recall, and later apply their knowledge.

The Question

This study focuses on whether integrating music and drama in the language arts curriculum will affect student academic performance and self-perception. Specifically, this study will examine integration of drama and music as a means of meeting the needs of all children.

Participants in this study were 19 heterogeneously grouped, fourth grade students. The students were randomly selected by the homeroom teachers of three different fourth grade classes. A set of language arts lessons that use drama and music to teach skills and concepts were developed and taught to the students. The lessons were taught within a three week time frame, Monday through Thursday. A variety of assessment techniques were used to determine if student performance and self perceptions were enhanced as a result of including the arts in language instruction. To be consistent

with the school language arts program, the lessons continued to be theme based and integrated into content areas. They also meet district and state guidelines for language arts.

Need for the Study

Schools have a fundamental obligation to provide the fuel that will ignite the mind, spark the aspirations and “illuminate the total being” (Fowler, 1990). Many teachers strive to execute lessons that maintain the enthusiasm and interest of their students, while meeting district objectives. Drama and music are rarely considered as the main avenue of instruction to meet these objectives. The majority of teachers are looking for new ways to enhance learning and these may be some new techniques to consider.

Despite budget cuts, teaching the “arts” is mandated in a number of states. The most valid argument offered in support of this action is that the arts involve the participant intellectually, emotionally, physically, verbally and socially (Schuler, 1988). By using these techniques, children assume the roles of others and become sensitive to situations, values or problems that are different from their own. At the same time

they are working cooperatively in groups to share and compare information (concepts). They utilize communication skills and knowledge of self in their participation as a vital part of a group. Using music and drama consistently in the classroom can “expand children’s awareness, enable them to look at reality through fantasy, to see below the surface of actions to their meanings. The objective is understanding, rather than play” (Mc Caslin, 1990 p.240). By broadening our conception of language arts and developing skills through drama and music, the skills of writing, reading and communication can be enhanced with a variety of techniques and activities.

Reading, for example, requires an ability to hear the melody of a paragraph, to visualize the scene portrayed, to feel the power of a passage. To write requires the ability to see, hear and to feel the word so that the writer will have a content to express and desire to share it with others.

(Fowler, 1990 p.98)

Allowing students to look at language arts from this point of view, will simply be another way for them to explore and discover the concepts in a hands-on way.

Definitions

Creative Dramatics- an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences. (accepted by the Children's Theater Association of America in 1977)

The Arts- the totality of all activities in drama, dance, visual arts, and music. (accepted by the National Standards For Arts Education in 1994)

CHAPTER TWO

REVIEW OF THE LITERATURE

Drama in the Classroom

The major purpose of the elementary school language program should be the development of avenues to permit the synthesis of a child, his or her language, and personal world (Furner, 1990). This emphasis recognizes that language is used in thought, talk, listening, reading, and writing as a means to make reality from experience through processes of symbolization and as an avenue for sharing experiences with others.

Creative dramatics can be an important avenue as well. It serves to enhance self exploration and discovery since it involves the self physically and emotionally, as well as verbally and cognitively (Fuerner, 1990). It may also serve to enhance self-esteem and feelings of achievement. For the purpose of this thesis, the creative dramatics refers to the musical and dramatical arts. Here, drama is an action, a PROCESS, not just a finished product. The children focus on the learning aspect of teamwork, rather than looking ahead to what the final product

will be (Kilcup, 1994). In a recent study by Kaaland-Wells (1994), drama was found to be an effective means of improving children's oral language and writing skills, reading attitudes, comprehension, vocabulary and self-concept. The study implied that drama has the potential to become an integral part of elementary school programs. By using drama in the language arts classroom, children were actively participating in teamwork situations involving social skills where they were required to think, talk, and share viewpoints in order to arrive at decisions. These are the types of hands on activities that keep children motivated and involved in their own learning. They help to build self-esteem, cooperation and responsibility. Children can make and learn from their own mistakes, in a comfortable environment. Drama can be a powerful tool for connecting students with learning and content (Kaaland-Wells, 1994).

Findings from a study done by Galda (1982) of 108 children in grades K-2, illustrated a "richer and more comprehensive understanding of stories," through creative dramatics in the language arts classroom (pg.55). Galda concluded that active "reconstruction" through dramatic play encouraged children to develop a sense of the story. Sense of

story in Galda's context, involved "understanding characters and their motivations for behavior, the dynamics of cause and effect and the logical sequence of the beginning, middle and end" (pg.55).

McCaslin (1974) took a more aesthetic focus when viewing drama in the classroom. McCaslin suggested the reading teacher can take the advantage of the powerful, natural, impulse, to "play" as a means to promote both enjoyment and learning. Cox (1989) argued that there is a natural and strong connection between drama and reading. In this light, she insinuated that both drama and reading encourage language, perceptions, concept development and aesthetic appreciation. Evaluation of research, and experience led Cox to several major conclusions.

- 1.) Dramatization of literature encourages motivation for reading.

- 2.) Dramatization of literature enhances vocabulary.

- 3.) Drama can be the means for the teacher to encourage reading. That is, motivation levels attained through creative dramatics, effectively invites children to actively engage in learning and instruction.

- 4.) Drama encourages children to become life long learners

and readers.

5.) Drama makes learning enjoyable (Cox, 1989).

“Creative drama brightens the language arts program and provides the students and teacher with both enjoyable and academically profitable experiences ” (Dwyer, p.9 1990).

Creative dramatics seemingly nurtures creative approaches to problem solving, actively involves students, and invites them to extend the information they already read.

Music in the Classroom

Music is another art form that can be incorporated into the language arts classroom. Bess and Fischer (1993) claim that musical experience improves performance in academic areas. These researchers have demonstrated a positive correlation between participation in the arts and academic success. It was noted that participation in musical activities is good for self-esteem and self-discipline. This does not, however, point to a cause and effect relationship (Bess and Fischer, 1993). Thus, we can not state that integrating music into the classroom is a direct cause for the increase in learning outcomes.

In a study done by Baloch (1994), 15 elementary music teachers were interviewed and asked to participate in a six week

study to discover the effects of incorporating music throughout the curriculum. The findings suggested that music stresses creativity and cooperation. This cooperative approach tends to “increase involvement and achievement for all students. It also appears that students develop positive attitudes towards the instructional experience, teacher, school, and subject matter” (p.258). The students also appeared to exhibit motivation for continued learning. They became interested in participating and sharing ideas with one another, as well as, putting effort into projects and activities. By participating in these types of activities, Baloché suggests there “may be an increase in the likelihood that children will achieve new levels of confidence, sensitivity, integrity, and creativity, as they are taught and encouraged to work together to make choices and relate their experience to real life ” (p.258).

Burger and Gorman (1978) also raised some interesting points during their study conducted at Northeastern Illinois University. For eight consecutive years, students from the University worked in conjunction with the Robert Morris Elementary School in Chicago. In those eight years, a plan was developed and implemented to teach children through rhythmic expression and play. Based on their research, “the college

students were able to successfully demonstrate to the classroom teachers that all subjects could be taught and approached through music” (p.62). Through these musical activities the children began to “look forward to each lesson and eagerly awaited their visit from the college students” (p.63). It was also noted by the cooperating teachers that the children felt “special” because of their musical experiences. The results of this study indicates that:

When classes were taught with many opportunities for creative problem solving, conscious encouragement of both intrinsic motivation and the development of self-relationship, facilitation of appropriate evaluation and feedback, coaching specific creativity relevant skills, students exhibited significantly higher levels of creativity at the end of the school year. (p.260)

Students who were taught using musical and cooperative methods, showed significantly greater improvement in positive attitudes toward cooperation, higher sense of self, and greater achievement and confidence in performance. Thus, students not only developed a more cooperative attitude, but they perceived their class group as more friendly. “They were more likely to see other students as caring how much they learned.

The students seemed more confident in their efforts and these attitudes spilled over into other areas as well” (p.262). When students experience the kinds of positive interactions that are consistent with cooperative learning, they tend to believe that they are liked, supported, accepted and believe that they are successful.

Mark Campbell (1995), an assistant professor of music education at the Crane School of Music of The State University of New York at Potsdam, suggested that music education in the elementary school has been influenced by three major approaches to learning: the conceptual approach, the child development approach, and the activities approach. The activities approach, “while incorporating some elements of both the development and conceptual approaches, has been and continues to be the most influential in the area of curriculum development, it is the model for elementary music instruction” (p.37). Campbell also pointed out that successful integration of music into language arts program will fulfill many of the school’s curricular goals. It has the ability to help children “discover the multidisciplinary nature of knowledge and how they learn the best to fit their own needs ” (p.38). In part, it helps the children to become more accountable for their own

education by allowing them to have more control over what teaching techniques best suit their own learning styles. Music in the classroom is also “likely to engage thought in many areas of human endeavor-sociocultural, historical, artistic, interpersonal and intrapersonal-and is likely to be intellectually interesting and challenging for most of the children in the class ” (p.38). He encourages educators to allow children to explore and discover how musical elements can be used to express ideas and how they can combine ideas from other areas to create. For example, the students can draw from poetry and other literature, to musically express their ideas. This would help to develop skills in oral and written language, as well as adding to conceptual knowledge. Finally, Campbell points out that the:

Power of musical integration and interdisciplinary learning and its ability to engage children’s minds, regardless of where they are developmentally. Knowledge that is worth having, learning, that is concerned with mastery and that is interrelated and interdisciplinary, activities that are challenging and creative, skills that are practiced and applied, effort that is seen as worthwhile and productive,” all these are part of integrating music and

drama into the language arts classroom. (p.44)

Need for Standards

With the advent of curricular reform in education, and the arts, many new concepts have been introduced. For example, the activities approach has been highly valued as a technique to instruct students. However, exclusive reliance on an activities approach to the arts is being questioned by “those who must address increasing demands for instruction based on integrating curricula, cultural literacy, and critical thinking” (Campbell p.37 1995). Who is to say that this technique is the best type of instruction for all students? The recent content and achievement standards for drama and music found in The National Standards for Arts Education (1994) reflect these types of concerns as well as possible solutions.

The standards document addresses the purpose and benefits of implementing arts education in today's curriculum. Its creators feel that all students:

deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability

to perceive, interpret, understand and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students. (pg.8)

The standards document mentions that the writers, recognize the obligation to provide children with the skills and knowledge that will equip them to enter society, work productively, and make contributions as citizens. The United States has no national curriculum for Arts Education. The national standards approach the task of education by writing of competencies for specific levels of age and development. It is more of a framework or set of broad statements, that are designed to allow and encourage “local curricular objectives and flexibility in classroom instruction. In other words, it allows changes to be made to fit the needs of a specific population, at a local level ” (p.11).

The standards are crucial for two reasons.

First, they help define what a good education in the arts should provide; a thorough grounding in a basic body of knowledge and the skills required, both to

make sense and to make use, of each of the arts disciplines-including the intellectual tools to make qualitative judgements about artistic products and expression. Second, when the states and school districts adopt standards, they are taking a stand for rigor, informed by a clear content. A set of standards for arts education says, in effect, "*An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education.* (p.6-10)

(See Appendix D for the standards taken from National Standards for Arts Education, grades K-8.)

The need for standards are addressed in Campbell's study (1995). He lists music as one of the core subjects in the school curriculum and also states:

what is needed are projects that develop not only the knowledge and skills and dispositions found in the content areas, but also the music knowledge, skills and dispositions as well. Dispositions, or habits of mind, are a very important part of learning. (p.38)

Developing children's outlooks toward behaving in unselfish

ways, prepares them for life long learning. These types of statements lead educators to believe that music integration can't begin in the classroom unless formal, musical; knowledge and education is possessed. It may explain the almost non-existent integration of music into most regular classrooms.

Professional Development

If more professional education existed for these areas, would more teachers incorporate them into the classrooms on a more regular basis? This question leads to an important roadblock. Many activities require ample planning time. In some cases, teachers aren't offered the planning time necessary in regular teaching situations to be able to implement the arts into the classroom. When would these teachers find the time to plan for more detailed activities? Teachers may feel overwhelmed and underprepared to make the connection between the content areas and the arts.

"Arts education is weakened by failure to understand its serious place in the education of our children...." This is a quote from a speech given in 1988, by the Secretary of Education, William Bennett, given at a meeting of the National Association of Schools of Music. His speech intended to give support to the

arts and offer solutions to obstacles that art educators and advocates face. But, it also raised many important questions. Arts advocates consider drama, and music necessary in the education of a child to promote the growth of the whole child, but who, at the school level, considers it important enough to support its existence in the school programs? Until recently, the public considered any arts taught in school to either be extra-curricular, or play time. As Schuler (1988) stated:

Unfortunately, the arts the arts can not live by rhetoric alone. When school boards develop their budgets, the arts are still listed with extra-curricular activities in terms of priorities. Hence, when the school budget shrinks, the arts take a "disproportionate share" of the cuts. (p.17)

He also suggested the main reason many schools administrators fail to demand strong school music and drama programs is because, "they themselves did not experience challenging, rewarding, high-quality programs in school. And the main reason the public allows them to do so, is that many citizens were similarly deceived " (p.20).

Has that viewpoint really changed at all? If you look at the historical aspect of the arts in schools, it usually is not considered a core subject and falls victim to budget cuts when

money in the district is tight.

There are many questions about the need to integrate music and drama into the classroom, despite the research regarding the effects on students. If teachers are to become effective instructors and advocates of “the arts”, they need to be better prepared for the how’s and the why’s. Teachers who understand the importance of their subject have ample ammunition to defend their opinion in a time of need. It is essential to the continued growth of arts education in the classroom.

CHAPTER THREE

METHODOLOGY

Background

The subjects for this study came from a suburban, intermediate school. The school, itself, houses grades 3 through 5. There are approximately 500 students and 70 staff members. It prides itself on having a warm, family atmosphere that is a direct result of its unique physical environment. The school functions with no internal, structurally permanent walls. The classrooms are separated by temporary, bulletin board-like dividers that can be moved to accommodate different class sizes and situations. Within grade levels, many teachers choose to collaborate during planning time and participate in team teaching. This may also contribute to the successful foundation of the school and the distinctive atmosphere it provides.

The curriculum closely reflects the district's concern for the student's individual needs. The teachers' techniques/styles adhere to those needs, so that each student is given the opportunity to learn to the best of their ability, to experience success and to feel a strong sense of belonging. The curriculum

is also designed to help students to develop a better sense of self-esteem and to become a functioning, contributing member of the community.

Participants

The students that participated in the study were fourth grade language arts students. The class was comprised of students from three, fourth grade classrooms who were chosen randomly. Each student chosen to participate in this study was notified, as well as their parents or guardians. The study was explained in detail, and students were given the choice whether or not to participate. The parents were informed that drama and music would be incorporated on a daily basis. Students were made aware that they could pull out at any time, if they felt uncomfortable. (See Appendix C for the consent letter.)

Instruments

Since this study focuses on whether incorporating music and drama into the language arts curriculum impacts self-perceptions and achievement, students were given a self-perceptions survey prior to the study and again after the study was complete. This survey provided insight into the students'

beliefs about themselves before and after the curriculum including arts was taught. (Please see Appendix A for the complete pre and post self-assessment survey questions)

The survey was analyzed by tallying the number of students that strongly agreed, agreed, disagreed or strongly disagreed with each survey question. Each answer was also individually noted so that it could be compared with post-results.

A second assessment used prior to the study was a skills inventory. It asked the students to respond to a series of questions. Many of the skills that were tested were to be a review of concepts already covered throughout the year. Some questions were new material that was going to be included during the new unit. For example, the students were to define and give examples of synonyms, antonyms, and adjectives. They were asked to list the elements of a story, proof reading several sentences and to define several vocabulary words. These were just some of the tasks the students were asked to complete. The intent was to administer the pre-test prior to the unit and again, at the completion. The students were told why the test was being administered, as well as, what the test was measuring. They weren't expected to know all the answers, but

the researcher wanted to be familiar with the concepts and material they already knew.

The pre-and post skills inventory, were calculated in percents by question. For each question the correct and incorrect answers were tabulated. Then, the percentage for each question was compared to see if there was an increase in correct answers on the post test. See Chapter 4 for the pre and post test scores for the Self Perception Assessment and the Student Skills Assessment.

The Curriculum

In the three weeks that followed, students participated on a daily basis with hands-on, language arts activities that incorporated elements from musical and dramatical arts. The study began with the story by Ronald Dahl, George's Marvelous Medicine. This story is about a young boy and his unconventional relationship with his grandmother. George is faced with caring for his grandmother, while his mother takes a short voyage to the market. It is now his responsibility to give the series of medications and remedies for her many ailments. It sounded like an easy task at first, until George begins to be relentlessly harassed by his grandma. She continually

demands many things from him and calls him names when he completes the chores incorrectly. That is when George begins to fantasize about creating a perfect concoction or “medicine” that will cure his grandmother from being wicked.

Children’s literature is a thoughtful way to introduce music and drama because there are many characters, situations, concepts and places to explore (Larson, 1994). Each class period began with a review of the chapters last read and then a drama “warm up.” Here, the students could become more comfortable with classmates, as well as, being able to explore feelings, thoughts, and situations of the characters from the story. After the warm up was complete, the students would cover vocabulary through more, hands-on activities and then participate in reading from the story in a large group setting. The students would move on to a musical activity or project that reflected story events and situations. Then, a closure activity to reflect on the morning’s class. Although a shortened version, this was the structure of the language arts class time.

Each class period was 45 minutes long, time to complete several activities. The specific lesson plans utilized for this study can be found in the Appendix B.

CHAPTER FOUR

FINDINGS

Because schools have a fundamental obligation to provide the fuel that will ignite the mind, spark the aspirations, and illuminate the total being (Fowler, 1990), educators are under pressure to develop new techniques and strategies to enhance the education of all students and to meet their individual needs. Many teachers strive to execute lessons that maintain the enthusiasm and interest of their students, while meeting district objectives. Drama and music are rarely considered the main avenue of instruction to help meet these objectives. This is where the question is asked: Could integrating drama and music into the language arts curriculum effect performance and self-perception in students?

Since this study measured the effects of drama and music on academic performance and self-perception, the student's academic skills and knowledge, as well as, self-esteem were assessed prior to and after the unit.

Student Self-Perception

The first pre-assessment was in the area of student self-perception. This measured how the students felt by asking them to SA (strongly agree), A (agree), D (disagree), and SD (strongly disagree) with a series of statements. The statements asked the students to consider things like:

“I feel uncomfortable in front of my classmates...”

“I like to play music...”

“My classmates like me...”

The next part of the self survey asked the students to read open-ended statements and respond with their feelings.

“When I hear the word drama...”

“Something the teacher could do in class to help me learn better is...”

“I like/dislike using music in the classroom because...”

Using both the survey and open-ended questions allowed the researcher to assess each student individually. Each student's pre-test answer was tallied based on their response. Then each question was listed with a percentage under each answer choice. (The same process was also followed for the post-test

assessment.) The two percentages can be compared to determine if there was an increase or decrease in self-perception. The results for the self-perception pre-assessment follow. (See Appendix A for the charts containing pre and post test scores.

Results: Self-Perception Assessment

The results of the self-perception assessment are listed by question and followed by the percentages for the pre and post assessments. Also included is a brief description of the findings.

1.) I like to get up in front of my class to do oral presentations.

	SA	A	D	SD
Pre	5%	44%	48%	5%
Post	16%	68%	15%	0%

That is an increase in student's perception of enjoying oral presentations by 36%. This was due to the students becoming more comfortable with themselves in front of others. Part of the integrated curriculum required students to participate in activities that presented material to others.

2.) I feel uncomfortable in front of my classmates.

	SA	A	D	SD
Pre	5%	11%	72%	11%
Post	11%	0%	74%	16%

The results show that 90% of the students felt comfortable after the unit was presented. Only a 2% increase and a 5% increase from students who previously felt very uncomfortable in front of classmates. The integrated unit asked students on a regular basis to share and explore feelings with others: The students were always interacting together on a more intimate level.

3.) I like to sing and play music.

	SA	A	D	SD
Pre	16%	27%	33%	22%
Post	16%	63%	5%	16%

Prior to the unit only 27% of the students liked to sing and play music, 33% said they didn't like it at all. After the completion of the study, 63% likes to sing and lay music, where as only 5% preferred not to. Throughout the unit of study the

students were asked to create and perform several different musical tasks. Because it was done on a level that was fun and comfortable for the students, they were less intimidated.

4.) I feel that I am a success in school.

	SA	A	D	SD
Pre	22%	66%	5%	5%
Post	21%	79%	0%	0%

66% of the students agreed with the statement that they were successful in school, while 5% disagreed prior to the unit. 79% felt that they were successful after the unit. This showed an increase of 13% and a 5% decrease in students who felt that they were not successful in school. Perhaps this was due to the increase in activities that promoted success and focused on the process of something, not the final product.

5.) I feel that I can do better in school.

	SA	A	D	SD
Pre	35%	50%	11%	5%
Post	21%	68%	11%	0%

The most significant increase lies in the students that strongly disagree with the statement that they could do better in school. Prior to the unit, 5% felt they could not do better and that they were trying their best. There was an increase in 18% of the students who felt that they could do better. A unit that focuses around drama and music incorporates the idea that all students are successful in their own way. This is because we all have unique talents and learn in different ways. What we may not understand now, may be understood if it is approached in a different way.

6.) I like to do projects in Language Arts Class.

	SA	A	D	SD
Pre	22%	66%	11%	5%
Post	37%	56%	5%	0%

More students strongly agree that they like to do projects in language arts class after the study was conducted and the unit complete, an increase of 15%. Prior to the unit, 5% of the students didn't like to do projects, after there weren't any students who strongly disliked projects. This implies that all

students like to participate in hands-on, thought provoking activities.

7.) I enjoy making up songs and sharing them with the class.

	SA	A	D	SD
Pre	5%	11%	61%	22%
Post	0%	79%	11%	11%

Before the unit was introduced, 83% of the students either disagreed or strongly disagreed with this statement, 11% agreed. After the unit 79% of the students agreed with this statement, an increase of 68%. 22% still disagreed and reflected that they didn't like to create songs and share them with the class. Children usually think that music involves instruction and rigorous practice. They don't realize that music can be low pressure and enjoyable. They just have to be introduced to the idea. For example, making up a "rap" song about a character or a poem to an old tune like "Happy Birthday."

8.) I enjoy reading and writing.

	SA	A	D	SD
--	----	---	---	----

Pre	22%	55%	11%	11%
Post	26%	56%	11%	5%

There was a 4% increase in students who strongly agreed that they enjoyed reading and writing. The 11% who disagreed with that statement stayed the same. More creative, meaningful ways to read and write should be incorporated into the classroom to make it different and more enjoyable. Perhaps an example from the unit would be turning a story into a Readers Theater so that the students can get more involved in the characters.

9.) My classmates like me.

	SA	A	D	SD
Pre	11%	78%	11%	0%
Post	11%	89%	0%	0%

There was an overall increase of 11% in students that agreed with that statement. This means that the 11% of students that disagreed with this statement prior to the unit, agreed after the unit was complete. Peer acceptance occurs when the students feel less intimidated by each other's strengths

and weaknesses. This unit focused on each student's individual style of learning and strengths.

10.) I enjoy making up skits and performing them in class.

	SA	A	D	SA
Pre	33%	33%	28%	5%
Post	37%	42%	16%	5%

More students enjoy making up skits and performing them by an increase of 9%. There was a 12% decrease in students that disagreed with this statement. The 5% that strongly disagreed, stayed the same. Once again, just introducing the students to a new idea, may have been the change of mind.

11.) I feel that drama helps me learn.

	SA	A	D	SD
Pre	16%	28%	44%	11%
Post	0%	89%	11%	0%

The greatest increase was in the category of students who agreed with this statement. Prior to the unit 28% agreed, 89%

agreed following the study. An increase of 61%. This may be due to the amount of material covered in dramatic activities. Creating more three dimensional characters for the students as well as promoting a new way of expression. Giving the students a voice.

12.) I am good at making friends.

	SA	A	D	SD
Pre	5%	67%	22%	5%
Post	5%	89%	5%	0%

An increase of 22% of students who felt they were good at making friends. A decrease of 17% who disagreed. This unit allowed students to always work together and relate to all of the other students in class. This gave them the opportunity to gain insight into each other and possibly finding common interests.

13.) Using music in class helps me learn.

	SA	A	D	SD
Pre	5%	33%	50%	11%
Post	0%	74%	21%	5%

Here, the results suggest that 74% of the students think that music in the classroom may help them learn. This is an increase of 14% from the pre-assessment. There was also a decrease in 6% of the students who disagreed with this statement. This goes along with the similar statement about drama. Introducing something new as a way to express themselves and the characters of a story.

14.) I study often for tests.

	SA	A	D	SD
Pre	33%	50%	16%	0%
Post	25%	68%	5%	0%

There was an increase in 18% of the class that said they studied often. There was a decrease in students who disagreed with this statement by 11%. There was also a decrease in students who strongly agreed with this statement by 8%. One of the things that the activities helped the students to do was to find things the students related to. As soon as that connection was there, the material was easier understood. The children were also required to participate in several quizzes a week that

made the accountable for studying and reading the material.

15.) I pay close attention during class.

	SA	A	D	SD
Pre	0%	89%	11%	0%
Post	0%	100%	0%	0%

Item 15 showed a significant increase in students who agreed with this statement. At the time of the post assessment there were 100% of the students who agreed. By keeping the students up and constantly active they are not given much time to not pay attention. Keeping students on task at these times is a difficult, but necessary part of the activities in order to have a successful outcome.

16.) I like to do homework.

	SA	A	D	SD
Pre	11%	28%	39%	22%
Post	5%	37%	53%	5%

There was a 9% increase in students who like to do homework. Likewise there was a 14% increase in students who

do not like to do homework. Homework is never a task that students are eager for, however if it is pertinent for the next day's activity, it can be exciting. It gets the students interested in what is going to occur the next day in class.

17.) Language arts class is sometimes boring.

	SA	A	D	SD
Pre	5%	44%	50%	0%
Post	0%	21%	74%	5%

Prior to the unit 44% of the students felt that language arts class was sometimes boring. At the time of the post assessment only 21% agreed with that statement. A decrease of 23%. There was an increase in 24% of the students who disagreed with this statement. This refers back to the comment about keeping the students active and **thinking**. Don't give them time to allow their minds to wander. Keep their minds on the activity at hand.

18.) I like to participate in class.

	SA	A	D	SD
--	----	---	---	----

Pre	22%	61%	16%	0%
Post	16%	84%	0%	0%

There was an increase in 23% of the class who like to participate in class. There was a decrease in 16% of the students who disagreed with that statement. If a student felt uncomfortable then they weren't made to participate, but they had to at least try. Once the student was up and participating, they usually didn't sit back out. They became more comfortable with themselves and interested in the lesson.

19.) I would rather do schoolwork alone.

	SA	A	D	SD
Pre	11%	28%	50%	11%
Post	11%	26%	42%	21%

Students who strongly disagreed with this statement increased by 10%. There was a decrease in 8%, who disagreed with this statement. Students who agreed with this statement decreased by 2%. Many of the activities were geared towards small or large group participation. This ensured that all students had a chance to participate.

20.) I feel comfortable when the teacher calls on me.

	SA	A	D	SD
Pre	28%	72%	0%	0%
Post	21%	74%	5%	0%

The majority of the students agree with this statement both pre and post assessment. There was an increase of 5% who disagree with this statement.

Student Skills Assessment

It was necessary to determine where the students were academically prior to the study. First, the concepts and skills that were going to be covered over the duration of the unit was noted. Then, a pre-test reflecting those concepts was created. This allowed the researcher to determine whether a student was familiar with a concept or skill. It would also help to target any areas of weakness. As stated earlier, many of the concepts tested were to be a review for the students (ie: story elements, synonyms...). However, much of the material was new and would be covered during the unit.

By creating and utilizing a pre and post assessment of the skills and concepts, the researcher could see if there was an increase or decrease in test scores after the unit was completed and the scores compared. Each student's pre and post test was assigned a percentage based on the number correct out of 100.

Results for Skills Pre / Post Assessment

Based on 100% accuracy, each student was counted on an individual basis. No partial credit was given.

<u>STUDENT #</u>	<u>PRE</u>	<u>POST</u>	<u>INCR/DECRE</u>
1*	60%	90%	+30%
2	60%	84%	+24%
3*	67%	93%	+26%
4	80%	100%	+20%
5	80%	93%	+13%
6	53%	73%	+20%
7	67%	87%	+20%
8	80%	100%	+20%
9	73%	93%	+20%
10*	53%	80%	+27%

11	93%	100%	+7%
12	67%	80%	+13%
13	67%	80%	+13%
14	73%	87%	+14%
15	67%	87%	+20%
16*	67%	93%	+26%
17	60%	73%	+13%
18	60%	80%	+20%
19*	87%	100%	+23%

Please note the asterisks next to some of the student numbers. They denote the greatest increase in scores from pre to post test. The greatest increase is for student 1, an increase of 30%. The smallest increase is for student 11, an increase of 7%. These results may be due to the students' exposure to new activities that help them to not only learn material, but also to use it and to make it their own.

The scores recorded indicate an increase in every student's performance. Each student increased with at least a 7% gain. Also noted was the large gain that occurred in the students who

scored the lowest on the pre-tests.

Summary and Findings

How does integrating drama and music into the Language Arts curriculum effect performance and self perception?, the assessments used in this study showed an increase in both areas.

Limitations

It should be noted however, that increases may have resulted from the actual technique of integrating drama and music into the language arts curriculum. Other factors that may have influenced the results include:

- a. characteristics of the teacher
- b. novelty
- c. students' knowledge of participation in an experiment

The inclusion of a control group and an increase in the length of the study would have made the results more viable.

CHAPTER FIVE

CONCLUSIONS

Purpose

The most compelling argument offered in support of integrating arts into the classroom is that the “arts” involve the participant intellectually, emotionally, physically, verbally, and socially (Schuler, 1988). This argument prompted the question posed in this thesis. It suggested that students learn best from total mind and body participation. Most importantly, all student’s learning styles are addressed by integrating the “arts” into the language arts curriculum, as well as, meeting the individual needs of each child.

It has been suggested by several researchers that the “arts” are an essential part of a student’s school experience (Galda, 1982) (Dwyer, 1990). Researchers have also concluded that creative drama and music brightens the reading program and provides students and teachers with both enjoyable and academically profitable experiences (Dwyer, 1990).

Student Skills Assessment

The findings in this study suggested that student skills were enhanced as a result of integrating drama and music into the language arts curriculum were engaging. Preliminary results show that all 19 students demonstrated an increase from pre test assessment scores. The most noticeable increase was in the students who scored the lowest on the pre assessment.

These conclusions seem to indicate that integrating drama and music can, in fact, have a positive effect on student academic success. It is also possible that teaching through music and drama can lead to improvement in children's oral language, writing skills, reading, vocabulary, and comprehension skills. These results, however, are based on a limited number of students and only one unit of study. As stated earlier, several biases could have been introduced. The primary researcher was accountable to administer (and grade) the pre and post assessments. There was also a lack of a control group, so the increase may be due to other circumstances.

Student Self-Perception Assessment

The findings from the student self-perception assessment indicated an increase in many areas. The questions were listed and tallied based on individual responses. Each tallied category was calculated using percentages. Therefore, individual students, as well as, the class could be measured on their feelings about music and drama, and their sense of self. Based on the pre and post-scores, detailed in Chapter 4, there was a significant increase in the class awareness of how drama and music can be an enjoyable experience and at the same time help them to learn skills and concepts. The class also largely changed their perception of language arts and how they saw themselves. Many now considering themselves as contributing members of the class. These findings are supported by other studies reviewed in Chapter 2 in which drama and music were found to enhance learning and self-esteem by making lessons motivating, authentic, and unique. The findings also illustrate that, as a result of the unit, the students felt more secure about themselves while in front of their peers.

Collectively, the class changed their response about feeling

successful in school, being liked by classmates, the ability to make friends, and the interest in participating in class projects and activities.

These results are consistent with the findings of other researchers. Their conclusions suggest that music and drama can be an important avenue for self-exploration and discovery since it involves the self physically and emotionally, as well as, verbally and cognitively (Furner, 1990). The incorporation of music and drama into the classroom also allows the students an opportunity to reflect on people and situations, as well as, to express their feelings regarding those situations. Reflection on experiences is part of the learning process. When we reflect, we create meaning and develop understandings about our experiences. The need for reflection is essential for creative and critical thinking (Edmiston, 1993).

Recommendations/Limitations

The findings from this research indicate that integrating drama and music into the language arts classroom may enhance student achievement and self-perception. The

preliminary results of the skills assessment and self-perception survey show increases when comparing pre and post tests. However, limitations of the study indicate that additional research is needed before this can be stated conclusively. This study could incorporate a control group of students who receive regular language arts instruction through drama and music. Also, a third party may be introduced to administer the pre and post skill assessment and self-perception survey.

Questions

This study suggests the need for additional research questions. One question is the preparedness of teachers to integrate the arts into their own classrooms. Should training be available to professionals to successfully illustrate how to integrate? The larger question falls into the age old category. How does one sell the importance of the arts to administrators, fellow professionals, and parents?

Conclusion

With proper training and direction any reading teacher can

comfortably integrate the arts into their language arts curriculum. Activities such as creating spontaneous dialogue, pantomime, vocabulary to music, and instrumental development gets students physically and joyfully involved in their learning, as they extend what they read. Drama and music nurture creative approaches to problem solving in both teachers and students. They also increase motivation and awareness (Baloche, 1994). As stated in the National Standards for Arts Education (1994):

If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex world, but to live a life rich in meaning. (p.5)

Appendix A

Preliminary Results from Self Perception Pre-Assessment

Question #	Strongly Agree	Agree	Disagree	Strongly Disagree
1	5%	44%	48%	5%
2	5%	11%	72%	11%
3	16%	27%	33%	22%
4	22%	66%	5%	5%
5	35%	50%	11%	5%
6	22%	66%	11%	5%
7	5%	11%	61%	22%
8	22%	55%	11%	11%
9	11%	78%	11%	0%
10	33%	33%	28%	5%
11	16%	28%	44%	11%
12	5%	67%	22%	5%
13	5%	33%	50%	11%
14	33%	50%	16%	0%
15	0%	89%	11%	0%
16	11%	28%	39%	22%
17	5%	44%	50%	0%
18	22%	61%	16%	0%
19	11%	28%	50%	11%
20	28%	72%	0%	0%

Preliminary Results from Self Perception Post-Assement

Question#	Strongly Disagree	Agree	Disagree	Strongly Agree
1	16%	68%	15%	0%
2	11%	0%	74%	16%
3	16%	63%	5%	16%
4	21%	79%	0%	0%
5	21%	68%	11%	0%
6	37%	56%	5%	0%
7	0%	79%	11%	11%
8	26%	56%	11%	5%
9	11%	89%	0%	0%
10	37%	42%	16%	5%
11	0%	89%	11%	0%
12	5%	89%	5%	0%
13	0%	74%	21%	5%
14	26%	68%	5%	0%
15	0%	100%	0%	0%
16	5%	37%	53%	5%
17	0%	21%	74%	5%
18	16%	84%	0%	0%
19	11%	26%	42%	21%
20	21%	74%	5%	0%

Preliminary Results from Student Skills Assessment
Comparison of Pre and Post Test Scores

<u>Student Number</u>	<u>Pre Test</u>	<u>Post Test</u>
1	60%	90%
2	60%	84%
3	67%	93%
4	80%	100%
5	80%	93%
6	53%	73%
7	67%	87%
8	80%	100%
9	73%	93%
10	53%	80%
11	93%	100%
12	67%	80%
13	67%	80%
14	73%	87%
15	67%	87%
16	67%	93%
17	60%	73%
18	60%	80%
19	87%	100%

Name: _____

Self-Survey

1. Directions: Read each statement and decide whether you STRONGLY AGREE (SA), AGREE (A), DISAGREE (D), or STRONGLY DISAGREE (SD). Circle the appropriate response that describes the way you feel about each statement.

1.) I like to get up in front of my class to do oral presentations.

SA A D SD

2.) I feel uncomfortable in front of my classmates.

SA A D SD

3.) I like to sing and play music.

SA A D SD

4.) I feel that I am a success in school.

SA A D SD

5.) I feel that I can do better in school.

SA A D SD

6.) I like to do projects in Language Arts class.

SA A D SD

7.) I enjoy making up songs and sharing them with the class.

SA A D SD

8.) I enjoy reading and writing.

SA A D SD

9.) My classmates like me.

SA A D SD

10.) I enjoy making up skits and performing them in the class.

SA A D SD

11.) I feel that using drama helps me learn.

SA A D SD

12.) I am good at making friends.

SA A D SD

13.) Using music in class helps me learn.

SA A D SD

14.) I study often for tests.

SA A D SD

15.) I pay close attention during class.

SA A D SD

16.) I like to do homework.

SA A D SD

17.) Language Arts class is sometimes boring.

SA A D SD

18.) I like to participate in class.

SA A D SD

19.) I would rather do school work alone.

SA A D SD

20.) I feel comfortable when the teacher calls on me in class.

SA

A

D

SD

II. Directions: Read each statement and finish the sentence with your feeling about the subject. Please be honest, this will be private!

1.) When I hear the word drama I think about _____

2.) Something the teacher could do in class to help me learn better is _____

3.) I like/dislike using music in the classroom because _____

4.) Something the teacher could do to make Language Arts more exciting is _____

5.) I enjoy/dislike using drama in the classroom because _____

6.) Something I could do to make myself more successful in school is _____

III. Directions: Use the rest of this space to answer the following question.

Give me one example of something you think would be a fun, reasonable, activity to do during Language Arts class.

6.) Correct the following sentences.

- we goes to hollander stadium to watched my favorite baseball team

- me and becky run to the stor to find robert my father

- i read the book pinballs by betsy byers in language arts class

7.) Match the words to their definitions.

- | | |
|---------------------|--------------------------------|
| 1. _____ grunion | a. storage area in the kitchen |
| 2. _____ larder | b. a large amount |
| 3. _____ vivacious | c. a small silvery fish |
| 4. _____ tremendous | d. lively |

8.) Define the word homophone and give one example.

9.) In complete sentences, describe the difference between fiction and non-fiction stories.

10.) List at least three things that you do with a paragraph or story before you turn it in.

Appendix B

Lessons Used for George's Marvelous Medicine

Monday

-3 minute warm up-Simon Says using vivid adjectives to explore (liquid starting to bubble and flowing over).

-Prediction/discussion/tap schema

“If you had to create a medicine, what would it cure and list the ingredients that you would need.”

-Glue visual in Language Arts notebook

-Prediction/Book Parts

“By looking at the title and cover, what do you predict George's brew is for?” Then review the summary and the Table of Contents.

-Give skills pre-test

-Close: Think about the word “medicine.” Your assignment is to write, using your imagination a short, 1 page skit/paragraph on how medicine was discovered.

Tuesday

-3 min. warm up- The Freeze Game

-Share homework

-Give self-perception survey

-Vocabulary Activity

-Hand out shapes of pills and pill bottles that are divided into 4ths (like puzzle pieces). Each student is handed a shape. In 5 minutes they are to find the other students that have their word, look up and record the definition in their notebook. They must also come up with a skit or pantomime to present their word. The audience records the information in their notebook as presented.

-Homework: Find one synonym for each vocabulary word.

Wednesday

- Warm-up: Fly Paper

-Explain that they are flies that are trying to see and smell the fly paper and they begin to get stuck one body part at a time. (right arm, left leg etc...)

-Review synonyms.

-Read the chapter "Grandma" together.

-Begin a character sketch on the two characters introduced. Record in the notebook.

-Homework: Use the tune "Row, Row, Row, Your Boat" and create a song that summarizes the chapter. Model one for them (example: Grand-Ma Rap).

Thursday

-Warm-up: Statue Gallery

-Where each student chooses a partner. One person is the artist, the other is the model. The artist forms the model into poses chosen by the teacher. Use scenes from the chapters when possible (ex: when George finds he must stay home and care for his crabby grandmother).

-Share homework songs.

-Read the chapter, "The Marvelous Plan" in round-robin fashion.

-On chart paper, record the plans that George has and then rejects for his grandmother. Also discuss why he rejects them.

-Quick game of vocabulary bingo using the words from the previous lesson.

Monday

- Warm-up: Jump your Name

-Here, the students must jump in the air and try to say their name before they land. Then, they can try it with the name of a classmate.

-Now, the students jump and I say a definition, the students must jump the word.

-Read the chapter "George Begins..." in large group. Add to the character sketch if necessary.

-Quiz

-Homework:

-Finish reading if necessary.

-Write/Copy one interesting label from the medicine cabinet at home (be sure to ask permission at home). Use 4 of your 5 senses to describe what the medicine is like (PLEASE: don't taste anything!). Describe what it is used for and predict how George might use it on grandma.

Tuesday

-Warm-up: Freeze Frame

-The 2 students are given a situation to begin acting in (ex: you are in a supermarket speaking to a clerk about the price of fruit). Be sure they fully use body and mouth. Then you tell the students to yell freeze when they want to jump in. They tap the person they are replacing and must get into the same position, but change the situation and continue. Model once or twice with student volunteers

until they get the hang of it.

-Share the homework labels and discuss their ideas.

-Experiment: The Human Experiment

-Give each student a “name tag.” Their names are individual ingredients from George’s potion. Have all the students in a circle and the teacher calls out 3 ingredients.

Give them 1 minute to “mix” together. Name the concoction and describe what it could be used for and what would happen to grandmother.

-Begin reading the chapter called “Animal Pills” with a partner. Record any new/interesting words in your notebook.

-Homework: Finish reading and then write a short paragraph, using 15 very descriptive words to tell what you think George's medicine looks like. (Give an example before the class leaves to model.)

Wednesday

-Warm-up: Add-On

-Start with a basic tune like “Happy Birthday” and start with something about George, then as you go around the circle let the students add on a verse and continue to

sing together.

-Review/Record new vocabulary words in the notebook.

-Share descriptions.

-Begin a "Relationships" chart with the class. It is similar to a character sketch, but it shows the relationships between characters (and illustrates any changes etc...).

-Read "The Cook Up" in a large group. Add to the "Relationship" chart if necessary.

-Homework: Continue to read if necessary. Write a summary of the last chapter and write 4 good questions about the story so far. (Discuss with the class what makes a good question.)

Thursday

-Warm-up: Let the students choose a few of their favorites.

-Play "Hot Seat" with the student questions.

-Teacher: Bring in the ingredients for "Slime," but put them into see through cup. Label the cups with strange names (ie: alligator toe nails, bat's livers). Be sure that you have enough cups so that each student can add several different ingredients. As students get their turn, empty the contents into a BIG pot or bowl. They must also read the

ingredient they are adding.

-Put the chant that George uses on chart paper for all the students to see. Tell them that our concoction won't work unless we use the chant. The chant continues over and over until each ingredient is added. Then, the teacher adds some dry ice to create a little more mystery. Have each student stir the concoction and try to create a name for it.

-Now, give a little portion to each student. Have them use describing words and their senses to talk about the mixture.

-Then, the students write a short skit in groups of 3 or 4 about the concoction. Where it came from, why it was invented, who it is for, what it does etc....

Monday

-Warm-up: Girls choice

-Vocabulary/chapter quiz

-Work on skits.

-Finish "Relationships" chart. Discuss how the main characters relationship changed and why it may have happened.

Tuesday

- Warm-up: Boy's choice
- Perform skits (if possible: video tape them)
- Give the skills post-test
- Homework: self-perception survey.

Wednesday

- Finish skits
- class celebration

Appendix C

Dear Parents,

The purpose of the research project your children spoke to you about this week is to integrate drama and music into the language arts classroom and to measure the effects on performance and self-perception. The students will be participating in a series of drama and music activities that go along with the book that we are reading. The fourth grade curriculum will still be followed and all district/school objectives met. The project is also being done to complete the thesis portion of my Master's in Education for the State University College at Brockport.

In order for your children to participate in this study, your informed consent is required. You are being asked to make a decision whether or not to participate in the project. If you want your child to participate in the project, and agree with the statements below, please sign your name in the space provided at the end. Please also be aware that you or your child can change their mind at any time and withdraw from the project.

I understand that:

- 1.) My child's participation is voluntary and they have the right to refuse to participate or answer questions if they feel uncomfortable.
- 2.) My child's confidentiality is guaranteed. Their name will not be written anywhere on the thesis. If any publication results from this research, your child would not be identified by name.
- 3.) There will be no personal risks because of my child's participation in the project.

4.) My child's participation involves taking part in a series of activities involving drama and music, as a means of conveying information.

5.) Approximately 19 children will take part in this study. The results will be used to see if there is an increase in performance and self-perception in the children, as well as, for the completion of a masters thesis by the primary researcher.

6.) When the thesis has been accepted and approved, all consent forms will be destroyed.

I have read and understand the above statements. All my questions about my child's participation in this study have been answered to my satisfaction. I agree my child may participate in the study realizing my child may withdraw at any time during the study. If you have any questions you may contact:

Primary Researcher
Cristin Winegard
621-7244

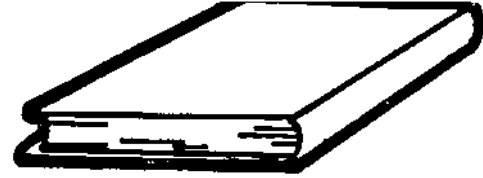
Faculty Advisor
Dr. Morris Beers
395-2205

Please print your

Name: _____

Signature: _____

Date: _____



Welcome parents to our new book group! I realize that we have been together for some time, but I thought that I would like to touch base with all of you and inform you of our progress. I am happy to have such an enthusiastic and unique group of students. Since we had the opportunity to combine three of our fourth grade classes, there are many new faces.

We are in for an exciting new marking period. It will be filled with many meaningful experiences and activities. The majority of our projects will focus on hands on experiences that will keep the students actively involved in reading. We will continue to work on our vocabulary, writing and communication skills throughout the language arts program. I am especially interested in motivating our young readers to participate in activities that will challenge their minds and spark their creativity. I hope that the lessons will continue to foster a sense of success and accomplishment.

The book that we have just begun is entitled, "George's Marvelous Medicine." I'm sure you've heard about it already! The children seem very excited about the story so far. Through this literature we will be exploring relationships, feelings, self perception, family, and the sensational humor of the author, Ronald Dahl. Although we will proceed with skill work, we are beginning to explore new ways of learning. I am incorporating a set of lessons that focus around drama and music in the language arts classroom. Not only is it a enjoyable way for the students to experience the literature, but it is a unique way to remember concepts as well. Thus far, the results have been noticeable! All the students are willing to participate, even the ones that tend to be a little shy. The class has eagerly videotaped some of their work and I will be sending it home for the family to enjoy.

If you have any questions or concerns please don't hesitate to write or give me a call. I would be more than happy to speak with you. In the mean time, keep asking about projects and activities. Please take a look at the reading notebooks. The children are always hard at work recording ideas, comprehension questions and story ideas. You will be amazed at the wonderful work you will find. I'm very proud of the amount of effort and dedication that each child has put into, both class work and homework. You should be too!

Attached is the rubric that I have been using to grade assignments. It has been modified to match the report card system. I

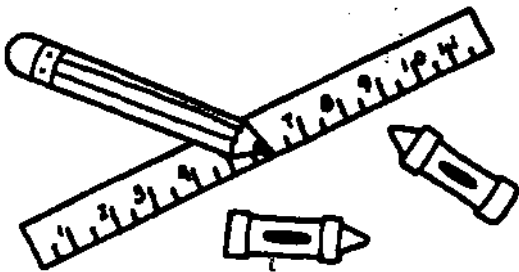
hope that it will lessen any confusion as you browse through assignments and the reading notebooks.

Thank you for all your time, effort, and support. I look forward to meeting you all again during conference time. Until we meet again....

Sincerely,

Cristin Winegard

Cristin Winegard



BROCKPORT

State University of New York
College at Brockport
350 New Campus Drive
Brockport, New York 14420-2958

February 4, 1997

Department of Education and Human Development
(716) 395-2205

Ms. Cristin Winegard
240 Winchester Street
Rochester, NY 14615

Dear Ms. Winegard:

RE: Acceptance Proposal of Final Project/Thesis

TITLE: Integrating Drama and Music into the Language Arts Curriculum

Your project/thesis proposal has been received and accepted by the Graduate Committee.

For projects: You must sign two bound copies of the completed project along with signatures from the project advisor(s), and the Graduate Director. Of the two copies, the original will be made available to Drake Memorial Library by the Graduate Director. To determine an appropriate binding for your project, please consult your project advisor.

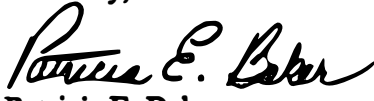
For theses: You must sign two unbound copies of the completed thesis, along with signatures from the two thesis advisors and the Graduate Director. The two copies will be delivered by the Graduate Director to Drake Memorial Library for binding.

If you desire a personal copy of the Project/Thesis, you may submit an additional copy for signature.

You will receive a letter indicating that the above procedure has been completed.

If you have not yet filed a Graduate Data Card, please contact Ms. Mullin (395-5560). Even if you have filed such a card, it is wise to check with Ms. Mullin to verify your graduation date as the card is a requirement for graduation processing.

Sincerely,



Patricia E. Baker
Director, Graduate Studies

sm

cc: Morris Beers
Project/Thesis Advisor

Linda Schlosser
Second Faculty Reader

KIRK ROAD ELEMENTARY SCHOOL
299 Kirk Road
Rochester, New York 14612
(716) 225-2580



District Administrative Offices
P.O. Box 300
N. Greece, N.Y. 14515-0300
Offices 750 Maiden Lane
(716) 621-1000

May 1, 1997

To Who It May Concern:

I have met with Cristin Winegard to review her proposal and find it acceptable to implement in Kirk Road School.

Any questions, please do not hesitate to contact me.

Sincerely,

A handwritten signature in cursive script, appearing to read "Lori A. Roe".

Lori A. Roe
Principal

pj
LCWP

Appendix D

Music

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K–4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:

Students

- a. sing independently, on pitch and in rhythm, with appropriate *timbre, diction, and posture, and maintain a steady tempo
- b. sing *expressively, with appropriate *dynamics, phrasing, and interpretation
- c. sing from memory a varied repertoire of songs representing *genres and *styles from diverse cultures
- d. sing *ostinatos, partner songs, and rounds
- e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:

Students

- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic *classroom instruments
- c. perform expressively a varied repertoire of music representing diverse genres and styles
- d. echo short rhythms and melodic patterns
- e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- f. perform independent instrumental parts¹ while other students sing or play contrasting parts

1. E.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard:

Students

- a. improvise "answers" in the same style to given rhythmic and melodic phrases
- b. improvise simple rhythmic and melodic ostinato accompaniments
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means²

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:

Students

- a. create and arrange music to accompany readings or dramatizations
- b. create and arrange short songs and instrumental pieces within specified guidelines³
- c. use a variety of sound sources when composing

5. Content Standard: Reading and notating music

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Achievement Standard:

Students

- a. read whole, half, dotted half, quarter, and eighth notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ *meter signatures
- b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- c. identify symbols and traditional terms referring to dynamics, tempo, and *articulation and interpret them correctly when performing
- d. use standard symbols to notate *meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

2.E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic *MIDI devices, including keyboards, sequencers, synthesizers, and drum machines

3. E.g., a particular style, form, instrumentation, compositional technique

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:

Students

- a. identify simple music forms when presented aurally
- b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
- e. respond through purposeful movement⁴ to selected prominent music characteristics or to specific music events⁵ while listening to music

7. Content Standard: Evaluating music and music performances

Achievement Standard:

Students

- a. devise criteria for evaluating performances and compositions
- b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts.

Achievement Standard:

Students

- a. identify similarities and differences in the meanings of common terms⁶ used in the various arts
- b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music⁷

4. E.g., swaying, skipping, dramatic play

5. E.g., meter changes, dynamic changes, same/different sections

6. E.g., form, line, contrast

7. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and time signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions

Achievement Standard:

Students

- a. identify by genre or style aural examples of music from various historical periods and cultures
- b. describe in simple terms how elements of music are used in music examples from various cultures of the world
- c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- d. identify and describe roles of musicians⁸ in various music settings and cultures
- e. demonstrate audience behavior appropriate for the context and style of music performed

⁸ E.g., orchestra conductor, folksinger, church organist

Theatre

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life—about actions and consequences, about customs and beliefs, about others and themselves. They learn through their *social pretend play and from hours of viewing television and film. For instance, children use pretend play as a means of making sense of the world; they create situations to play and assume *roles; they interact with peers and arrange *environments to bring their stories to life; they direct one another to bring order to their *drama, and they respond to one another's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members; theatre education should build on this solid foundation. These standards assume that theatre education will start with and have a strong emphasis on *improvisation, which is the basis of social pretend play.

In an effort to create a seamless transition from the natural skills of pretend play to the study of theatre, the standards call for instruction that integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding contexts. In the kindergarten through fourth grade, the teacher will be actively involved in the students' planning, playing, and evaluating, but students will be guided to develop group skills so that more independence is possible. The content of the drama will develop the students' abilities to express their understanding of their immediate world and broaden their knowledge of other cultures.

- 1. Content Standard:** Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history

Achievement Standard:
Students

- a. collaborate to select interrelated characters, environments, and situations for *classroom dramatizations
- b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue

- 2. Content Standard:** Acting by assuming roles and interacting in improvisations

Achievement Standard:
Students

- a. imagine and clearly describe characters, their relationships, and their environments
- b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters
- c. assume roles that exhibit concentration and contribute to the *action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history

3. Content Standard: Designing by visualizing and arranging environments for classroom dramatizations

Achievement Standard:

Students

- a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources
- b. collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup



4. Content Standard: Directing by planning classroom dramatizations

Achievement Standard:

Students

- a. collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations

5. Content Standard: Researching by finding information to support classroom dramatizations

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Achievement Standard:

Students

- a. communicate information to peers about people, events, time, and place related to classroom dramatizations

6. Content Standard: Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and *electronic media), and other art forms

Achievement Standard:

Students

- a. describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts
- b. compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts
- c. select movement, music, or visual elements to enhance the mood of a classroom dramatization

- 7. Content Standard:** Analyzing and explaining personal preferences and *constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions

Achievement Standard:

Students

- a. identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances
- b. explain how the wants and needs of characters are similar to and different from their own
- c. articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances
- d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating

- 8. Content Standard:** Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life

Achievement Standard:

Students

- a. identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life
- b. identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions

Music

The period represented by grades 5–8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity. Broad experience with a variety of music is necessary if students are to make informed musical judgments. Similarly, this breadth of background enables them to begin to understand the connections and relationships between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:

Students

- a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- b. sing with *expression and *technical accuracy a repertoire of vocal literature with a *level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory
- c. sing music representing diverse *genres and cultures, with expression appropriate for the work being performed
- d. sing music written in two and three parts

Students who participate in a choral ensemble

- e. sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:

Students

- a. perform on at least one instrument² accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control

2. E.g., band or orchestra instrument, keyboard instrument, *fretted instrument, electronic instrument

- b. perform with expression and technical accuracy on at least one string, wind, percussion, or *classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6
- c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed
- d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

Students who participate in an instrumental ensemble or class

- e. perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard:

Students

- a. improvise simple harmonic accompaniments
- b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent *style, *meter, and *tonality

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:

Students

- a. compose short pieces within specified guidelines,³ demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
- b. arrange simple pieces for voices or instruments other than those for which the pieces were written
- c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

³ E.g., a particular style, form, instrumentation, compositional technique

5. Content Standard: Reading and notating music

Achievement Standard:

Students

- a. read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, and *alla breve meter signatures
- b. read at sight simple melodies in both the treble and bass clefs
- c. identify and define standard notation symbols for pitch, rhythm, *dynamics, tempo, *articulation, and expression
- d. use standard notation to record their musical ideas and the musical ideas of others

Students who participate in a choral or instrumental ensemble or class

- e. sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:

Students

- a. describe specific music events⁴ in a given aural example, using appropriate terminology
- b. analyze the uses of *elements of music in aural examples representing diverse genres and cultures
- c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

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7. Content Standard: Evaluating music and music performances

Achievement Standard:

Students

- a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
- b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

4. E.g., entry of oboe, change of meter, return of refrain

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard:
Students

- a. compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music⁵

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard:
Students

- a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures
- b. classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary
- c. compare, in several cultures of the world, functions music serves, roles of musicians,⁶ and conditions under which music is typically performed

5. E.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works

6. E.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera

Theatre

In theatre, the artists create an imagined world about human beings; it is the role of the actor to lead the audience into this visual, aural, and oral world. To help students in grades 5–8 develop theatre literacy, it is important that they learn to see the created world of theatre through the eyes of the playwright, actor, designer, and director. Through active creation of theatre, students learn to understand artistic choices and to critique dramatic works. Students should, at this point, play a larger role in the planning and evaluation of their work. They should continue to use drama as a means of confidently expressing their world view, thus developing their “personal voice.” The drama should also introduce students to plays that reach beyond their communities to national, international, and historically representative themes.

1. Content Standard: Script writing by the creation of *improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history

Achievement Standard:
Students

- a. individually and in groups, create characters, *environments, and *actions that create *tension and suspense
- b. refine and record dialogue and action

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2. Content Standard: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes

Achievement Standard:
Students

- a. analyze descriptions, dialogue, and actions to discover, articulate, and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices, and emotional responses of people
- b. demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices
- c. in an ensemble, interact as the invented characters

- 3. Content Standard:** Designing by developing environments for improvised and scripted scenes

Achievement Standard:

Students

- a. explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for the drama
- b. analyze improvised and scripted scenes for technical requirements
- c. develop focused ideas for the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources
- d. work collaboratively and safely to select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character

- 4. Content Standard:** Directing by organizing rehearsals for improvised and scripted scenes

Achievement Standard:

Students

- a. lead small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes, demonstrating social, group, and consensus skills

- 5. Content Standard:** Researching by using cultural and historical information to support improvised and scripted scenes

Achievement Standard:

Students

- a. apply research from print and nonprint sources to script writing, acting, design, and directing choices

- 6. Content Standard:** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms

Achievement Standard:

Students

- a. describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, dramatic media, dance, and visual arts
- b. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes
- c. express and compare personal reactions to several art forms

- d. describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts

7. Content Standard: Analyzing, evaluating, and *constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Achievement Standard:

Students

- a. describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances
- b. articulate and support the meanings constructed from their and others' dramatic performances
- c. use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances
- d. describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes

8. Content Standard: Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

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Achievement Standard:

Students

- a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods, illustrate in improvised and scripted scenes, and discuss how theatre reflects a culture
- b. explain the knowledge, skills, and discipline needed to pursue careers and avocational opportunities in theatre, film, television, and electronic media
- c. analyze the emotional and social impact of dramatic events in their lives, in the community, and in other cultures
- d. explain how culture affects the content and production values of dramatic performances
- e. explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life

Appendix E

BIBLIOGRAPHY

This bibliography covers both the written portion of the thesis and the references used to create the unit used in the project.

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