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Project in music and drama with mentally retarded children

M. Florence De Pinto

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A PROJECT IN MUSIC AND DRAMA WITH
MENTALLY RETARDED CHILDREN

by

Sister M. Florence De Pinto, O.S.B.

A RESEARCH PAPER

SUBMITTED IN PARTIAL FULFILLMENT OF THE

REQUIREMENTS FOR THE DEGREE OF

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(EDUCATION OF MENTALLY HANDICAPPED)

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This research paper has been
approved for the Graduate Committee
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A. M. Healy, O.S.B., Ph.D.
(Adviser)

Date 11-29-71

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CHAPTER I

THE PROBLEM

Introduction

For centuries man has experienced and recognized the values of music and drama in his everyday existence. Music in particular has always been seen as a self-enhancing and enriching experience especially in the lives of children. It is unfortunate, however, that while the uses of drama and music have been well described, their effectiveness upon children has been neglected by research. Even more deplorable is the absence of studies describing the effectiveness of both music and drama in the education of Educable Mentally Retarded children. The present study attempts to measure in some part the effectiveness of a particular research program.

Statement of the Problem

It is believed that music and drama woven into a created script may be an effective tool in assisting the mentally retarded child in his emotional growth and development. It is also believed that music and drama may have some educational values which as yet are untapped. In considering these values the writer sought to explore the following questions.

1. Does the use of a created script in which the lines

and music have been prepared for the children encourage spontaneity?

2. It appears that Educable Mentally Retarded children have difficulty with language, especially verbalization. Can music and drama assist these children in overcoming this particular language difficulty?

3. Because of their difficulty in the academic sphere, Educable Mentally Retarded children tend to have a lower self-concept. Does being included in a dramatic production tend to raise this self-concept?

4. Cooperation among groups of people is necessary for good socialization. Did the children cooperate among themselves in order to perform the dramatic production?

5. Self-discipline is required in order to perform a dramatic production. Schedules must be maintained, rehearsals diligently carried out, and timing must be correct. Was this self-discipline seen by the children as a necessary endeavor in order to build the dramatic production, or did they become bored or resentful because of the work?

6. Did the teachers of the children involved in the dramatic production feel that there were some educational values to be derived from such a project?

Justification of the Study

The retarded child, although functioning according to the same psychological principles as other children, has additional needs that have to be met. The fact that one

has dulled intelligence does not mean that one has dulled sensitivity toward appreciation and acceptance. In short, the child who is retarded is not less easily hurt, less responsive to disappointment, or less in need of the joys which come with the knowledge that one's intense efforts are appreciated.

The retarded child has an ego limitation which the normal youngster does not possess. He must be offered satisfying emotional experiences through creative activities of the kind suitable to his handicap and to his stage of maturity. He should be helped to develop some means of self-expression at his own level, especially since it is usually in the communications skills that Educable Mentally Retarded children have the most difficulties. Music and drama could be one channel of communication which could contribute to the development of the personality.

Music and drama also form an important source of enrichment during leisure hours. While some retarded adults can participate actively in these activities, others participate as spectators. This involvement in the arts could provide wholesome outlets by developing in the retarded child an aesthetic sense and an appreciation of beauty.

Limitations

All participants of the dramatic production were students of a residential special school. No classifications were made concerning learning disabilities, since it was

assumed that all children would profit from the production regardless of age or handicap. Practice times were limited to one hour after school until two weeks before the dramatic production took place. Only then was school time taken for practices. Since this was a project-orientated task, there were no experimental or control groups.

Clarification of Terms

Educable Mentally Retarded:

A term used to refer to mentally retarded persons whose disabilities are such that they are incapable of meaningful achievement in traditional academic subjects such as reading and arithmetic. Also used to refer to those mentally retarded children who may be expected to maintain themselves independently in the community as adults or to that group of mentally retarded obtaining IQ scores between 50 and 70, 75 or 80.¹

Research Question

It is hypothesized that music and drama, properly suited to the needs of the child, can be an enriching experience, which increases the self-concept and aids in socialization.

Secondly, a dramatic production does not interfere with academic achievement. On the contrary it is hypothesized that new appreciations, new understandings, and new skills are aroused through such a production.

¹Prepared by Rick Heber, A Manual on Terminology and Classification in Mental Retardation (Williamantic, Connecticut: American Association on Mental Deficiency, September, 1959), p. 98.

CHAPTER II

REVIEW OF RELATED LITERATURE

The Fine Arts and the Retarded Child

Art whether in the form of music, drawing or painting is a means of expression. As a means of expression it has no confining limits with reference to age, abilities or capabilities and as such it becomes an integral part of our daily activities. The fine arts, correlated with the other subjects in the curriculum render an incalculable service in clarifying ideas the children are attempting to visualize and express. Consequently children should be given opportunities and encouragement to use the arts as a means of expression.²

The above principles are true for all children, but they are especially applicable when considering Educable Mentally Retarded children.

Society is surrounded by the results of human creativity. "The art, music and literature of the world are the products of someone else's creativeness."³ If the retarded are to take their place in society then they must have some understanding of human creativity, and realize their potential for contributing creatively to society. This realization is particularly important in view of the problem of self-identity which seems to plague modern man. In addition it seems that many people have not only lost

²Samuel Kirk and G. Orville Johnson, Educating the Retarded Child (New York: Houghton Mifflin, 1951), p. 300.

³Betty Lark Horovitz, Hilda Present Lewis, and Mark Luca, Understanding Children's Art for Better Teaching (Columbus: Charles E. Merrill, 1967), p. 165.

their own ability to self-identify but there is also a seeming lack of ability to identify with their neighbors, and the needs these neighbors have. "The reason for this increasing lack of ability for self-identification may be found in certain trends in industry and also in education."⁴ Mass production apparently does not stimulate much individualism, and mass education contributes very little. "Yet it is a fact that self-identification with the things we do is essential for any well-balanced individual, and self-identification with the needs of our neighbors is one of the most important assumptions for cooperation."⁵ Thus in our lives the ability for self-identification has become almost identical with the ability to live together peacefully in society.

The problem of self-identification is more acute for the retarded child because of his handicap. "Every handicap is connected with a greater or lesser detachment from the environment depending on the degree and kind of handicap."⁶ This is true of any handicap regardless of its kind.

Detachment from the environment would mean that the retarded child would experience isolation which in turn would result in a serious lack of self-confidence. Many

⁴Viktor Lowenfeld, Creative and Mental Growth (New York: McMillan, 1953), p. 8.

⁵Ibid.

⁶Ibid., p. 352.

retarded children come to the special education class in great need of feelings of success to counteract their loss of confidence and sense of inadequacy. The emotional experiences related to a competitive environment can do much harm to an Educable Mentally Retarded child, especially if these experiences come at a time when he is ill-equipped to manage them.

Although intellectual handicap and emotional maladjustment are clearly not related to each other in any simple fashion, the incidence of some degree of emotional disturbance is probably a great deal higher in retarded children than in children of average or superior intellect. The romantic notion of the appealing retarded child growing like a garden flower in innocence and contentment and trust, does not fit the facts. Many experience unhappiness, anxiety, hostility, rejection, and feelings of unworthiness, and they use a variety of techniques (all self-defeating) to handle these feelings.⁷

The child who is dramatizing some aspect of his experience will certainly be learning more about himself as a person. "In expressing what he has experienced he assimilates and organizes his impressions."⁸ Gradually the Educable Mentally Retarded child will be experiencing this important process of self-identification.

Often the Educable Mentally Retarded child is characterized by poor powers of concentration. He is often

⁷Halbert Robinson and Nancy Robinson, The Mentally Retarded Child: A Psychological Approach (New York: McGraw-Hill, 1965), p. 223.

⁸A. E. Tansley and R. Gulliford, The Education of Slow-Learning Children (London: Routledge and Keegan Paul, 1960), p. 168.

distractible and lacking in persistence. "Within limits, the ability to concentrate is learned in the repeated experience of absorbing and satisfying activity."⁹ The fine arts could motivate this absorption and increase concentration.

"Educable Mentally Retarded children appear to be more limited than normal children in verbal expression."¹⁰ "Throughout their school careers, basic communication problems are frequently traceable to inadequate verbal language."¹¹ There is all the more need for them to have some alternative means of expression other than verbal. At the same time assistance in verbalization comes through the use of the fine arts. This will be supported below in a discussion devoted to drama.¹²

"Creative activities often help bring about good teacher-child relationships through mutual participation in an enjoyable and satisfying experience."¹³ This point cannot be overlooked. Activities may provide the teacher with alternative situations disclosing the child that is

⁹Ibid.

¹⁰Robinson and Robinson, op. cit., p. 224.

¹¹William Younie, Instructional Approaches to Slow Learning, Alice Miel, editor (New York: Teacher's College, Columbia University, 1967), p. 85.

¹²See page 16.

¹³Tansley and Gulliford, op. cit., p. 167.

creative, in a new light. "These disclosures are essential for teachers of all children, but especially for those who deal with handicapped children, usually viewed with only their handicap in mind."¹⁴

Tansley states that due to their social and academic limitations, Educable Mentally Retarded children often tend to spend a great deal of time on academic subjects, and to regard expressive activities such as art, drama and music as relaxation after the more serious work of the school day. It is Tansley's view that these activities provide experiences which are essential to the full development of the child.¹⁵ Creative work is, in essence, a form of play and provides a variety of experiences needed for all-around growth. "The freedom, activity, and satisfaction of creative expression are often the means by which the child achieves balance and harmony in his own process of growth, and the child who achieves that, even partially, is more able and ready to learn."¹⁶

"Only in recent years have educators and psychologists turned their attention to the study of creative behavior."¹⁷ Perhaps it is due in part to our complex society which

¹⁴Ibid., p. 170.

¹⁵Ibid., p. 167.

¹⁶Ibid.

¹⁷Ibid.

demands creative solutions. "People look hopefully to the schools to nurture this creativeness."¹⁸

Music Values for the Retarded Child

The maturation of retarded children, often delayed or unevenly distributed on account of limited sensory, emotional or mental ability, frequently prevents their general coordinated development.¹⁹ Physical, intellectual, emotional, and social developments are so closely interwoven that a handicap rarely affects just one area of the child's personality. "Music is flexible enough to be adapted not only to the specific disability of the child, but also to each of the stages of his maturation."²⁰

Emotional Development

Handicapped children usually react to musical experiences as normal children do. They are not more sensitive to music than others. At the same time music can have for the handicapped "special significance because it may be a substitute for impossible things, or a means of self-expression and communication better than others, - even sometimes, the only possible one."²¹ As a means of emotional growth, music can be a substitute for other

¹⁸Horovitz, Lewis, and Luca, op. cit., p. 165.

¹⁹Juliette Alvin, Music for the Handicapped Child (London: Oxford University, 1965), p. 25.

²⁰Ibid., p. 9.

²¹Ibid., p. 25.

activities, a sort of compensation, since it can bring reward and achievement.

Wiley states that music in its varied forms can release pent up emotions, serve as a source of emotional delight and should be used to make the child happy through appreciation and participation.²²

Physical Development

Jennet and Ferris Robbins have well described the values of body movement to music. Children are inspired by the rhythm of the music which considerably improve their coordination, observation, and concentration, after a relatively short time.²³

Canner states that as the child matures, the pressures of society tend to repress his free body movement. The child must learn to control his need to move when it is time to be still. He must even control his joy, so that it fits with society's acceptable way of expressing joy. Because these controls are necessary, it is even more important that the child have some outlet through such a medium as rhythmic and dance, so that his freedom of expression is maintained.²⁴

²²Roy DeVerl Wiley and Kathleen Barnette Waite, The Mentally Retarded Child (Springfield: Charles C. Thomas, 1964), p. 136.

²³Jennet Robbins and Ferris Robbins, Educational Rhythmic for Mentally Handicapped Children (New York: Association Press, 1968).

²⁴Norma Canner, And a Time to Dance (Boston: Beacon Press, 1964), p. 7.

Music can improve physical status by encouraging habits of good posture, correct breathing, free rhythmical body movements, motor and mental coordination, and original expression.²⁵

Language Development

Music contributes greatly to the sensory development of the child. Singing songs assists children with their speech. Since they enjoy singing, it gives them a reason for trying to make various sounds and to practice them without boredom. It gives additional exercise to the lips, tongue, and other speech mechanisms. The rhythm of the music is helpful in the development of rhythmic speech and better articulation.²⁶

The first kind of music that usually catches the ear of a retarded child are simple melodies. A child usually learns to listen with his whole body as he sways or moves in time to the music. Learning remains motivatingly interesting as he develops his ear for more complicated sound, and develops skill in responding to music.²⁷

²⁵Kathleen Coogan, "Music: An Exceptional Medium for Exceptional Children," Vol. III in Special Education for the Exceptional, Merle Frampton and Elena Gall, editors (Boston: Porter Sargent, 1960).

²⁶Nattie Perry, Teaching the Mentally Retarded Child (New York: University Press, 1961), p. 92.

²⁷Bernice Wells Carlson and David Ginglend, Play Activities for the Retarded Child (New York: Abingden Press, 1961), p. 160.

Social Development

Music activities can be used to promote the social development of a retarded child. "They help to develop a child's awareness of others and can bring about a feeling of organization within the group."²⁸ Self-control may be increased through singing in a group, marching with others, and playing instruments. The child must wait for the right moment to join the music, accept the discipline of keeping time, and stop when the others stop. Singing or playing to the end of a song increases attention span, as does rhythmic accompaniment, or playing an instrument.²⁹

Aesthetic Value

"Music is the universal language of the emotions."³⁰ Rhythm, tempo, melody, and harmony are powerful mediums for influencing men's feelings, attitudes, dispositions, and morale. Since it involves both mind and body, music can integrate the person, creating an emotional experience that is leading the child to experience real beauty throughout his being.³¹

Even though all our children cannot be termed musical, music appeals to them without exception. Every child is touched emotionally by music, because it means something to each one.

²⁸Perry, op. cit., p. 92.

²⁹Carlson and Ginglend, op. cit., p. 161.

³⁰Wallace Wallin, Education of Mentally Handicapped Children (New York: Harper Brothers, 1955), p. 353.

³¹Ibid., p. 354.

Even when the children do not participate actively, even when they cannot produce a single note, we can see from their faces that they are taking part inwardly.³²

Music as Therapy

The methodology, theory, and clinical experiences of music therapy have been found to be beneficial for children with problems. "Music Therapy" is a specific method to use as a form of treatment when other methods have failed.³³ This type of therapy developed, originated, and was especially composed for children in a clinical setting. In experiencing what music therapy can do for children, it was also found how the "elements and components of music can be used therapeutically."³⁴ Because there are only short range studies of music therapy with Educable Mentally Retarded children, long range studies appear to be necessary in order to evaluate techniques and to further objectify data.

Drama and the Retarded Child

"Child Drama appears to be an art form in itself because there is something within the child that suggests

³² Maria Egg, Educating the Child Who Is Different (New York: John Day, 1969), p. 116.

³³ Harry Joseph and Evelyn Phillips Heimlich, "The Therapeutic Use of Music with Treatment Resistant Children," American Journal of Mental Deficiency, LXIV (July, 1959), 49.

³⁴ Clive Robbins and Paul Nordoff, Music Therapy for Handicapped Children (New York: Rudolf Steiner, 1965), p. 11.

his whole life is bound up with acting, improvising, and correlating drama with his existence."³⁵

Drama provides within it two forms of play. From projected play, the child gains to an extent, emotional and physical control, confidence, ability to observe, tolerate and consider others. There is also a process of blowing off steam, and a great realm of adventure and discovery is encountered.³⁶ "In balancing these things, Man finds happiness and health."³⁷ Drama cannot only put the young person into the best frame of mind for learning at school, but provide thereby a future adult who may be of value to himself and to society.³⁸

When the handicapped child is given an opportunity to create an environment he begins to understand more of the world around him. Through the interaction of characters in a play, the children come in closer contact with one another and gain insight into social relationships.³⁹

Producing a play is a group experience. Children can learn more about one another as they come into a new set of relationships with one another. The child can grow as an

³⁵Peter Slade, Child Drama (New York: Philosophical Library, 1955), p. 105.

³⁶Ibid., p. 106.

³⁷Ibid.

³⁸Regina Schattner, Creative Dramatics for Handicapped Children (New York: John Day, 1967), p. 14.

³⁹Ibid.

individual and as a member of a group.⁴⁰

Compared with normal children of the same mental age, retarded children tend to make less use of verbal mediators in their thought processes and tend to communicate poorly.⁴¹ "One of the most beneficial things an institution could do for its retarded residents would be to increase opportunities for verbal expression."⁴² There is substantial evidence to indicate that verbalization assists in developing intelligence. Drama could provide an excellent means for the retarded child to verbalize and connect language ideas. The verbalization is immediately reinforced by audience appreciation, which affords great satisfaction to anyone who has ever participated in such an activity.

There is some evidence to suggest that social reinforcement may be particularly valued by retarded subjects and to a greater extent than is the case with normal subjects through the relationship between the institutionalization variable and social reinforcement has not yet been defined.⁴³

⁴⁰Muriel (Karl) Schoenbrun Karlisn and Regina Berger, Successful Methods for Teaching the Slow Learner (New York: Parker, 1969), p. 45.

⁴¹Robinson and Robinson, op. cit., p. 224.

⁴²Earl C. Butterfield, "The Role of Environmental Factors in the Treatment of Institutionalized Mental Retardates," in Mental Retardation, Appraisal, Education and Rehabilitation, Alfred Baumeister, editor (Chicago: Aldine, 1967), p. 125.

⁴³Rick Eber, "Personality," in Mental Retardation, Harvey Stevens and Rick Eber, editors (Chicago: University of Chicago Press, 1965), p. 164.

There appear to be two kinds of drama for children:
(1) creative spontaneous activity by the child, and
(2) drama from a prepared script. There are values in both forms.

Creative drama develops the personality through spontaneous dramatic activity, and provides opportunities for the imagination to develop through improvisation. This type of drama develops increasing sensitivity and appropriate responses. There are no props, costumes, or scenery in such drama--only the children and their imaginations.⁴⁴

Creative dramatics has also been shown to be of value in the field of speech therapy. Children appeared to respond with greater confidence when they were acting out a part than when they were merely pronouncing words with the therapist. Words flowed easily and with a rhythm instead of haltingly as had previously been the case.⁴⁵

Drama from a prepared script also used creativity and spontaneity, but in a different fashion. The goal is a final production, and there is much similarity to a pageant since costumes and scenery are utilized. Slade states the following advantages of such a pageant.

1. Experiencing the acting out of another character is good for a child--especially one with problems. It gives him a chance to get out of himself and be someone different.

⁴⁴Schattner, op. cit., p. 15.

⁴⁵Dorothy Wilson, "Creative Drama for Speech Therapy," The Instructor (December, 1969), p. 76.

2. Costume, lighting and scenery places the child in an imaginative situation. Not only does he enjoy being someone else, but at the same time he experiences the happiness of giving joy to others.
3. Good literature is slowly approached and more genuinely accepted, especially to children who have academic problems.
4. Group patterns and teamwork are studied, an experience which the retarded child needs to get along socially.
5. Discovery may be made of who you really are, by being someone else for a while. Self-identification is important for a handicapped child, as was mentioned before.
6. Violent emotions can find a legitimate outlet.⁴⁶

In addition, dramatic work in school provides opportunity for a happy teacher-pupil relationship in that the success of the pupil's effort is inherent in the handling of the material and does not depend on the teacher's superior knowledge.⁴⁷

Summary

In this chapter the related literature was surveyed under the following topics: (1) the fine arts and the retarded child, (2) music values for the retarded child, and (3) drama and the retarded child. The survey revealed that only in recent years has attention been noted in the areas of creative behavior, and the contribution this behavior makes to the development of the personality. Music and

⁴⁶Slade, op. cit., pp. 108-109.

⁴⁷Ibid., p. 112.

drama were seen to be contributors to a positive self-concept of the retarded child, as well as providing outlets for emotional energy. Music and drama should not be considered as a pleasant pasttime, but rather as an integral part of the curriculum: (1) in providing legitimate outlets for leisure time, (2) assisting in language development, and (3) contributing to social and physical development.

CHAPTER III

PROCEDURE

Purpose

It seemed more beneficial to integrate music, drama, and dance into one performance, since the author wished to observe the effects of each upon the children. A story appeared to lend itself well to this experiment. "The Wizard of Oz" was therefore chosen as the framework from which to build a dramatic production.

In choosing a dramatic production to be performed by children it is necessary to take their needs into consideration. Since the author knew that many children of different ages would be involved, it was evident that the story chosen would have to appeal to all ages. In addition it was felt that some familiarity with the characters would be advantageous. "The Wizard of Oz" has appeared yearly on television and seems to have audience appeal not only to children, but to adults as well. "The Wizard of Oz" also has a variety of songs written to accompany the story which are well-written and contain assorted melodies.

Population of the Study

The cast ranged in age from 6 years 9 months to 38 years 2 months, and had mental ages ranging from 2 years 5 months to 12 years 11 months. The children were residential

students from Saint Coletta School for the mentally retarded. Only two percent of the population were day students. Sixty-three percent of the school population were in the dramatic production. The only basis for exclusion was lack of room and character parts. Three of the main characters were older retardates working and residing at Saint Coletta School. The chorus assisted in singing the songs. The author tried to include as many people as possible without regard to chronological or mental age.

"The Wizard of Oz" contains several groups of people in the story which are well suited to incorporating groups of children. For this reason several classes of children were chosen to represent different groups in the dramatic production. They were as follows:

Basic Training 1	-	The flowers in Munchkinland
Basic Training 2	-	Forest birds and rabbits
Basic Training 4	-	The enchanted trees
Basic Training 5	-	Munchkins in Munchkinland
Elementary 1	-	The Lullaby League
Elementary 2	-	The Lollipop Guild
Elementary 3	-	The inhabitants of Emerald City
Elementary 4	-	The flying monkeys

Six girls were picked at random to be dancers. One girl from Secondary 2 was a solo dancer.

The dramatic production was to be given during the first week of May, 1971. Five performances were required. Because of the dual amount of work required in music and drama for this production, Sister Miriam Terese, the music director of Saint Coletta School, directed the singing. The author directed the drama and the small amount of creative dancing included in the production.

The Script

The script was derived from the story book "The Wizard of Oz" written by Frank Baum, and ideas derived from the television play. The author felt that any standard script would be too difficult and involved for Educable Mentally Retarded Children, so it was decided to create a script especially with these students in mind. The reasons the author created her own script were multiple:

1. A standard script would have been difficult due to vocabulary and language problems. The author wanted to emphasize the enjoyment of drama not drudgery.
2. Practice times were limited to one hour after school. A standard script could not possibly have been learned in such a short time.
3. The lines in the created script were simple and allowed for improvisation as long as the general sense of the wording was retained.

One might question why a prepared script was used in this dramatic production rather than creative drama techniques. In fact, some educators feel that having children study a script reduces their spontaneity. It was the decision of the author, however, that there is security in using such a script, especially when time is a factor. There are other advantages: (1) Good language patterns which the child can imitate and learn to interpret correctly can be built into the script. (2) The children involved in this dramatic production have for the most part already participated in staged programs, therefore, a pre-

pared script was not a foreign experience, but one with which they were comfortable. (3) With a prepared script it is easier to divide scenes, prepare scenery, and gather costuming. (4) There is the advantage to established sequenced lines, from which the children can learn their cues.

On the other hand, creative drama techniques might have provided for greater spontaneity had there been sufficient time for their use. Much is to be said for the children making up their own lines and creating their own moods. There is less emphasis on the final product and more on what the child has done during the process. However, this was not within the scope of the present paper.

Schedules

It was felt by the author that a gradual introduction to the "Wizard of Oz" would be in order so that the children would not feel unduly pressured. Tryouts were undertaken the last week of January and on February 1, 1971 the created script was placed in the hands of the children. The music to accompany the story was easily attainable through a local music store, and the words to the songs were given to the children on the same date as the script.

The created script contained nine scenes, with six minutes per scene. The children studied on their own for the first four weeks. Then the author and the music director began taking the major characters a few minutes a day

for lines and songs. Because of this gradual approach the participants did not feel pressured about memorization. On March 1, 1971 the first rehearsals for scenes took place. At the same time the dancers began practicing their steps a few at a time under the direction of the author. One or two scenes a day were practiced after school from 3:30 until 4:30, so that the children could see the sequence of lines and events. By the end of March it was possible to practice one-half of the dramatic production during an hour's practice and the other half the next day. It was of interest to note that by this time a great deal of spontaneity began to be noticeable among the children. No longer adhering rigidly to script lines they began reinterpreting lines to fit their own idea of the characters they were enacting. Expression began to develop in the forms of stage movement and facial expressions. Lines began to take on humorous overtones and in some scenes highly dramatic qualities. This was particularly noticeable in the child who had the leading role. It was of note that her creative endeavors influenced and stimulated the others to attempt similar behavior.

On April 1, 1971, the children began practicing with props and scenery. The characters on the stage during the scene were responsible for seeing that the proper equipment was there for each scene. The author, with watch in hand, informed the actors that only three minutes would be allowed

for switching scenery. The children rose to the occasion and seemed to enjoy the challenge of being times. Scenery was available at Saint Coletta's. None of it had to be constructed because of the simplicity involved, since suggestion of a scene rather than realism was desired.

April 21, the first practice which involved the various school groups began during school time in the afternoons from 1:30 until 3:30. From that date practice was during this time and the after school practice periods were discontinued.

On April 28, 1971, two days before the first performance, all children practiced with their costumes. None were made especially for the occasion, but needed only to be adapted to the particular scenes involved. Every child in the dramatic production wore a costume, and it was noted by the author that this was self-enhancing to the children. They were anxious to be fitted and some asked daily when they would be allowed to wear the costumes on the stage. The Saint Coletta chorus also began practicing with the school groups at this same date. Their contribution was important, because in some scenes there were only two or three children on the stage. The children's voices would have been difficult to project, since they had to move about during the singing.

Creative dancing was present in two of the scenes. Scene 2 which was Munchkinland contained a group which did

a welcome dance, while a solo dancer added some steps of her own. In the same scene the death of the wicked witch is celebrated. The children were simply told to dance around in any way they saw fit during the song "Ding Dong the Witch Is Dead!" They did both dances with much enjoyment.

On the same date as the first school practice, lighting was used. The regular stage lights were manipulated by the same boy who pulled the curtain. Six spotlights, which were attached to the balcony were also used and manipulated by an intern teacher, together with one of the secondary student boys.

The first performance was scheduled for Friday, April 30, at 1:30. The others were May 2 at 2:00 in the afternoon, May 3 at 1:30 in the afternoon, May 5 at 7:30 in the evening, and the final performance May 7 at 1:30 in the afternoon. All performances were well-attended by either the parents of the children involved, or people who resided in the surrounding area of Jefferson.

Summary

This project was conducted under the assumption that music and drama woven into a created script would be an effective tool in assisting the mentally retarded child in his emotional growth and development. The author also sought to explore whether or not new appreciations and enthusiasms would be aroused through such a dramatic production.

The present chapter was devoted to the description of the dramatic production and included the population used and the procedure followed.

CHAPTER IV

COLLECTION OF DATA

Pupil Interviews

It was the objective of the author to discover whether music and drama, properly suited to the needs of the child, could be an enriching experience, which increased the self-concept of the retarded child and aided in socialization. Secondly the author wanted to discover if new appreciations of music and literature were aroused through a dramatic production. It was felt that the best method of gathering this information would be through the use of interview, initially with the main characters of the dramatic production, and secondly with the teachers of the children involved in this production. The children were given three questions to answer.

Question 1. How did you feel about being in

"The Wizard of Oz"?

Child A. (leading character in the play)

"I felt good about being in the play. It was fun to feel like a star, because I've never had a big part before. I enjoyed the play from beginning to end."

Child B. (second lead)

"It was very romantic like being in a big opera. I felt like Mario Lanza - like a big movie star."

Child C.

"I loved every minute of it. It was just fine--really fine."

Child D.

"I felt wonderful - it was a real privilege."

Child E.

"I felt like a king. It was wonderful - just wonderful. It was fun to be a dog."

Child F.

"It was the biggest thrill of my whole life."

Child G.

"I enjoyed making the audience happy. They seemed to get such a big kick out of the play."

Child H.

"It was a very good experience. I enjoyed it."

Child I.

"It was a great experience."

Child J.

"It was great fun."

Child K.

"At first I was nervous, but after a while I got over that and it was fun."

Child L.

"I loved being in the play because I enjoy acting."

Question 2. Do you think it was good for you to be in

"The Wizard of Oz"?

Child A.

"Yes, I liked the opportunity to sing alone because then you know what it's like. I liked wearing a costume and being somebody else."

Child B.

"Yes because I am a good actor with lots of talent."

Child C.

"Yes because everything was so smooth and easy to follow."

Child D.

"Yes I felt very at home on the stage. It was enjoyable."

Child E.

"The action was good for me, and there was lots of it."

Child F.

"Yes it was especially since it wasn't a drag."

Child G.

"Yes and I liked the lesson at the end."

Child H.

"Yes it was enjoyable."

Child I.

"It was good for me to learn something new."

Child J.

"Yes I liked my part because the lines were funny."

Child K.

"Yes because I felt I had done a good job."

Question 3. Did you feel that you learned anything by being
in "The Wizard of Oz"?

Child A.

"I learned a lesson at the end when Dorothy says that happiness is in your own back yard. That's important to remember. I learned to memorize and to think. Can't we give it again?"

Child B.

"I learned what it's like to be an actor for a while, and how hard it is to put on a show. It was interesting to me, and I would like to give it again."

Child C.

"Being an actor was interesting. I learned a lot about the work an actor has to do. I learned some new words I didn't know before. I would like to give it again."

Child D.

"It helped me to think and to remember cues when I had to. I could do it over."

Child E.

"It helped me to think. It made me understand things like when to come in and what to do. Are we going to give it this summer?"

Child F.

"I got a better view of plays and how they are performed. Let's do it again."

Child G.

"I understand T.V. shows better and the experiences that actors have to go through."

Child H.

"I learned how to speak on a stage. It was hard for me at first to speak out."

Child I.

"I learned because it was fun to learn lines and songs."

Child J.

"I learned lines and how acting is done. Let's do it again."

Child K.

"I learned a lesson at the end about happiness. Can't we do it over?"

Child L.

"I felt that I got a lot out of the play, because it gave me a chance to use my mind by memorizing and acting. I'd give it again if I could."

Interpretation of Pupil Interviews

The answers to Question 1--How did you feel about being in "The Wizard of Oz"?--indicated a strong positive feeling of enrichment among the children. All of them felt that something wonderful had happened to them by having a special part in the dramatic production. Their self-confidence appears to be indreased, and to three of them the feeling of stardom, an entirely new feeling being experienced.

The answers to Question 2--Do you think it was good for you to be in "The Wizard of Oz"?--were entirely positive. All children answered yes, and each of them expressed a different reason for feeling that the dramatic production was good for them. This seems to indicate that each child felt that his special needs were fulfilled by participating.

The answers to Question 3--Did you feel that you learned anything by being in "The Wizard of Oz"?--indicated an increase by five of the children of understanding the acting profession and what it involves. Four others felt that the dramatic production helped them to think and remember while they were acting. Three children mentioned the value of the lesson stated at the end of the dramatic

production concerning happiness. Nine children spontaneously remarked that they would like to give the production again, indicating that it was an enjoyable experience, and one that was not tiresome.

Teacher Interviews

It was the intention of the author to ascertain whether music and drama in a dramatic production enhanced any new appreciations, and contributed rather than interfered with academic learning. The teachers were asked how they viewed the dramatic production, and the effects, either positive or negative, that the production had upon the children they were teaching.

Teacher 1.

"The children enjoyed the play and because they are so little and restless were in a good position to see everything without disturbing others on the stage. I felt that the songs were good for them. Some of the children (who have little or no speech) began singing the songs to themselves during nap time."

Teacher 2.

"The children liked the play and were excited about it, but became tired after so many performances."

Teacher 3.

"I thought it was a profitable experience, especially in the social area of learning because the children had to work together. It helped their self-concept and developed self-control, in standing still for three scenes."

Teacher 4.

"The play was at the children's level of understanding and in keeping with the times. The

children were never bored, and there was increased interest in the book. It encouraged learning of new literature, since we spent one week on a unit about the story."

Teacher 5.

"The children liked the play because it was related to their interests. They were familiar with the story and the characters and never tired of it."

Teacher 6.

"This was one play the children really liked. It wasn't upsetting to them; it seemed to have meaning - and they still talk about it. When I read the book to them they picked out the parts that we had in the play."

Teacher 7.

"It was a good healthy motivating experience and exciting for the children. I felt that it was educational, in teaching the children lines, teamwork, and in showing them how they fit into the whole picture. It introduced them to new literature. I read the book while we were putting on the play."

Teacher 8.

"Every child knew every line and in sequence by the time the play was over, even children who usually didn't memorize easily. I played the music for them and they picked out the songs that were used. They especially enjoyed dressing up."

Teacher 9.

"The children enjoyed putting themselves into the character parts. Best of all their schoolwork did not suffer as a result of practice."

Teacher 10.

"Children were enthusiastic and had a favorable attitude."

Teacher 11.

"It was exciting for the children, but they were almost too tired to work after practices. However, it was worth it from a social point of view, to think that these children could get up on a stage and perform. The star gained socially especially in the eyes of her classmates."

Teacher 12.

"The children were so interested that they never got tired of practicing. They enjoyed it so much they could do it again."

Teacher 13.

"The children enjoyed the songs and the drama, and it was a real learning experience for them. They understood what was going on, and always enjoyed their practices. Socially they worked together well, and their interest never lagged."

Interpretation of Teacher Interviews

Teacher 1 mentioned the fact that the songs the children had learned encouraged verbalization. The author was observing in the room during nap time and did indeed hear a non-verbal child singing the words to a song she had learned from the dramatic production.

Three teachers indicated that the dramatic production increased socialization and teamwork, and all teachers stated in some form that the dramatic production was an enjoyable experience, and one which did not tire out the children. Only two teachers stated that the children were tired because of the daily practices.

Teacher 8 made mention of the fact that she was surprised at the quick memorization of lines by children who

did not memorize easily. Four teachers felt that the dramatic production had introduced the children to new literature by reading the book to them preceding the play.

There were no teachers who felt that the play interfered academically except for Teacher 11. However, it was stated that the interference was negated by the social values involved.

Summary

It appears that music and drama woven into a created script can enhance the self-concept of the mentally retarded child. It was expressed by both teachers and students that the dramatic performance was enjoyable, suited to their needs, and worth the amount of effort that was demanded of them. Both the author and teachers noted the cooperation among the children as a social gain. In addition it was noted that the dramatic production introduced the children to new literature, and in some children increased verbalization.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

It was discovered by the author that music and drama properly suited to the needs of the child became an enriching experience, which increased self-confidence and aided in socialization. New enthusiasms for music and literature were voiced by the children and teachers in the interviews. Noted also by the author was the lack of interference with school subjects due to the dramatic production.

Population

The children ranged in age from 6 years 9 months to 38 years 2 months and had mental ages ranging from 2 years 5 months to 12 years 11 months. The children were residential students from Saint Coletta School for the retarded. Two percent of the population were day students and sixty-three percent of the school population were included in the dramatic production.

Patterns of Response

There were several areas of commonality that were noted by the writer during the interviews of both teachers and pupils. The most significant appeared to be the spirit of enthusiasm of the children during the entire production. This spirit was sustained until the last performance, and

indeed after, since many asked if the production could be given again.

The emphasis of social values gained during the performances appears to be another area worth noting. The children felt they were doing something that was important to them, and this in turn gave them a sense of importance, which enhanced self-confidence.

Both teachers and pupils seemed to feel that the dramatic production was worth the time and effort that was necessary for success.

Implications

One of the learning characteristics that has been attributed to the retarded child is his inability to concentrate for long periods of time. The author noted, however, that there was no evidence of any attention lag during the intensive periods of practice and performances that were required for the dramatic production. The children were totally involved in what was happening on the stage. Perhaps this is an indication that inattention may be the fault of those whose responsibility it is to motivate these children toward learning, and not necessarily a characteristic.

Memory and retention, which are considered difficult for retarded children were also involved in performing the dramatic production. It is admittedly true that the memorization of lines and songs took longer with these children than it would with normal children. However, once the

material was mastered, and the interest aroused, remembering did not appear to be a problem.

Socialization is another area which often finds retarded children at the lower end of the spectrum. Retarded children supposedly have limitations in this area, finding it difficult to work with others and behave appropriately. The dramatic production included every age level, with no discrimination as to any child's type of handicap. Cooperation with each other was evident to the most casual observer. Discipline problems were nearly nonexistent, and the few that did occur appeared to have taken place before the children arrived, rather than during practices.

The only evidence the children gave of tiring during the production was the second performance which was given the next day. Since there was no day between for the children to gather their forces, they did not perform as well. This is an important point to note if productions are given several times.

Suggestions for Further Research

The area of creative dramatics was overlooked in this paper due to the more structured approach used by the author. It would be beneficial, however, to explore this possibility with a group of Educable Mentally Retarded children.

Creative drama develops the personality through spontaneous activity, and provides opportunities for the

imagination to develop through improvisation. This type of drama could assist in the emotional development of the child by providing outlets that he himself could choose. There are no props, costumes, or scenery in this kind of drama--only the children and their imaginations. Perhaps the self-enhancing values that the author noted in this dramatic production would be even greater in a creative drama situation. The production would be entirely that of the cast, with only guidance given by a director. Correctly handled the possibilities for language development and creativity could have values which as yet are untapped.

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APPENDIX

The Script

THE WIZARD OF OZ

Scene 1

Scene 1 takes place outside. Auntie Em, Zeke, and Uncle Henry are all counting apples. Dorothy comes in out of breath and very excited.

Dorothy Auntie Em! Auntie Em! Just listen to what Miss Gulch said about Toto.

Auntie Em Dorothy, please we're trying to count!

Dorothy Zeke do you know what Miss Gulch said? She said she was gonna.....

Zeke Listen Dorothy, I got these apples to get in.

Dorothy Uncle Henry, what am I going to do about Miss Gulch? Just because Toto chases her old cat...

Uncle Henry Now listen Dorothy - you're not using your head about Miss Gulch! Think you didn't have any brains at all!

Dorothy I have so got brains!

Uncle Henry Well why don't you use em!

Auntie Em Now Dorothy! We're all busy today. Why don't you go someplace, be quiet, and don't cause any more trouble.

Dorothy (walking away) Someplace where there isn't any trouble. Do you know where that is Toto? It must be over the stars around the moon...

Song Somewhere Over the Rainbow

(Miss Gulch comes in pulling a wagon)

Miss Gulch Zeke, I want to talk to you about Dorothy!

Zeke Dorothy? Why whats she done? Did she bite you?

Miss Gulch It's not her it's that dog!

Zeke Oh she bit her dog!

Miss Gulch No! That dog is terrible! I'm going to take him away and give him to the dog-catcher.

Dorothy The dog-catcher! Oh Auntie Em, Uncle Henry you won't let her will you?

Auntie Em Put him in the wagon Henry.

(Miss Gulch begins to leave taking Toto with her)

Dorothy You can't take him! I won't let you! You wicked old witch!

(All characters leave the stage except for Dorothy)

Toto runs back on the stage

Dorothy Toto! You got away! We've got to get away! We've got to run away!

(Dorothy begins to run. At this point a terrible wind begins to blow. Dorothy is struggling to run but cannot make it.)

Auntie Em (screaming loudly) Dorothy!

Scene 2

(Dorothy falls to the ground with a scream. The curtains close but are blowing wildly as the storm continues.)

All at once everything is quiet. Refrains from Somewhere Over the Rainbow are played softly on the piano. The curtains open slowly and Dorothy finds herself in Munchkin Land. All round the stage are little Munchkins, flowers, and a few dressed representing the Lullaby League, and a few dressed as lollipops. There is a (witch) house with two witch's feet sticking out from under it. Dorothy gets up slowly and looks around.

Dorothy Toto! I have a feeling we're not in Kansas anymore. We must be over the rainbow.

Glinda (approaching Dorothy) Are you a good witch, or a bad witch?

Dorothy I'm not a witch at all! I'm Dorothy Gale from Kansas. (Munchkins giggle)

-Dorothy What was that?

Glinda That was the Munchkins. You have made them very happy my dear. Because of you the witch of the East is dead. It's all right, you can all stand up and thank her.

Song- The Munchkins song- with Glinda, Dorothy & the Munchkins.

Munchkin Men this is a day for Independence! The wicked old witch is dead!

Song- Ding Dong the Witch is Dead.

(Suddenly there is a terrible sound. An old black witch appears out of nowhere. Everyone on the stage is frightened)

Witch Who killed my sister? Was it you?

Dorothy No! I didn't kill anybody! It was an accident!

Witch Well my pretty! I can cause accidents too you know!

Glinda Oh rubbish! You have no power here! Go away! Before somebody drops a house on you!

Witch Very well! I'll wait. But just try and stay out of my way! Just try! I'll get you - and your mangy little dog too!

(She disappears again with a terrible sound. Everyone on the stage lets out a shriek.)

Glinda I'm afraid you've made a rather bad enemy my dear. The sooner you get out of Oz all together the safer you'll sleep.

Dorothy I'd give anything to get out of Oz all together. But which is the way back? I can't go the way I came.

Glinda That is true. The only one who can help you is the great Wizard of Oz himself.

Dorothy Is he a good wizard, or a bad wizard?

Glinda Oh very good. But before you go the Munchkins would like to do a dance for you.

Song & Dance Lullaby League and Lollipop guild)

Dorothy Thank you. Now I think I'd better be on my way.

Glinda Just follow the yellow brick road.

Song - Follow the Yellow Brick road "We're off to the Wizard" (curtain closes)

Scene 3

(The next scene takes place in a forest. Dorothy is walking along the road. Suddenly the road parts in the middle.)

Dorothy Follow the yellow brick road. Follow the yellow - Now which way do we go?

Scarecrow Pardon me. You could go that way!

Dorothy (looking around) What!

Scarecrow Or that way!

Dorothy Wasn't he pointing the other way?

Scarecrow Of course people do go both ways.

Dorothy Are you doing that on purpose? Or can't you make up your mind?

Scarecrow That's the trouble. I haven't got a mind - only straw. Oh my no brain at all.

Dorothy Well if you had a brain - what would you do with it?

Scarecrow Do? Why I'd ...
Song - If I only had a brain.

Dorothy Wonderful! Why if the crows back in Kansas heard that they'd be scared to pieces!

Scarecrow They would? Where's Kansas?

Dorothy That's where I live. And I want to go back there so bad I'm going all the way to Emerald City to ask the Wizard of Oz for help.

Scarecrow Do you think this wizard could give me some brains?

Dorothy I don't see why not. Why don't you come along with me. I'd be glad for the company.

Scarecrow To Oz?

Dorothy To Oz!

Song - We're off to see the Wizard

(They continue walking along until they spy a tin man)

Dorothy Why it's a man! A man made out of tin!

Tinman Ahhhhh....

Scarecrow Did he say something?

Dorothy He said oil can.

(Dorothy picks up the oil can and oils Tinman)

Tinman Oh thank you! I feel so much better.

Dorothy Well, you're perfect now.

Tinman Perfect! Bang on my chest if you think I'm perfect.
(She does and there is a hollow sound)

Tinman You see? The tin smith forgot to give me a heart. All hollow!

Song - If I only had a heart

Dorothy We were wondering if you'd like to come with us. We're going to the Wizard of Oz for help - to get me back to Kansas, and to get scarecrow a brain. Would you like to come with us for a heart?

Tinman What if he doesn't give me one?

Dorothy Oh but he will! He must! We've come so far!

(She walks over to a tree and picks an apple. Suddenly the trees come to life and begin throwing apples. Dorothy and her friends shriek and begin running off the stage. There is a sound of witch's laughter in the background)

Scene 4

(Curtain closes and then opens, scene is the same except for night lighting. Creepy sounds are heard in background)

Dorothy I don't like this forest. It's dark and creepy. Do you suppose we'll find any wild animals?

Scarecrow We might!

(Suddenly a lion jumps out of the bushes roaring and hopping. The tinman and scarecrow fall to the ground. Dorothy hides behind a tree.)

Lion Oh afraid huh? Scared huh?

Tinman Go away and leave us alone!

Lion Well I'll get you anyway Pee Wee!

(The lion begins chasing Toto. Dorothy comes out from behind the tree and slaps the lion on the arm. He begins to cry)

Lion You didn't have to hit me did you? I didn't bite him.

Dorothy No but you tried to!

Lion Is my nose bleedin?

Dorothy Of course not! Goodness what a fuss you're making! Why you're nothing but a great big coward!

Lion You're right I am a coward! I need courage.

Song - If I only had the nerve.

Dorothy Why don't you come to the Wizard of Oz with us?

Scarecrow I'm going for a brain.

Tinman I'm going for a heart.

Dorothy I'm sure he could give you some courage.

Lion To Oz?

All three To Oz!

Song - We're off to see the Wizard!

Scene 5 - Emerald City

(As the curtain opens slowly voices in the background sing the Optimistic voices. There are green lights on stage, and everyone is dressed in green. After Optimistic Voices the three walk up to the gate and ring a bell.)

Horse Who rang that bell?

All four answer We did! We want to see the Wizard!

Dorothy Oh please sir! We've got to see the Wizard.
The good witch of the North sent me.

Horse Well that's a horse of a different color.
Come on in.

Man I'll announce you at once.

Tinman Did you hear that? He'll announce us at once.

Scarecrow Hurray!

Lion In another minute I'll be King of the forest!
Long live the King!

Song - (If I were king of the forest)

Dorothy Your Majesty! If you were king you wouldn't
be afraid of anything!

Lion Not nobody! Not nohow!

Scarecrow What about a rhinoceros?

Lion Imposorous!

Tinman What about a brontosorous?

Lion I'd show him who was king of the forest!

All 3 How?

Lion Courage! What makes the hottentot so hot?
What have they got that I haven't got?

All 3 Courage!

Lion You can say that again!

Scene 6 - The Wizard's Palace

Wizard I am Oz! The great and powerful Wizard of Oz. Who are you?

Dorothy (frightened) I am Dorothy and this is

Wizard Silence! The great Oz knows who you are, and why you are here! The great Oz will give you what you want!

Tinman Did you hear that?

Wizard First you must bring me the broomstick of the Witch of the West.

(The lion by now frightened out of his wits runs off the stage screaming. The curtain closes.)

Scene 7 - Forest Scene Again

Lion (reading the sign) I'd turn back if I were you. (He starts to turn around and the others grab him.)

(Suddenly a group of ^f slying monkeys descend upon the group. The lion, scarecrow and tinman are knocked to the ground. The monkeys grab Dorothy and Toto and take her away, to the other side of the stage. Here could be a door of the witch's castle, with a few guards around it. The witch appears.)

Witch Well my dear, what a pleasant surprise. It's so nice of you to visit me. (she grabs Toto)

Dorothy What are you gonna do with my dog? Give him back to me!

Witch All in good time my dear, all in good time.

(Toto gets away from the witch. She sends the monkeys after him but Toto escapes.)

Witch Catch him you fools!

Dorothy He got away! He got away!

Witch Which is more than you'll do. You and that dog are more trouble than your worth. But it will soon be over.

(She disappears leaving Dorothy locked in a room. Toto runs to the three who are just picking themselves off the ground.)

Tinman

Look! Here comes Toto. He's going to take us to Dorothy!

(They all get up and follow Toto to the castle.)

Scarecrow

Dorothy's in that awful place!

Tinman

We've got to get her out.

Lion

All right, I'll go in there witch or no witch, guards or no guards. There's just one thing I want you fellows to do.

The other 2

What's that?

Lion

Talk me out of it!

(The 3 steal up to the castle carefully avoiding the guards)

Scarecrow

Dorothy! Are you in there?

Dorothy

Yes she's locked me in!

(The tinman takes his ax and batters down the door. Dorothy gets out and all three begin to run when they are stopped suddenly by the witch who is laughing.)

Witch

Going so soon? Why I wouldn't think of it! (She grabs a stick which is on fire [red paper] and throws it near the scarecrow.)

Witch

How about a little fire scarecrow?

Scarecrow

Oh no! Help! Help!

(Dorothy picks up a bucket of water and throws it on the witch. She gives a long slow howl and melts slowly to the ground.)

Guard

You melted her!

Everybody

Hurrah for Dorothy! The witch is dead!

Dorothy

(picking up the broomstick) Now we can go back to the Wizard and tell him we have the broomstick.

Scene 8 - Palace of Oz

Wizard

Why have you come back?

Dorothy

If you please sir, we did what you said. Here is the broomstick. We'd like you to keep your promise to us now sir.

Wizard

Not so fast - Not so fast I have to think about it. Go away and come back tomorrow!

Dorothy

Tomorrow! Oh but I want to go home now!

(Meanwhile Toto crawls over to the curtain where the "wizrard" has been standing. He pulls it aside.)

Dorothy

Who are you?

Wizard

I am the great and powerful (in a lower tone of voice) Wizard of Oz.

Dorothy

You are! I don't believe you!

Wizard

I'm afraid it's true. There's no other wizard but me.

Dorothy

You're a very bad man!

Wizard

Oh no my dear. I'm a very good man. I'm just a very bad wizard.

Scarecrow

What about the brain you promised me. And the heart you promised Tinman?

Wizard

Why you've always had a brain. The only thing you don't have is a diploma. (He opens a black bag) Here, this is a T.H.D.

Scarecrow

T.H.D.?

Wizard

Doctor of Thinkology. And here my friend is a heart.

Tinman

Oh it ticks! It ticks. How can I ever thank you?

Wizard

Well you can't. And as for you my friend, you're braver than you think. All you need is a medal for courage. (He pins the medal on the lion.)

Lion

Courage! Ain't it the truth! Ain't it the truth!

Scarecrow

Hey what about Dorothy?

Dorothy

Oh I don't think there's anything in that black bag for me.

(Glinda walks out onto the stage.)

Tinman

Look Dorothy! Here's someone who can help you.

Glinda

She doesn't need to be helped any longer. She could always have gone back to Kansas if she'd wanted.

Scarecrow

Why didn't you tell her?

Glinda

Because she wouldn't have believed me. She had to learn it for herself.

Tinman

What have you learned Dorothy?

Dorothy

Well...I guess it's that if I ever want happiness I'll look for it in my own back yard, because if it isn't there it isn't anyplace. Is that it?

Glinda

That's all it is. Close your eyes now and say, There's no place like home.

Dorothy

(Softly) There's no place like home. There's no place like home.

Scene 9

(Dorothy is lying in bed. Zeke & Uncle Henry are there.)

Auntie Em

Wake up Dorothy. You've had a bad dream.

Dorothy

Oh Auntie Em I'm here. I'm home! They sent me back!

(Entire cast comes out to "Over the Rainbow." They begin to sing from If Happy Little Bluebirds, etc.)

The end!