

INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms

300 North Zeeb Road
Ann Arbor, Michigan 48106

75-23,140

DENMARK, William Craddock, 1936-
PROMOTION OF CREATIVE DRAMATICS IN ELEMENTARY
EDUCATION IN NORTH CAROLINA IN SCHOOL SYSTEMS
AND TEACHER EDUCATION PROGRAMS.

The University of North Carolina at Greensboro,
Ed.D., 1975
Education, elementary

Xerox University Microfilms, Ann Arbor, Michigan 48106

© 1975

WILLIAM CRADDOCK DENMARK

ALL RIGHTS RESERVED

PROMOTION OF CREATIVE DRAMATICS
IN ELEMENTARY EDUCATION
IN NORTH CAROLINA IN
SCHOOL SYSTEMS AND
TEACHER EDUCATION
PROGRAMS

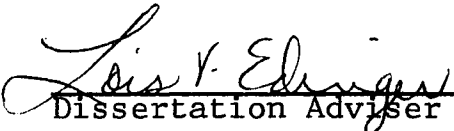
by

William Craddock Denmark

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1975

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser Lois V. Edinger

Committee Members Donald L. Hill
John Chester Busch
Lawson Whitlatch
Mary A. Hunter

December 19, 1974
Date of Acceptance by Committee

DENMARK, WILLIAM CRADDOCK. Promotion of Creative Dramatics in Elementary Education in North Carolina in School Systems and Teacher Education Programs. (1974)
Directed by: Dr. Lois V. Edinger. Pp. 121.

There were two basic purposes of this study which the author considered interrelated.

The first part of the investigation identified independent school units in North Carolina which reported a system-wide effort to promote the use of creative dramatics with elementary age children. Identification was also made of school units in this group having curriculum guides devoted entirely to creative dramatics, units having curriculum guides devoted partially to creative dramatics, units which have sponsored creative dramatics workshops in the past five years, and units which have the involvement of lay groups in their creative drama programs. Ways in which school units, not now promoting creative drama, plan to do so in the future were also identified. A chi square analysis was used to determine whether or not a relationship existed between promotion of creative drama in a school system and the variables of size, geographic location, rural/urban classification, attitude of respondent toward creative drama, and exposure of the respondent to creative drama through workshops or college courses in the medium. Value placed on creative drama as an art form and a method of instruction by respondents was also determined.

Data for this part of the study was collected through a questionnaire, constructed by the author and mailed to each school system in North Carolina. Each cover letter was addressed to an individual, below the rank of superintendent, whose major responsibility was in the area of elementary education. Names and titles were obtained from Educational Directory North Carolina 1972-73.

The second part of the investigation identified colleges and universities in North Carolina with approved programs in teacher education at the elementary level offering experiences to their students in creative drama. Institutions were identified which have a full course, a partial course, or some experiences in creative drama in a related course. A chi square analysis was used to determine whether or not a relationship existed between experiences in the elementary program in creative drama and the variables of size and public/private classification. Using figures published annually by the Division of Teacher Education, State Department of Public Instruction, a determination was made regarding the number of students in elementary education graduating from North Carolina institutions in 1973 who had experiences in creative drama included in their programs.

The data for this part of the study was obtained through a questionnaire, constructed by the author, and mailed to Director, Division of Elementary Education, at each institution.

ACKNOWLEDGEMENTS

I wish to express my sincere appreciation to the director of this study, Dr. Lois V. Edinger, whose support, guidance, and encouragement have sustained me throughout this investigation. I am grateful, also, to my other committee members, Mrs. Mary A. Hunter, Dr. Herman D. Middleton, Dr. Dwight F. Clark, and Dr. John C. Busch who have been most helpful to me through my entire doctoral program. I am particularly grateful to Dr. Middleton who is responsible for my interest in creative drama, an interest which inspired this study.

My sincere appreciation is extended to my wife, Linda, whose love and encouragement have enabled me to complete this study and to my children, Bill and Sara, who added the word "dissertation" to their vocabularies at very young ages.

I am grateful also to my colleagues at Greensboro College, many of whom offered valuable advice as this study developed. I especially wish to thank my colleague, Mr. Kenneth M. Ide, whose help and advice was invaluable in analyzing the data collected.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
LIST OF TABLES	vii
 CHAPTER	
I. INTRODUCTION	1
I. Statement of the Problem	4
Questions to be Answered by This Study	5
Significance of the Problem	8
II. Definition of Terms	10
III. Limitations	10
IV. Organization of the Remainder of the Study	11
II. REVIEW OF RELATED LITERATURE	12
III. METHODS AND PROCEDURES OF THE STUDY	25
I. The Study Populations	25
II. Method of Collecting Data	26
III. Procedures Used in Reporting Data	27
IV. PRESENTATION OF THE DATA COLLECTED	32
I. Presentation of the Data Related to School Systems	32
II. Presentation of the Data Related to Colleges and Universities	55
V. SUMMARY, CONCLUSIONS, RECOMMENDATIONS, AND NEEDS FOR FURTHER STUDY	68

	Page
CHAPTER	
I. Summary	68
II. Conclusions	69
Related to School Systems . . .	70
Related to Colleges	72
III. Recommendations	74
School Systems	74
Colleges and Universities . . .	75
IV. Need for Further Research	76
BIBLIOGRAPHY	78
APPENDIX A. Cover Letter Endorsing the Study From the State Department of Public Instruction	84
APPENDIX B. Original Letter to School Systems . .	86
APPENDIX C. Follow-up Letter to School Systems .	88
APPENDIX D. Questionnaire to Supervisors of Elementary Instruction, North Carolina Public School Systems . .	90
APPENDIX E. School Systems Replying to the Questionnaire	96
APPENDIX F. School Systems not Replying to the Questionnaire	99
APPENDIX G. Comments From Respondents Concerning the Use of Creative Drama as an Art Form and a Medium of Instruction .	100
APPENDIX H. Original Letter to Colleges and Universities	113
APPENDIX I. Follow-up Letter to Colleges and Universities	115

	Page
APPENDIX J. Questionnaire to Colleges and Universities With Teacher Preparation Programs in Elementary Education	117
APPENDIX K. Colleges and Universities Responding to the Questionnaire Related to the Preparation of Pre-Service Elementary Teachers in Creative Drama . .	120
APPENDIX L. Colleges and Universities not Responding to the Questionnaire Related to the Preparation of Pre-Service Elementary Teachers in Creative Drama	121

LIST OF TABLES

TABLES	PAGE
1. School Systems in North Carolina Which Encourage Elementary Teachers to Use Creative Dramatics as a Regular Part of Their Instructional Program	33
2. School Systems Having a System-Wide Effort to Encourage Creative Dramatics and the Curriculum Guide in Which the Medium Is Encouraged	35
3. School Systems Sponsoring Creative Dramatics Workshops During the Past Five Years	37
4. Origin of the Promotion of Creative Dramatics	38
5. Percentage of Teachers Using Creative Drama Regularly as Estimated by Replying School Officials	42
6. Observation of Creative Drama Use by Responding Officials in Systems not Reporting a System-Wide Promotion	44
7. Ways Reported by Eighty-Eight School Systems That Creative Drama Will Be Promoted in the Future	45
8. Responding School Officials Acknowledged Familiarity With, Value of, and Personal Encouragement of Creative Dramatics in Elementary Program	48
9. Educators' Experience With Creative Dramatics Through College Courses and/or Workshops	50

TABLES	Page
10. Relationship Between Size of School System and Promotion or non Promotion of Creative Drama	51
11. Relationship Between Rural-Urban Classification and Promotion or non Promotion of Creative Drama	52
12. Relationship Between Geographic Location and Promotion or non Promotion of Creative Drama	53
13. Relationship Between Value Placed on Creative Drama and Promotion of non Promotion	53
14. Relationship Between Workshop Attendance of Educational Leaders in a School System and Promotion or non Promotion of Creative Drama	54
15. Institutions Offering a Full Course in Creative Drama and the Elementary Programs in Which It Is Required	56
16. Institutions Requiring a Course in the Elementary Education Certification Program in Which Some Instruction in the Techniques and Theory of Creative Dramatics Is a Part, the Department in Which the Course Is Taught, and the Estimated Percentage of the Course Devoted to Creative Drama	57
17. Institutions With a Course in Creative Drama Available to Elementary Education Majors as an Elective, and the Estimated Percentage of Elementary Majors in Each Program Who Take the Course	59
18. Institutions With a Course in Which Creative Drama is a Part, Available to Elementary Majors as an Elective; the Estimated Percentage of Elementary Majors in Each Program Who Take the Course, and the Department in Which Offered	60

TABLES	Page
19. Institutions Planning Experiences in Creative Drama for Their Pre-Service Elementary Teachers and Ways These Experiences Will Be Implemented	62
20. Institutions With Required Experiences in Creative Drama for Elementary Education Majors and the Number of Students Graduated in 1973	63
21. Supply of Elementary Teachers From North Carolina Colleges, 1973-74 and the Number Having Creative Drama Experiences in Their Programs	65
22. Relationship Between Size of College and Existence of Courses With Creative Drama Content.	66
23. Relationship Between Type of College (Public or Private) and Existence of Courses With Creative Drama Content . .	67

CHAPTER I
INTRODUCTION

In the 1957 revision of her book, Playmaking With Children, Winifred Ward wrote:

It has often been said that from the time any good idea is proposed in education, at least fifty years elapse before it is in general use. During the past twenty-five years a recognition of the value of playmaking has slowly been spreading over the country. Now it would seem that its time for general use is near at hand [pp. 16-177].

Miss Ward's reference is to the use of creative drama in the schools. If educators agree that creative dramatics is a "good idea in education," and should be more widely used, Miss Ward, without question, deserves most of the credit.

More than forty years ago Winifred Ward, a gentle imaginative woman, saw that formal drama was necessarily limited to a talented few, but informal dramatic techniques could be of value to all children. Winifred Ward and her coterie of students nurtured, wrote about, talked about, and practiced the art of creative drama [Stewig, 1972, p. 1787].

Miss Ward joined the Northwestern University faculty in 1918 (Popovick, 1955), and in addition to other classes, taught a course in Advanced Story Telling. During the years between 1920 and 1923, she became increasingly interested in the teaching of storytelling and experimented

freely with the idea of dramatizing formal productions from stories. In 1923 the Dean of the School of Speech became a member of the Evanston Board of Education. Knowing of Miss Ward's interest in and experiments with dramatizing stories and her wish to incorporate this approach into the child's total education, he suggested that the elementary schools of Evanston might be a laboratory where she could realize these aims. During the school year 1923-1924, Miss Ward began her work inconspicuously in one class of an elementary school; and in 1924 she was named supervisor of the dramatics program for all elementary schools in the district.

As Stewig (1972) has observed, the program in the Evanston schools grew. Given a gifted leader, and an increasing supply of students at Northwestern University, and a school district interested in producing creative experiments with children, it is understandable why this program evolved into the most outstanding elementary school drama program in the United States.

Stewig (1972) maintains, however, that the still active Evanston program is an "exemplary program," and that few schools have established such a program -- a program in which all children meet to improvise on a regular and continuing basis with a trained leader.

Stewig described the status of creative dramatics well when he wrote:

Creative dramatics is much like the sorrowful sorority sister: everyone acclaims her sweetness, but she remains dateless on Saturday night. Similarly, everyone acclaims the value of creative drama, but no one seems to be doing much about it -- undoubtedly doing anything at all about dramatics means finding the time for it in the elementary school curriculum, and doing that is not a simple task [Stewig, 1972, p. 176].

In the early sixties, in an article endorsing the value of creative drama, Sister M. Millicent (1963) wrote that more and more teachers in various sections of the country are stimulating and encouraging creativity in children through art, music, literature and drama. She suggests the last of these arts, drama, is perhaps less familiar to many teachers than the others, but since its advent into the schools it has proved its effectiveness not only as a stimulus to creativity but also as a valuable factor in promoting the child's total development.

More recently, Ravis (1973) reports that teachers in a dozen Long Island school districts have had the opportunity to get actors, actresses and other performers into their classrooms; and these teachers have learned that creative arts are easily and usefully integrated into the curriculum -- any curriculum, any subject area. While the thrust of the Ravis report emphasizes the "artist in residence" aspect of the Long Island creative

drama movement, he also points out, with supporting statements from several teachers involved in the program, that such activities need not be restricted to schools where professional performers have volunteered their time.

"Certainly one of the key roles that these artists fill," wrote Gloria Daini, a Long Island teacher, "is that of a catalyst. It was always something I wanted to do but really didn't until Kelly, the artist, came along Ravis, 1972, p. 537."

Chambers (1970) maintains that creative drama has significant implications for education.

It should also be evident that this technique, as a regular part of the elementary school curriculum, can be justified. Creative drama offers opportunities for certain kinds of learning, opportunities that are difficult to equal with other techniques. As a way of helping children learn, creative drama does have an important part in the ongoing classroom program p. 877.

Many teachers are reporting, in various educational publications, success with creative drama. And many children and teachers are finding that learning can be fun -- with creative dramatics.

I. Statement of the Problem

While it is obvious from the literature -- articles such as the ones by Sister Millicent and Howard Ravis -- that many teachers are using creative drama during the school day, there is a dearth of information regarding

the extent to which this is being done or the amount of encouragement teachers are being given by instructional leaders in their school systems to utilize creative drama as an art form and a method of instruction.

This is as true in North Carolina as other areas. While the Division of Cultural Arts, State Department of Public Instruction, endorses the philosophy that creative drama should be an integral part of the elementary school curriculum, (see Appendix A), the Division has never attempted to mandate the use of creative drama on a state-wide basis.

Since there has been no specific program to promote creative drama in the schools from the level of the State Department of Public Instruction, no attempts, previous to this study, have been made by the Department's Division of Cultural Arts to determine the extent to which there is official promotion of the medium, at the level of the independent school district in North Carolina. Secondly, no previous attempt has been made to determine what institutions in North Carolina, preparing elementary teachers, have experiences in their programs which introduce pre-service teachers to creative drama.

Questions to Be Answered by This Study

The first set of questions to be answered relates to the promotion of creative drama in the school systems of North Carolina.

1. Which school systems in the state "officially" promote creative drama and encourage their elementary teachers to use this medium?

- a. Which districts have a curriculum guide devoted entirely to creative dramatics?
- b. Which districts have a curriculum guide devoted partially to creative dramatics?
- c. Which districts have sponsored creative dramatics workshops in the past five years?
- d. Which districts have creative drama as a result of a volunteer group promoting the medium and working in the schools?
- e. In school districts which promote creative drama, is the method used more often in primary or intermediate grades?
- f. In school districts which have creative drama, is it used more widely as an art form or a method of instruction?
- g. Do school districts which presently do not promote creative drama plan to do so in the future?

2. Is the size of the school district a significant factor in whether or not creative drama is promoted?

3. Is rural location versus urban location a significant factor in whether or not creative drama is promoted?

4. Is geographic location (Mountains, Piedmont, Coastal Plains) a significant factor in whether or not creative drama is promoted?

5. Is attitude of elementary supervisors a significant factor in whether or not creative drama is promoted?

6. Is elementary supervisor's exposure to creative drama a significant factor in whether or not creative drama is promoted?

The second set of questions to be answered related to the preparation of elementary teachers in the use of creative drama from approved programs in elementary education in North Carolina.

1. Which colleges and universities preparing elementary teachers in North Carolina:

- a. Require a full course in creative drama and for which certification (early childhood or intermediate)?
- b. Provide for some experiences in creative drama and for which certification (early childhood or intermediate)?

2. Are these experiences in creative drama, when they do exist, in the School or Department of Education or in another department of the college or university?

3. What percentage of students graduating from North Carolina colleges with elementary certification in 1973 had some experiences in creative dramatics?

4. Is the size of the college or university significantly related to whether or not creative drama experiences are provided?

5. Is the type of college (public or private) significantly related to whether or not creative drama experiences are provided?

6. What are future plans in the individual colleges and universities regarding creative drama experiences in their elementary education programs?

Significance of the Problem

Answers to the questions considered in this study should be of significant value to all professional educators in North Carolina who are interested in the promotion of creative drama as an integral part of the elementary school curriculum in all school systems in the state.

The Division of Cultural Arts, State Department of Public Instruction, is particularly interested in the results of this study. The data and its interpretation will give the division direction as it implements proposed plans to place greater emphasis on creative drama as an important part of a child's development in the arts. Advice of the Division's Director was solicited on two occasions as the planning of this study developed, and it was partly due to his recommendations of what would be

helpful to his staff, that the final direction of the study evolved. Identification of school systems which do promote creative drama will allow interested persons to look closely at these programs. Factors being considered will also determine whether or not consistencies exist in systems which do have an organized program in creative drama.

A review of the literature establishes the importance of creative drama as an art form and teaching technique. If this proposition is accepted, it would naturally follow that the preparation of elementary teachers should include introduction to the medium. As a part of this study, it has been undertaken to determine in what colleges and universities in North Carolina this is being done and the nature and degree of this preparation.

New guidelines for approved programs in elementary education were adopted by the State Board of Education in September, 1972. These guidelines specify that programs for the preparation of elementary teachers should include experiences which will lead to competencies in drama as an art form [Standards & Guidelines, 1973, p. 167]. Colleges and universities which presently have nothing in their programs to provide such experiences will, consequently, need to begin considering such experiences. Identification of colleges and universities which

presently have courses or other means of introducing their students in elementary education to creative drama will be helpful to other institutions as they begin a re-evaluation of their own programs.

A review of common characteristics of colleges and universities which do give their elementary education students experiences in creative drama should be of particular interest to professional educators interested in teacher preparation in North Carolina

II. Definition of Terms

According to the definitions and standards as adopted by the Children's Theatre Conference, the national organization devoted to fostering child drama, and reported by Ann Viola, creative drama takes place when "children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action [1961, p. 87]."

The two questionnaires used in gathering data for this study contained this definition at the beginning of each questionnaire. Respondents were asked to use this definition as a basis for their answers.

III. Limitations

The school systems surveyed in this study included only public school systems supported by state and local tax funds. Parochial schools and the school systems

funded federally at Fort Bragg, Camp Lejeune and Cherokee were not included. The colleges and universities included in this study were both public and private North Carolina institutions with programs approved by the State Board of Education to prepare elementary teachers.

IV. Organization of the Remainder of the Study

The second chapter is devoted to a review of the literature. Chapter three outlines the study populations, method of collecting data, and procedures used in reporting the data. Analysis of the data collected is presented in chapter four and chapter five includes the investigator's summary, conclusions, recommendations, and need for further research.

CHAPTER II
REVIEW OF RELATED LITERATURE

Chambers (1970) wrote:

While creative drama is admittedly a delightful and fun-filled activity, can we as teachers possibly justify it as a regular part of our school program? Can we who have the grave responsibility of helping children learn the many skills, controls, and academic requirements that are a regular (and many times legal) part of our school duties, provide time for such an activity? Without question, the answer is yes. The opportunities for learning as a result of interacting with creative drama techniques are varied and impressive [p. 82].

Chambers (1970) suggests that in six specific areas creative dramatics can serve as a basic technique in fostering educational growth. The areas Chambers specifically identifies are: 1. Literary Analysis, 2. Listening Skills, 3. Oral Language, 4. Creative Thinking, 5. Planning: From Abstract to Concrete, and 6. Skills of Effective Evaluation.

Way (1967) introduces his theory of "development through drama" with the following example:

The answer to many simple questions might take one or two forms -- either that of informational or else that of direct experience; the former answer belongs to the category of academic education, the latter to drama. For example, the question might be "What is a blind person?" The reply could be "A

blind person is a person who cannot see." Alternately, the reply could be "Close your eyes and, keeping them closed all the time, try to find your way out of this room." The first answer contains concise and accurate information; the mind is possibly satisfied. But the second leads the inquirer to moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind. This, in over-simplified terms, is the precise function of drama p. 17.

Winifred Ward (1957) believes:

Because the arts add immeasurably to the enjoyment of living, and because some people express themselves best in one art, some in another, we need to expose children, not to one or two but to a variety of them. At present our schools provide boys and girls with many opportunities in music, art and writing, but fewer in creative dance and drama p. 57.

Ward (1957) illustrates her beliefs by giving an example from her correspondence.

An illustration of how a child finds himself in one or another of the arts came in a recent letter from a young mother telling how as a little girl she felt painfully inadequate in her association with other children. "It seemed as if I could never quite measure up," she wrote. In sports, so important to children of the middle grades, she was hopeless. "In running games I was always the first one caught, or if I were 'it' I could never catch anyone else. When our gym class played baseball, I couldn't hit the ball or throw it properly. I was the last one chosen on any team."

Then when she was in the sixth grade, her family moved to a town where she was exposed to creative dramatics. "Here was something I could do!!" she wrote. "Not only

that, but when in the eighth grade our class was to do a demonstration of a creative scene from THE TAMING OF THE SHREW, I was actually chosen -- me -- not by the teacher, but by the students -- to be Katherine. It was one of the most important things that ever happened to me [pp. 5-67]."

Much is available in the literature extolling the value of creative dramatics -- articles by teachers indicating how they have found success with the medium. Other articles include testimonials such as the one reported by Ward. Because of this interest, more empirical research is emerging.

As Klock suggested, after an extensive review of the literature related to creative dramatics:

A particular difference of opinion about the purpose and the technique of creative drama exists between the field of education and the field of theatre, both of which claim creative dramatics as a part of their discipline. Creative drama has established itself in the field of education as a means of self-expression for children, and as a teaching tool. This study has found creative dramatics to be an integral part of the elementary school curriculum, and a technique which is used with junior and senior high school students to a limited degree [1971, p. 57].

Ross (1972) reports, after a review of selected school systems' curriculum guides, that creative dramatics has become an integral part of many educational programs. Ross reviewed the Philadelphia Program begun in 1961 concentrating initially on improving library skills.

Concentrating on the culturally different, the Philadelphia library program was designed to help the child develop basic concepts expected to be helpful in school. Four years later the Philadelphia School District integrated creative dramatics with language arts, social studies and science in kindergarten through fourth grade. Dramatics was used to encourage verbalization, enlarge vocabularies, build self-discipline, and facilitate the exchange of ideas, decision making and acceptable expressions of strange feelings. Since the main thrust of the program was staff development in order to give teachers a new instructional tool, emphasis was on training teachers in this classroom technique through workshops led by specialists in creative dramatics followed by monthly staff meetings [p. 162].

Ross further reports that:

The California State Board of Education has adopted a framework for using drama as a separate discipline and as a method of teaching subject matter from kindergarten through twelfth grade. The framework is designed to produce imaginative, creative thinkers as well as citizens who will be equipped to cope with change. Children develop their self concepts as they experience success in dramatic activities and are free from inhibitions through opportunities to create. Guidelines are included for an undergraduate program to educate classroom teachers as drama generalists [p. 163].

A year long experimental study in the Kalihi-Uka School in Hawaii, and reported by Hayes (1970), used a creative dramatics program to help develop thought and language. The medium, according to participating teachers, contributed to the development of independent and imaginative thinking, language skills and appreciation of ideas. Teachers involved in this study also reported an increased

use of the language, better speech intonation and clearer enunciation among participating children. The teachers also observed children learning "more vivid words, re-enforcing the learning with accompanying enjoyment /p. 137."

In another article, Hayes reports that after teaching fifteen years she discovered creative drama.

Now it's my favorite subject; only its not really a subject. It's more like a basic tool in my language arts program -- basic to oral language, to listening, to writing, even to reading, and literature -- drama makes literature live. It doesn't even stop with language arts, but permeates the whole curriculum /Hayes, 1971, p. 3607.

DuBois (1971) writes that the use of creative drama develops sensitivity in intergroup relationships, enhances interest in literature, provides a means of speech training, and helps children grow in self-evaluation. Keyes (1954) worked with a class of mainly first generation European students who transferred their language habits to English resulting in language retardation as well as social immaturity. He found:

Creative dramatics isn't a substitute for learning but a matrix in which I can bolster tarnished egos first and then make vocabulary words real, writing purposeful, and literature three dimensional /p. 837.

Keys (1954) further evaluated creative dramatics with his students:

Yes, my children "got" quite a lot from creative dramatics. Perhaps most importantly they got to know the English classroom as one of the most exciting places in the school. Secondly, they had achieved. Day by day, they faced problems, overcame them, and went on to new problems. The opportunities afforded for praise gradually restored their self-respect and badly damaged egos. The improvement in group dynamics was no less remarkable. Working together toward a common meaningful goal provided experiences in cooperation, debate, compromise, and facing disappointments without undue frustration -- all of which are valuable patterns for facing life. The sharpening of critical thinking in evaluating the performance reached a particularly high level. The children were able to pinpoint weaknesses and suggest methods of improvement to a degree I never thought possible [p. 847].

Bushbee (1957) had a similar positive experience with the medium of creative dramatics, helping children overcome the cultural inferiority which they felt as first generation Americans as well as making more meaningful the more traditional elements of the curriculum.

Swartz (1959) sees one of the major advantages in using creative dramatics is that it will aid in the development of pupil-teacher rapport, and Brack (1959) says in creative dramatics "the child has an opportunity of being, even for a short time, the hero or heroine, and it does his soul good. He needs this experience [p. 5657]."

Boyd and Youssi (1957) used role playing at the University of Wyoming elementary school to reveal language development and attitudes toward teachers or other

authority figures by letting children dramatize the ending of an unfinished problem story.

Allen, 1969; Atkinson, 1969; Bertram, 1963; Burger, 1963; Crosby, 1956; Kwait, 1950; McCaslin, 1960, 1965; McCoy, 1950; Means, 1958; Miller, 1952; Osten, 1969; Popovich, 1960; Side, 1969; Siks, 1958, 1965; Siks & Dunnington, 1967, all extol the values of creative dramatics as an art form and a medium of instruction.

A leading authority on creativity, E. Paul Torrance, believes that creative drama develops creative behavior.

Creative dramatics in its many forms can be useful in developing fluency and sensitivity. In reading or listening to a story, play or book, have your pupils pick out one of the characters, telling them to try and imagine themselves as this or that character, as they listen and read. Afterwards, have them dramatize some part of the story or put the same characters in a somewhat different situation [Torrance, 1965, p. 310].

Torrance believes that "dramatic play can involve the child's entire being -- his intellect, emotions, and physical activity [Torrance, 1970, p. 5]."

Many authors of books dealing with the teaching of reading and language arts in the elementary school endorse, in their writings, the use of creative drama in the reading and language arts curricula (Anderson, 1965; Bond & Wagner, 1966; Burns, Browman, & Wantling, 1966; Bush & Huebner, 1970; Dallman, Rouch, Chang & Deboer, 1970; Dechant, 1970; Greene & Petty, 1967; Huck, 1971;

Jenkins, 1971; Karlin, 1971; Moffett, 1968; Pyle, 1971; Robinson, 1971; Smith, Goodman, & Meredith, 1970; Stauffer, 1970; Strang, McCollough & Traxler, 1967; Strickland, 1969; Tiedt, & Tiedt, 1967; Witly, Freeland, & Grotberg, 1966).

Although little has been written concerning the research that has been conducted in the area of creative dramatics, a few studies have attempted to evaluate the use of dramatization in promoting the growth of communication skills and self-concept in young children [Ross, 1972, p. 1957.

Ludwig's study examined the effects of creative dramatics activities upon the articulation skills of kindergarten children. After testing two groups of children on 97 sounds each, Ludwig guided the experimental group in a twelve-week session of dramatic play. Stories emphasizing sounds in which the children had been particularly deficient were used as a basis for creative dramatics activities in an attempt to improve articulation. Post-test scores revealed significant improvement in articulation skills within the experimental group, while change in the control group was minimal.

Irwin (1967) investigated the effects of a program of creative dramatics on the personality of the participating child as measured by the California Test of Personality. Results of this study indicate that creative

dramatics can produce changes in certain aspects of personal and social adjustment.

McIntyre (1957) studied the effects of creative activities, creative dramatics being one, on adolescent and pre-adolescent speech handicapped children. A six-week program of creative dramatics, music, drama, and arts and crafts achieved significant reduction in consonant articulation errors. The control group, which did not participate in the creative activities, achieved no change.

In another study dealing with basically the same problem, McIntyre and Williams (1959) demonstrated the value of creative dramatics as an adjunct to speech therapy in a cooperative program offered by creative dramatics classes and the Speech Clinic at the University of Pittsburgh. In a study dealing basically with speech improvement, Blank (1954) also found that the use of creative dramatics tends to increase vocabulary, personality and voice development over and beyond the increase due to normal school experience.

Karioth (1970) attempted to substantiate his hypothesis that creative dramatics can be an aid in developing creative thinking abilities. A form of the Torrance Tests of Creative Thinking was administered to experimental and control groups of inner-city children

in Minneapolis during a summer enrichment program. Included in the program for the experimental groups was a carefully planned creative dramatics component. A different form of the Torrance Tests was administered as a post-test. The results obtained found no significant differences in scores from pre-testing to post-testing, and no significant differences when the post-test scores of the groups that were pre-tested and post-tested were compared. However, there was a significant difference in favor of the experimentals when the post-test scores of the groups that were not pre-tested are compared.

Karioth concludes:

The post-test scores of the groups that were not pre-tested were significantly different in favor of the experimentals when the experimentals and controls are compared. A comparison of the experimentals and controls was made by applying the Duncan multiple range test for significance in difference in mean scores. On this basis it was possible to conclude that the children in the experimental groups which participated in the creative dramatics program evidenced a higher level of creative thinking than the children in the control groups which did not participate in the program. It seems reasonable to assume that the creative dramatics program was responsible for this difference since it was a major variable [pp. 308-309].

Interesting results with creative dramatics were reported in 1972 by a Rhode Island group. "If you can be a turtle -- or a bird or the wind -- you probably read, write and speak more effectively than someone who can't

transform himself into anything." This is the conclusion of Rhode Island College's study on the program by IMPROVISE, a group of five teachers who tour Rhode Island teaching creative dramatics to elementary children. Although the research design is not explained, the study found that fourth-graders who had taken 15 weeks of creative dramatics more than doubled the rate of verbal growth of a control group. Not bad for a method that children and teachers think is fun (Creative Dramatics Spurs Verbal Development, 1972).

Zinsmaster (1965) using a somewhat similar approach found a marked improvement in his social studies classes by the introduction of creative dramatics.

Carlton and Moore (1966), in two separate research studies, report improved reading achievement and self-concept with disadvantaged children who were given opportunities in self-directive dramatization. Books on many different reading levels were made available to the children. The children were allowed to select their own stories and read alone. They gradually began to work in pairs and small groups, taking turns reading to each other. Groups were formed according to each child's preference for a story to read and dramatize. After the children in a particular group had read the story cooperatively, they agreed upon which character each would

portray in the completed dramatization. For the most part the groups selected different stories and stories on different reading levels. Each group read their stories at the same time and took turns in dramatizing them. The dramatizations were unrehearsed and spontaneous. Pre-tests and post-tests to determine reading improvement were employed. In addition, self-concept questions were used. Students in the experimental groups and control groups were carefully matched on the basis of grade, sex, intelligence score, and reading level.

The investigators reached the following conclusions:

Significantly greater gains in reading were achieved in the study by groups of culturally disadvantaged elementary school children through the use of classroom self-directive dramatization of stories which pupils selected and read than through the use of methods involving the traditional techniques of the basal reader in small groups or in the whole class. There is also evidence to indicate that through the use of self-directive dramatization favorable changes occur in the self-concept of the children.

The results obtained may well be a breakthrough in the effort to help disadvantaged children make more rapid progress in reading [p. 1307].

A research project undertaken by Shaw (1970) presents a taxonomy of educational objectives in the field of creative dramatics based on the divisions popularized by Bloom (1956). A review of selected writings in the field yielded 429 statements by ten different authors

emphasizing behaviors related to the cognitive domain these authors felt resulted from creative dramatics. One hundred and sixty-seven statements by 11 different authors emphasized behaviors related to the affective domain.

As mentioned earlier, Ross (1972) points out that little has been written concerning the research that has been done in the area of creative dramatics. Attempts have been made in this section to review the research available and delineate from a rather voluminous amount of writing on the subject appropriate representations in the field. The dissertation by Klock (1971) is the most complete bibliography uncovered in the review of the literature for this study.

CHAPTER III
METHODS AND PROCEDURES OF THE STUDY

I. The Study Populations

The major emphasis of this study dealt with the promotion of creative dramatics at the level of the local school administrative unit in North Carolina. Questionnaires were sent to all 152 school units in the State. Since the gathering of the data, the Sanford City and Lee County school system have merged (Educational Directory, 1973-1974, p. 70). The Lenoir City Schools and the Caldwell County Schools have also merged as have the Lincolnton City and Lincoln County Schools (State Board of Education Highlights, 1974). Each of these systems responded to the questionnaire used for gathering data for this study, and the responses from each of these previously independent units were included in the analysis of the data. Of the 152 school systems to which questionnaires were sent, 141 responded (Appendix E). Eleven did not respond (Appendix F).

The other area of emphasis dealt with in this study concerned the availability of experiences in the medium of creative dramatics for students seeking elementary

certification in North Carolina colleges and universities. Forty-one colleges and universities have programs leading to elementary school certification. This number includes both public and private institutions (Programs Approved, 1974). Each of the 41 colleges and universities was sent a questionnaire. Thirty-eight responded (Appendix K). Three did not respond (Appendix L).

II. Method of Collecting Data

Two questionnaires were devised for this study containing questions pertinent to the investigation. Questionnaire #1, designed for completion by independent administrative units, is shown in Appendix D. The original letter accompanying the questionnaire is shown in Appendix B. The follow-up letter, which contained a duplicate questionnaire, sent to school units not replying within a reasonable amount of time, is shown in Appendix C. In each case the questionnaire was sent to an individual, below the position of superintendent, using name and title. The North Carolina Educational Directory for 1972-73 was used to determine to whom the correspondence should be addressed. Since titles vary from system to system, uniformity was impossible. With few exceptions, however, the addressee was chosen because his or her title indicated major responsibility in elementary curriculum and/or supervision, i.e. assistant

superintendent for elementary education, director of elementary education, elementary supervisor, etc. The few exceptions were in smaller school units where the title "general supervisor" indicated the only likely professional who could respond.

A similar system was used to collect data from colleges and universities. Questionnaire #2, containing questions pertinent to the investigation, is shown in Appendix J. The original letter sent with the questionnaire is shown in Appendix H. A follow-up letter was sent to institutions not replying originally. This letter is shown in Appendix I. The letters to colleges and universities were addressed to "Chairman, Division of Elementary Education," since names of individuals dealing primarily with elementary education in schools and departments of education were not available.

III. Procedures Used in Reporting Data

This study was intended to be primarily a descriptive survey. The relationships between certain pairs of variables were examined to determine if conclusions could be drawn. In order to determine if the size of a school district is a significant factor in whether or not creative dramatics is promoted, systems were ranked in size, according to pupil population figures available in the 1973-74 North Carolina Educational Director. From figures

obtained from this source, systems were shown to range from a student population of 702 in the Tryon City Schools to a student population of 81,186 in Charlotte/Mecklenburg. All systems were arranged in order of size according to pupil population and divided into four quartiles. The ranges obtained in this manner were:

1. 702 - 3,124
2. 3,267 - 5,599
3. 5,641 - 9,356
4. 9,458 - 81,186

Attempts to classify school systems as rural or urban demanded a more subjective decision than that of size. Obviously, with the trend of families to move outside the city to suburban areas, school systems which once served rural families now serve families in which parents work in the city but live outside the city limits. Consequently, a county school unit could not necessarily be classified as "rural" while many of the smaller city units might, in reality, serve a more rural population. Counsel of Dr. Gordon Bennett, Assistant Professor of Geography at the University of North Carolina at Greensboro, was sought in establishing this classification. Using the North Carolina Manual (1973, pp. 136-137) which lists North Carolina county populations and populations of cities over 10,000 according to the 1970 census, the following classification was established.

1. County units were classified as urban if within the county there was a city of over 10,000.

2. City units with a population of between 10,000 and 25,000 were classified as urban.

3. City units with a population of over 25,000 were classified as urban plus.

4. County units, not having a city of 10,000 or over were classified as rural regardless of the county population.

5. City units serving a population of less than 10,000 were classified as rural.

For purposes of determining whether or not geographic location is a significant factor in the promotion of creative drama, each system, city and county was determined to be in either the Mountain, Piedmont, or Coastal Plain section of the State (County Population Trends, p. ii).

With regard to the questions concerning the orientation of students in creative dramatics in college and university programs, colleges were classified as public or private, college or university status (Programs Approved, 1973) and were classified as large, medium, or small. The size categories were established in a way similar to that used for school units but utilizing only three categories. North Carolina colleges with approved programs range in size from Sacred Heart with 225 students to the University

of North Carolina at Chapel Hill with a student population of 19,224 (Programs Approved, 1973). These institutions were ranked in size and the following classifications were made:

1. 250 - 774 - Small
2. 869 - 2,341 - Medium
3. 4,013 - 19,224 - Large

To reach conclusions regarding other questions being investigated, frequencies of response were determined and percentages obtained for each question asked. Frequencies for each question were subsequently determined for each previously defined sub group.

In order to determine whether or not a relationship existed between sub groups and questions, a test of independence was computed according to a chi square analysis.

The following groups were established to analyze the data related to school systems:

1. Promotion or non promotion of creative drama on a regular basis
2. Rural location / urban location
3. Size
4. Geographic location

The following groups were established to analyze the data relative to colleges:

1. College status / university status
2. Public / private
3. Size

CHAPTER IV
PRESENTATION OF THE DATA COLLECTED

The intent of this study was to present an overview of the promotion of creative dramatics by school systems and to determine the extent to which colleges and universities prepare their pre-service elementary teachers in the medium. Several variables have been treated statistically to answer predetermined questions.

I. Presentation of the Data Related
to School Systems

The first major question to be answered by this study was the identification of school systems in North Carolina which, through their supervisory and curriculum development procedure, support a "system-wide effort to encourage elementary teachers to use creative dramatics as a regular part of the instructional program." Initial classification of responding school systems placed each into one of two categories, those systems which reported that they do promote creative drama on a regular basis and those which reported that they do not. For purposes of clarity, reference will be made in this chapter to Group I, the promoting group and Group II, the non promoting group.

Fifty-two school systems fell into Group I. These are listed in Table 1.

Table 1

School Systems in North Carolina Which Encourage
Elementary Teachers to Use Creative Dramatics as
a Regular Part of Their Instructional Program

Allegheny County	Lincoln County
Ashe County	Laurinburg/Scotland County
Asheboro	Lee County
Buncombe County	Maxton
Bertie County	Mooresville
Brunswick County	Mount Airy
Beaufort County	Martin County
Camden County	Moore County
Chatham County	Mitchell County
Chapel Hill-Carrboro	Monroe
Charlotte/Mecklenburg	Montgomery County
Catawba County	Nash County
Cleveland County	Newton-Conover
Davie County	Pitt County
Durham	Rockingham County
Elm City	Reidsville
Guilford County	Rocky Mount
Goldsboro	Randolph County
Gates County	Stanly County
Greenville	Surry County
Harnett County	Salisbury
Hoke County	Tryon
High Point	Wilkes
Kinston	Winston-Salem/Forsyth
Lexington	Whiteville
Lenoir	Wayne County

The Goldsboro City Schools, the Stanly County Schools, the Winston-Salem/Forsyth Schools and the Newton-Conover Schools were the only systems reporting curriculum guides devoted entirely to creative dramatics. The respondent for the Newton-Conover Schools indicated that their guide is prepared for use in "cultural arts including creative drama." Charlotte/Mecklenburg reported no curriculum guide devoted to creative drama but did report that a staff bulletin is available. The Chapel Hill-Carrboro Schools also reported that a bulletin on the subject is available for use by teachers.

In addition to school systems falling into Group I which reported curriculum guides or bulletins for creative drama, systems were identified which have curriculum guides in various curriculum areas which partially promote creative dramatics. This information is shown in Table 2. The school systems in Ashe County, Bertie County, Beaufort County, Greenville, Hoke County, Kinston, Lexington, Lincoln County, Maxton, Monroe, Surry County, Tryon, and Rockingham County, while indicating a system-wide promotion of creative dramatics, do not report a curriculum guide devoted to the medium, a staff development bulletin, or the incorporation of the medium into other curriculum guides.

Table 2

School Systems Having a System-Wide Effort to
Encourage Creative Dramatics and the Curriculum
Guides in Which the Medium Is Encouraged

School System	Language Arts	Social Studies	Physical Education	Music	Other
Allegheny County	x	x		x	
Asheboro	x				
Buncombe Count				x	
Brunswick	x				
Camden County	x				
Chatham County	x	x	x	x	
Chapel Hill-Carrboro	(staff bulletin in creative drama)				
Charlotte/Mecklenburg	x	x	x	x (also staff bulletin)	
Catawba County	x				
Cleveland County	x	x	x	x	
Davie County	x	x	x	x Speech & Drama	
Durham	x		x	x	
Elm City	x	x			
Guilford	x	x			
Goldsboro	(curriculum guide in creative drama)				
Gates	x		x	x	
Harnett Count	x		x	x	
High Point	x				
Lenoir	x	x			

Table continued on next page

Table 2 (continued)

School Systems Having a System-Wide Effort to
Encourage Creative Dramatics and the Curriculum
Guides in Which the Medium Is Encouraged

School System	Language Arts	Social Studies	Physical Education	Music	Other
Laurinburg/ Scotland County	x	x			
Mooresville	x	x		x	
Mount Airy	x				
Martin County	x	x		x	
Moore County	x				
Mitchell County	x				
Stanly County	x (also curriculum guide in creative drama)				
Salisbury	x	x		x	Fine Arts
Whiteville	x				
Winston-Salem/Forsyth	x	x (also curriculum guide creative drama)			
Wayne County	x	x		x	Art
Newton-Conover					Cultural Arts
Pitt County	x				
Reidsville	x	x		x	
Rocky Mount	x				
Randolph County	x	x	x	x	

Among the systems in Group 1, 14 (26.9%) report having sponsored an active dramatics workshop in the last five years. These school systems are shown in Table 3. Two respondents did not answer this question. Thirty-six systems in this group (69.2%) have not sponsored a workshop during the period.

Table 3

School Systems Sponsoring Creative
Dramatics Workshops During
the Past Five Years

Buncombe County	Moore County
Catawba County	Nash County
Chapel Hill-Carrboro	Rockingham County
Goldsboro	Salisbury
Harnett County	Surry County
Lenoir	Wilkes County
Moore County	Winston-Salem/Forsyth

Forty-three of the school systems in Group I, representing 82.7%, reported creative dramatics is used more widely in the primary grades than in the intermediate grades.

Among the fifty-two systems in Group I, 84.6% felt the attitude of principals is a key factor in whether or not teachers use creative dramatics; 13.5% did not feel this was a factor. In this same group 71.2% felt that

the State department should offer more leadership in establishing creative dramatics as an integral part of the elementary school curriculum. Less than one fourth (21.2%) felt promoting creative dramatics is a local decision with State Department encouragement not necessary. Interestingly, 19.2% of those responding in this group felt the State Department had inhibited efforts to integrate creative dramatics into the curriculum.

Among the school systems reporting a positive system-wide effort to promote creative dramatics the question, "To what do you attribute the original promotion of creative dramatics in your school system?," was answered by all respondents. Frequencies and percentages are shown in Table 4.

Table 4
Origin of the Promotion
of Creative Dramatics

	Frequency	Percentage
1. Efforts of Supervisor(s)	30	21.3
2. Efforts of a group of teachers	37	26.2
3. Efforts of a lay group	8	5.7
4. A Federally funded project (ESEA Title III, etc.)	5	3.5
5. Other	10	7.1

Some of the respondents checked more than one option giving a total greater than the fifty-two systems involved.

Responding to "other," the following explanations were received:

1. Workshop sponsored by a local university which teachers attended (Two systems indicated this was the origin of their programs.)
2. School Board
3. Principals (Three systems indicated this.)
4. Textbooks stimulated interest among teachers
5. A teacher of gifted children
6. Combined efforts of many teachers, principals, and supervisors
7. Efforts of superintendent and other administrative office personnel

Eight systems reported that their program, at least in part, owes its origin to a "lay group." Chatham County reported that the P.T.A. in some schools helped originally to promote creative dramatics. Charlotte/Mecklenburg indicated interest from the "Children's Theatre - Junior League." This group is still active and includes "about 15" unpaid volunteers working in ten schools which represents approximately seven percent of the elementary schools in the system. The Durham City School System has assistance from the Allied Arts Center which provides volunteers to work in the schools. Figures on number of volunteers and number of schools served were not reported. According

to information provided by the Goldsboro City Schools, the Goldsboro Arts Council provides over one hundred volunteers and one paid professional to work in all elementary schools in the system. The Junior League provides "five or six" volunteers to work with creative drama in High Point elementary schools. All schools are reached with this program. Seventy-five percent of the elementary schools in Lenoir are reached by "ten or more" volunteers from the local Fine Arts Group. The Junior Woman's Club in Mitchell County provides eight volunteers working in one third of the elementary schools. The Junior League is active in the Winston-Salem/Forsyth Schools. According to the information provided by the school system, thirty volunteers work with creative dramatics in all forty elementary schools providing creative dramatics for all elementary age youngsters.

Responses varied to the question, "From your own observations in elementary schools in your system, what percentage of teachers would you estimate use creative dramatics regularly (at least twice each week)?" Among the fifty-two school systems in Group I, the percentage of teachers using the medium varies widely according to estimates of responding school system officials. One large city system which reported outside assistance for creative drama in several of their schools answered the

question with, "creative dramatics per se, 0%; integrated in academic material, 10%." Another respondent, speaking for a large system reported, "I have not observed with this in mind. I would not care to make this judgment." Another response indicated "this would vary from school to school," and another reported "75% of the teachers in the system use creative drama in the primary grades." Five school systems, indicating a system-wide effort to promote creative drama, did not estimate the percentage of teachers who use the medium. Only one system suggested that 100% of the teachers use creative drama regularly and the respondent qualified the answer by including only grades one through five. Another respondent, indicating a keen understanding of the medium reported, "I can't give an estimate. A regular twice a week program is not what we do. Creative dramatics may come as a result of stimulation from a reading activity. Several groups of pupils made puppets in art and created plays along with this activity. Often social studies -- pretending to be pioneers -- and health units -- safety in putting out fires -- might stimulate creative play. It is incidental teaching. Maybe it should be more structured but instead of a separate area of curriculum we see it as part of the total curriculum."

Other responses to the question of what percentage of teachers, approximately, use creative drama regularly are shown in Table 5.

Table 5

Percentage of Teachers Using Creative Drama Regularly
as Estimated by Replying School Officials

Percentage of Teachers Using Creative Drama Regularly	Number of School Systems Reporting this Percentage
100% (in grades 1-5)	1
95%	1
75% (in primary grades)	1
60%	5
50%	5
40%	3
30%	2
25%	11
20%	2
15%	2
10%	2
5%	5
2%	1
1%	1
0%	1
Total Reporting a Percentage	43
Total Making a Comment Only	4
Total Not Reporting	5
Total Number of Systems Involved	52

The questionnaire used to gather data from school systems (Appendix D) attempted through questions 12-17 to determine the status of creative dramatics activities in school systems admittedly not promoting creative dramatics on a regular basis (Group II). Responses to these questions, answered by 88 systems, not considering creative dramatics a priority, are shown in Table 6. It appears from these responses that creative dramatics activities are taking place even though no official program is promoted. It appears particularly evident, from responses reported in Table 6, that individual teacher initiative is very important in whether or not creative drama is used in the instructional program. The fact that 96.6% of those responding have observed the use of creative drama more widely in some schools than others would indicate that teachers are using the medium despite the lack of any promotion by their supervisors.

Table 6 shows, also, that many teachers are using pantomime and rhythms.

Table 6

Observation of Creative Drama Use by
Responding School Officials in Systems
not Reporting a System-Wide Promotion

Have observed creative drama being used based on individual teacher initiative

Yes 97.7%

No 2.3%

Have observed pantomime being used

Yes 83.0%

No 14.7%

No response 2.3%

Observed rhythms being used

Yes 98.9%

No response 1.1%

Have observed more wide use of creative drama in some schools due to teacher initiative than in others

Yes 96.6%

No 1.1%

No response 2.3%

Of the school systems responding, and not having a regular program in creative drama, 45.5% report that there are plans in the system to encourage elementary teachers to use creative drama on a regular basis. Fifty-one and one tenth report no plans underway and 3.4% did not respond to the question. Ways in which systems might plan to promote creative drama were included in the questionnaire. Options included curriculum guide, workshop sessions, individual contact by supervisors and "other," with space provided for clarification after "other." Many respondents checked more than one way in which they hope to promote creative dramatics in the future. A tabulation of these results is found in Table 7.

Table 7

Ways Reported by Eighty-Eight School
Systems that Creative Drama Will Be
Promoted in the Future

Curriculum Guide	<u>10.2%</u>
Workshop Sessions	<u>29.5%</u>
Individual Contact by Supervisors	<u>35.2%</u>
Other	<u>10.2%</u>
No Indication	<u>5.7%</u>

Responses received under "other" included:

"have been looking for funds to do this project;
nothing definite yet"

"projects for creative dramatics are included
in the system Language Arts Guide"

"teaming with other teachers as cooperative
projects"

"Superintendent"

"grade groups workshops (curriculum)"

"individual contact by principals, supervisors,
and teachers meetings"

"art teacher"

"key teachers spread the news"

"general encouragement from principals, super-
visors, etc."

Respondents in Group II indicated, by a substantial margin, that they personally felt the State Department of Public Instruction should offer more leadership in establishing creative dramatics as an integral part of the elementary school curriculum. Sixty-nine and three tenths percent answered this question affirmatively. Twenty-two and seven tenths percent felt that establishing creative dramatics is a local decision only, and eight percent of the respondents did not answer this question.

Individuals responding to the questionnaire sent to each school system represent, as previously indicated,

educators from all areas of the state involved in elementary school supervision and curriculum development at the local level; therefore responses to the questions regarding their familiarity with, value of, and personal encouragement of creative drama reflect the opinions of a broad cross section of educational leaders regarding the value of creative drama. As shown in Table 8, a large percentage of respondents acknowledged familiarity with the subject and acknowledged its value as a method of instruction and as an art form. A very high percentage (96.5%) felt that creative drama should be used with all children. None of the individuals responding indicated a feeling that creative drama should be used more widely with a certain age group (primary or intermediate). A high percentage (89.4%) indicated that they personally feel creative dramatics has value and should be included in the elementary school curriculum, and the same percentage responded that creative dramatics should be used as both an art form and a method of instruction.

Table 8

Responding School Officials Acknowledged
Familiarity with, Value of, and Personal
Encouragement of Creative Dramatics in
Elementary Program

1. Familiar with creative dramatics, its purpose, methods, and objectives		
Yes	<u>83.7%</u>	
No	<u>9.2%</u>	
No response	<u>7.1%</u>	
2. Personally feel that creative dramatics have value and should be included in the elementary school curriculum		
Yes	<u>89.4%</u>	
No	<u>1.4%</u>	
No response	<u>8.5%</u>	
As an art form only	<u>0 %</u>	
As a method of instruction in language arts, social studies, etc. only	<u>3.5%</u>	
Both	<u>89.4%</u>	
No response	<u>7.1%</u>	
3. Personally feel that creative dramatics should be used:		
With primary children only	<u>0 %</u>	
With intermediate children only	<u>0 %</u>	
With all elementary children	<u>96.5%</u>	
2.8% of the respondents did not answer this question.		
.07% (one respondent) answered in such a way that the response was disqualified.		

At the end of the questionnaire, space was provided for respondents to comment if they desired to do so. Thirty-three respondents did comment with a note pertinent to the subject. Each of these notes, to varying degrees, indicated knowledge of, interest in, and some support for the use of creative drama in elementary schools. These comments are included in Appendix G.

As a way of determining respondents' formal experience with creative dramatics, several questions were asked. The questions were designed to determine the cooperating educator's exposure to creative drama through an undergraduate course devoted entirely to creative dramatics, a graduate course in the subject, a workshop, or a college or university course devoted partially to creative drama. As shown in Table 9, more respondents reported experience through a course partially devoted to creative drama than any other way. Respondents may have had experiences in creative drama in more than one way. Seventeen percent of those responding reported having taken an undergraduate course in creative dramatics and 5.7% reported having had a graduate course in the subject. The limited availability of college and university courses in creative drama in North Carolina, discussed later in this chapter, has undoubtedly influenced educator's professional preparation in the medium.

Table 9

Educators' Experience with Creative Dramatics
Through College Courses and/or Workshops

Had an undergraduate college course in creative	
dramatics	<u>17.0%</u>
No response	<u>5.0%</u>
Had a graduate course in creative	
dramatics	<u>5.7%</u>
No response	<u>5.0%</u>
Had a workshop in creative	
dramatics	<u>20.6%</u>
No response	<u>5.0%</u>
No exposure to creative drama through a course in the	
subject or workshop	<u>60.3%</u>
Had a college course devoted partially to creative	
dramatics	<u>60.3%</u>
No response	<u>6.4%</u>

After identification of school systems promoting creative drama on a regular basis, an additional purpose of this study was to determine whether or not data analysis would reveal significant relationships between selected variables.

As discussed in Chapter 3, in order to determine if size is a significant factor in whether or not creative dramatics is promoted, school systems were divided into four quartiles based on student population. Analysis of this data, as shown in Table 10, revealed no significance.

Table 10

Relationship Between Size of School
System and Promotion or non Promotion
of Creative Drama

Range of Student Population	Promotes Creative Drama	Does not Promote Creative Drama
702 - 3,124	38.7% (12)	61.3% (19)
3,267 - 5,599	34.2% (13)	65.8% (25)
5,641 - 9,356	34.3% (12)	65.7% (23)
9,458 - 81,186	41.7% (15)	58.3% (21)

$$X^2 = .6104 \quad df = 3 \quad p < .90$$

In order to determine if rural/urban classification is a significant factor in whether or not creative dramatics is promoted, school systems were classified in one

of three categories. The determination of these categories was discussed in Chapter 3.

Creative drama was not found to be more widely promoted in school systems serving primarily rural or primarily urban populations. No significant relationship was discovered when these variables were analyzed. This data is shown in Table 11.

Table 11

Relationship Between Rural-Urban
Classification and Promotion or
non Promotion of Creative Drama

Classification	Promotes Creative Drama	Does not Promote Creative Drama
Rural	34.6% (27)	65.4% (51)
Urban	35.4% (17)	64.6% (31)
Urban Plus	57.1% (8)	42.9% (6)

$$x^2 = 2.6732 \quad df = 2 \quad p < .50$$

Care was also taken in this study to classify school systems as to their geographic locations to determine if this variable was significant regarding the promotion or non promotion of creative drama. As indicated in Table 12, no significance was discovered.

Table 12

Relationship Between Geographic Location and
Promotion or non Promotion of Creative Drama

Location	Promotes Creative Drama	Does not Promote Creative Drama
Mountains	31.0% (9)	69.0% (20)
Piedmont	41.1% (23)	58.9% (33)
Coastal Plain	36.4% (20)	63.6% (35)

$$X^2 = .8479 \quad df = 2 \quad p < .70$$

As pointed out previously, there was almost unanimous agreement among educators responding in this study that creative drama is of value and should be included in the elementary school curriculum. As shown in Table 13, no significant relationship was found between value placed on creative drama by respondents and promotion or non promotion in their system.

Table 13

Relationship Between Value Placed on Creative
Drama and Promotion or non Promotion

	Promoting Systems	Non Promoting Systems
Believes Creative Drama Has Value	36.2% (46)	63.8% (81)
Believes Creative Drama Does Not Have Value	50.0% (1)	50.0% (1)

$$X^2 = .1614 \quad df = 1 \quad p < .70$$

The question of whether or not a relationship exists between promotion/non promotion of creative drama in a school system and the experiences educational leaders in the systems have had with creative drama in college courses or workshops produced the only significant relationship in the study. A significant relationship at the .05 level of confidence was found between promotion of creative drama and workshop experience of the educational leader. This relationship is shown in Table 14. No significant relationship was found between the promotion of creative drama in a school system and respondents' other formal experiences with creative drama, i.e., some work in a college course, an undergraduate course, or a graduate course in the medium.

Table 14

Relationship Between Workshop Attendance
of Educational Leaders in a School System
and Promotion or non Promotion of
Creative Drama

	Promoting Systems	Non Promoting Systems
Workshop	55.2% (16)	44.8% (13)
No Workshop	20.5% (32)	69.5% (73)

$$X^2 = 6.0285 \quad df = 1 \quad p < .05$$

Conclusions and recommendations based on these findings will be included in Chapter 5.

II. Presentation of the Data Related to Colleges and Universities

Siks (1965) reported that:

In 1924 Winifred Ward introduced creative dramatics into the curriculum of the School of Speech at Northwestern University. No other college or university offered curriculum work in the field prior to 1932. However, in the following twenty year period, or by 1954, separate courses were offered in twenty institutions of higher learning; by fifty in 1958; and by 132 by 1963 [p. 228].

Karioth (1970) reported, in a later discussion, that in 1969 separate courses in creative dramatics were offered in 250 American colleges and universities [p. 301].

Forty-one colleges and universities in North Carolina have programs approved by the State Board of Education to prepare teachers for early childhood and/or intermediate elementary school teaching [Programs Approved pp. 1-43].

In order to determine what type of preparation in creative drama students in these institutions receive, a questionnaire was developed (Appendix J) and sent to each college or university. Institutions responding to the questionnaire are listed in Appendix K. The three institutions which did not respond are shown in Appendix L.

Three North Carolina institutions reported availability on their campuses of a course in creative drama. Table 15 lists these institutions and the programs in which the course is required.

Table 15

Institutions Offering a Full Course in
Creative Drama and the Elementary Programs
in Which It Is Required

Institution	Course Required for:	
	K-3 Certification	4-9 Certification
U.N.C.-G	x	
Mars Hill	x	
Pembroke	x	x

The U.N.C.-G course is taught in the Department of Drama and Speech. The Mars Hill course is taught in the Department of Theatre Arts, and the course at Pembroke is taught in the Department of Communicative Arts.

Twenty-three institutions reported a required course in which some introduction to the techniques and theory of creative dramatics is a part. Most of these institutions reported that this course is required for both the early childhood and intermediate programs. Only Bennett, Meredith, and Western Carolina do not require the course for students in the intermediate program. Wake Forest has no early childhood program and A & T has no intermediate program. This information is shown in Table 16.

Table 16

Institutions Requiring a Course in the Elementary
Education Certification Program in Which Some
Instruction in the Techniques and Theory of
Creative Dramatics Is a Part, the Department in
Which the Course Is Taught, and the Estimated
Percentage of the Course Devoted to Creative Drama

Institution	Course Required for:		Dept. in Which Taught	Percentage of Course Devoted to Creative Drama
	K-3	9-4		
Sacred Heart	x	x	Education	5
Bennett	x		Not Answered	Not Answered
Queens	x	x	Education	10
Salem	x	x	Not Answered	2
Greensboro	x	x	Education	5
Methodist	x	x	Drama	25
Livingstone	x	x	English	25
High Point	x	x	Education	20
UNC-Asheville	x	x	Education	.05
Lenoir Rhyne	x	x	Education	10
Meredith	x		Education	5
St. Augustine's	x	x	Education	40
Gardner-Webb	x	x	Education	10-20
Winston-Salem State	x	x	Education	K-3: 15-20; 4-9: 5
Wake Forest		x	Education	25
N. C. Central	x	x	Education	15
A & T State	x		Education	3

Table continued on next page

Table 16 (continued)

Institutions Requiring a Course in the Elementary Education Certification Program in Which Some Instruction in the Techniques and Theory of Creative Dramatics Is a Part, the Department in Which the Course Is Taught, and the Estimated Percentage of the Course Devoted to Creative Drama

Institution	Course Required for:		Dept. in Which Taught	Percentage of Course Devoted to Creative Drama
	K-3	4-9		
UNC-C	x	x	Creative Arts	33-1/3
Pfeiffer	x	x	Education	*
W. Carolina	x		Education	5
Appalachian	x	x	Education	20
Duke	x	x	Education	10
UNC-G	x	x	Education	10 **

* Experiences in two different courses, 20% in one, 10% in the other

** Additional to the required course for early childhood certification

Fifteen institutions reported availability of a course outside the School or Department of Education dealing exclusively with creative dramatics which can be taken by elementary education majors as an elective. Respondents answering affirmatively to this question were asked to estimate the percentage of students in the elementary education programs who normally elect to take this course. This information is reported in Table 17.

Table 17

Institutions With a Course in Creative Drama Available
to Elementary Education Majors as an Elective, and
the Estimated Percentage of Elementary Majors in
Each Program Who Take the Course

Institution	Percentage of Students Electing the Course in:	
	Early Childhood	Intermediate
Warren Wilson	25	
Bennett	2	
St. Andrews	25	25
High Point	50	50
Shaw		5
Gardner Webb	2	2
Atlantic Christian	10	
Pembroke	100	100
Wake Forest		25
N. C. Central	80-90	50
A & T State	no estimate given	
U.N.C.-C	1	1
Appalachian	Less than 1	Less than 1
UNC-G	required	10
East Carolina U.	10	10

Table 18

Institutions With a Course in Which Creative Drama Is a Part, Available to Elementary Education Majors as an Elective; the Estimated Percentage of Elementary Majors in Each Program Who Take the Course, and the Department in Which Offered

Institution	Percentage of Students in:		Department Offering Course
	Early Childhood/	Intermediate	
Warren Wilson	25		English
Barber Scotia		20	English
Bennett	2		English
St. Andrews	25	25	Theatre
High Point	25	25	Fine Arts
Shaw		5	Dramatics
Lenoir Rhyne	10	15	Speech & Drama
St. Augustine's	10	20	English
Winston-Salem State	5 or less	5 or less	English
Atlantic Christian	no estimate given		English
Campbell	5	5	English, Speech & Drama Div.
Wake Forest	no estimate given		not indicated
UNC-G	5	5	Drama & Speech
Methodist	no estimate given		Speech

Several respondents, representing various institutions, clarified their responses with a marginal note.

High Point College responded that creative drama is included in their course in Language Arts in the Elementary School and in their course in Children's Literature. Pfeiffer College responded by citing the experiences of one of its instructors.

I probably apply C. D. more than 10% in my language arts course as I sincerely believe in entwining it into many aspects of the course. I also have an Education Workshop where we work with all types of puppets made by students. Some of our "shows" we take "on the road" to nearby elementary schools. It's good for our students, but, best of all, we see creative dramatics coming to life via the creations of the elementary youngsters.

St. Augustine's and Atlantic Christian reported some emphasis in creative drama in their courses in Children's Literature. Duke reported creative drama is included in the communication skills in an early childhood education course in language arts. This is a requirement for all elementary certificate students.

In answer to the question, "If your students seeking elementary certification are not now exposed to creative drama in any required course, do you plan some exposure?," only four institutions answered negatively. Fifteen institutions answered positively. None of these indicated plans for a full course in creative drama. A list of these institutions, with their response as to how they plan to implement creative drama into their programs, is shown in Table 19.

Table 19

Institutions Planning Experiences in Creative
Drama for Their Pre-Service Elementary Teachers
and Ways These Experiences Will be Implemented

Institution	Exposure, not a Full Course in Education	Outside Education
Sacred Heart	x	
Warren Wilson		x
Barber Scotia		x
Bennett		x
Queens	not indicated	
Salem	x	
St. Andrews		x
UNC-Asheville	x	
Meredith	x	
Guilford	not yet determined	
Atlantic Christian	fundamentals in language arts	
Campbell	x	
N. C. Central	modules within competency program	
Appalachian	x	competency based
UNC-CH	not yet determined	

Teacher Supply And Demand In North Carolina, published annually by the Division of Teacher Education, State Department of Public Instruction, includes total numbers of students from each North Carolina college

completing programs in various certificate areas [pp. 4-67]. Using this study, Table 20 was developed. This table lists only colleges and universities reporting required experiences in their programs in creative drama. Institutions having only electives in creative drama are not included.

Table 20

Institutions With Required Experiences in Creative
Drama for Elementary Education Majors and the
Number of Students Graduated in 1973

Institution	Number of Students	
	K-3	4-9
Sacred Heart	25	14
Bennett	8	no required experiences
Queens	7	4
Salem	1	8
Greensboro	9	3
Methodist	26	9
Livingstone	16	6
High Point	32	31
Pfeiffer	9	9
UNC-Asheville	15	10
Lenoir Rhyne	43	25
Meredith	45	29
St. Augustine's	18	13

Table continued on next page

Table 20 (continued)

Institutions With Required Experiences in Creative
Drama for Elementary Education Majors and the
Number of Students Graduated in 1973

Institution	Number of Students	
	K-3	4-9
Gardner Webb	33	22
Winston-Salem State	40	40
Wake Forest	no program	2
N. C. Central	41	31
A & T State	15	no program
UNC-C	70	35
W. Carolina	75	78
Appalachian	198	170
UNC-G	77*	71
Duke	11	8
Pembroke	60*	61*
Mars Hill	41*	

* Experiences in creative drama in a full course devoted to the subject

From the Division of Teacher Education report cited, and from the data reported in Table 20, conclusions were drawn regarding the number of students who were exposed in some form to the techniques and philosophy of creative drama in their pre-service college programs. This information is reported in Table 21.

Table 21

Supply of Elementary Teachers from North Carolina Colleges, 1973-74; and the Number Having Experiences in Creative Drama in Their Programs

	Number Graduating	Number With Experience in Creative Drama	Percent
Early Childhood	1,514	915	60.4
Intermediate	1,186	679	57.3

As previously discussed, only three colleges reported a full, required course in creative drama. Considering the programs in which this course is required, only 239 students of the 2,700 students graduating in 1973, and eligible for elementary certification, took a required course in the medium. This is only 8.85%. And, as shown in Table 16, only two colleges reported that more than 25% of another course in the elementary preparation sequence is devoted to creative drama.

No significant relationship was found between size of college and the existence of courses with creative drama experiences for pre-service elementary teachers. The data for these two variables are provided in Table 22.

Table 22

Relationship Between Size of College and Existence
of Courses With Creative Drama Content

Experiences Required in:	Size of Institution			Total
	Small	Medium	Large	
Early Childhood Program Only	33.3% (2)	33.3% (2)	33.3% (2)	16.2% (6)
Intermediate Program Only	0 % (0)	0 % (0)	100 % (1)	2.7% (1)
Both Programs	29.4% (5)	41.2% (7)	29.4% (5)	45.9% (17)
Neither Program	15.4% (2)	69.2% (9)	15.4% (2)	35.1% (13)
Total	9	18	10	37
Percent	24.3	48.6	27.0	100.0

$$\chi^2 = 5.9006 \quad df = 6 \quad p < .50$$

No significant relationship was found between public/private classification of colleges and the existence of courses with creative drama experiences for pre-service elementary teachers. This data is shown in Table 23.

Table 23

Relationship Between Type of College
(Public or Private) and Existence of
Courses With Creative Drama Content

Experiences Required in:	Classification		Total
	Public	Private	
Early Childhood Program Only	33.3% (2)	66.7% (4)	16.2% (6)
Intermediate Program Only	0 % (0)	100.0% (1)	2.7% (1)
Both Programs	35.3% (6)	64.7% (11)	45.9% (17)
Neither Program	30.8% (4)	69.9% (9)	35.1% (13)
Total	12	25	37
Percent	32.4%	67.6%	100

$$\chi^2 = 0.5621 \quad df - 3 \quad p < .20$$

CHAPTER V
SUMMARY, CONCLUSIONS, RECOMMENDATIONS,
AND NEEDS FOR FURTHER STUDY

I. Summary

The investigator's purpose of this study was to answer two basic questions about creative drama as it relates to elementary education in North Carolina. First the investigator wanted to determine which school systems promote the use of creative drama as an art form and a method of instruction in the elementary grades and which school systems do not. After identifying school systems in the first category, subsidiary questions asked, through a questionnaire created by the investigator, 1) how creative drama is promoted, 2) whether or not creative drama workshops have been held in the past five years, 3) in what grades is creative drama used most widely, 4) whether or not the attitude of the principal is a key factor in teachers' use of creative drama, 5) is leadership from the State Department of Public Instruction needed in promoting creative drama?, and 6) what is the status of lay group assistance in the creative drama program?

A number of questions were also specifically directed to school systems not reporting a system-wide promotion of

the medium. Subsidiary questions directed to this group dealt with the use of creative drama in these school systems as well as the use of related activities of pantomime and rhythms.

Respondents, representing leaders in elementary education from all geographic areas of the state, were asked in this study to respond to several questions concerning their own knowledge of and background experiences in the art form and method of instruction being studied.

The second basic question to be answered in this study related to college programs leading to elementary school certification and experiences in these programs designed to acquaint pre-service elementary teachers with creative drama. This part of the study identified colleges with courses in creative drama and those with other courses with creative drama content required or available to pre-service teachers.

Both groups, colleges and school systems, without creative drama, were asked to identify what plans they might be considering to emphasize creative drama in the future.

II. Conclusions

The following conclusions were derived from analysis of the data reported in Chapter IV.

Conclusions Related to School Systems

1. Fifty-two school systems in North Carolina have a system-wide effort to encourage elementary teachers to use creative dramatics as a regular part of their instructional program.

2. No relationship was found to exist between size, rural/urban classification or geographic location of school systems and the promotion or non promotion of creative drama.

3. Only four systems have a curriculum guide devoted entirely to creative drama. Two systems have a staff bulletin available on the subject. Fifteen systems report a system-wide promotion of creative drama but have no curriculum guides (in any curriculum area) encouraging the medium.

4. Only fourteen systems, of the fifty-two promoting creative drama, have sponsored workshops on the subject in the last five years.

5. Creative drama, where it is promoted, is used, in the judgment of respondents, more widely in the primary than the intermediate grades.

6. Attitude of the principal is a key factor in whether or not teachers use creative drama.

7. A high percentage of respondents feel the State Department should offer more leadership in developing creative drama programs.

8. Teachers and supervisors are most often responsible for establishing a creative drama program where they now exist.

9. Eight school systems reported that, at least in part, their program owes its origin to a lay group.

10. Forty-three systems, reporting a program in creative drama, estimated percentages of elementary teachers who use the medium. Only one system reported that all teachers (grades 1-5 in the incident reported) use creative drama regularly. The mode for this frequency was eleven, reporting that twenty-five percent of elementary teachers in the system use creative drama regularly.

11. In systems not reporting a system-wide promotion of creative drama, respondents reported high percentages of teachers using creative drama, pantomime and rhythms based on their own initiative.

12. Over half the systems, reporting no present system-wide promotion of creative drama, indicated no future plans to implement an emphasis in the medium.

13. Eighty-three and seven tenths percent of responding school officials acknowledged familiarity with creative drama, its purpose, methods, and objectives; 89.4% felt that creative drama has value and should be included in the elementary school curriculum as an art form and a method of instruction.

14. No positive relationship was found to exist between promotion of creative drama in a school system and key instructional leaders' exposure to the medium through college courses. However, a positive relationship was established ($p < .05$) between the variables of promotion of creative drama in a school system and key instructional leaders' exposure to the medium through workshops in the subject.

Conclusions Related to Colleges

1. Only one North Carolina institution has a full course in creative drama which is required for both early childhood and intermediate students; two have a full course required for early childhood students only.

2. Twenty-three institutions reported a required course in which some introduction to creative drama is a part. The percentage devoted to creative drama ranged from 33-1/3% in the course required at UNC at Charlotte to .05% in the course at UNC at Asheville.

3. Fifteen institutions have a course in creative drama available for elementary education majors on a elective basis.

4. Fourteen institutions have an elective course, part of which deals with creative drama and available to elementary education majors as an elective.

5. Fifteen institutions plan extended or original experiences for their elementary education majors in creative drama.

6. Analysis of the data collected from colleges and universities revealed that 60.4% of the early childhood students and 57.3% of the intermediate students graduating in 1973 from North Carolina institutions had some experiences in creative drama.

7. No relationship was found to exist between the variables of size or the variable of public/private classification and the presence of courses in the elementary certification programs having content related to creative drama.

The two major questions of this study, i.e. which school systems promote creative drama and which colleges and universities have creative drama experiences in their elementary programs were easily answered by classification of the data collected. Analysis of the data to determine if a relationship existed between several predetermined variables and the existence of creative drama in a school system's instructional program or a college's teacher preparation sequence, indicated no relationship with one exception. The one exception was that a positive relationship was found to exist between workshop experience in creative drama of instructional leaders participating in

the study and the presence of a creative drama emphasis in the school systems they represent. A positive relationship, however, does not necessarily indicate cause and effect. Further research would be needed to establish more clearly a meaningful consistency.

The data collected seems to indicate that creative drama programs in North Carolina school systems and college experiences in the medium in elementary education programs follow no pattern. One might conclude that interest, due to many reasons on the part of particular individuals in leadership positions in public school systems and teaching positions in colleges and universities, makes the difference in whether or not creative drama is an emphasized part of the program.

III. Recommendations

The findings of this study have led to the following recommendations:

School Systems

1. That instructional leaders in elementary education in school systems having a system-wide effort to encourage teachers to use creative drama regularly re-evaluate their efforts for greater participation by more teachers. As Table 5 indicates, many of these systems report a small percentage of teachers in their schools using creative drama regularly.

2. That instructional leaders in elementary education in school systems not having a system-wide effort to encourage teachers to use creative drama regularly consider the value of the method and include it among their priorities.

3. That the Cultural Arts Division, State Department of Public Instruction, consider as a number one priority the establishment of a means to disseminate information on the use of creative drama as an art form and method of instruction. This might be done through workshops, distribution of sample lesson plans, a state-wide curriculum guide, and summer seminars on college campuses or within the school system. Interest might be stimulated by making renewal credit available for workshops and seminars. Consideration might also be given to establishing a certification program in creative drama.

4. That additional study be attempted to determine why some school systems have a program to promote creative drama and others do not.

Colleges and Universities

1. That competency be required in the use of creative drama for all students seeking elementary certification. Methods of achieving this might vary from campus to campus.

2. That more courses devoted entirely to creative drama be considered by North Carolina colleges and universities.

3. That when a full course is not practical, more emphasis on creative drama be included in courses dealing with reading in the elementary school, language arts in the elementary school, and children's literature.

IV. Need for Further Research

A number of questions remained to be answered. Some questions, on the two questionnaires constructed for gathering the data, could have been subject to varied interpretation. The answers to questions submitted to school systems, because of the limitations of this study, do not reflect necessarily what is happening in the classroom. Many teachers likely use creative drama without a mandate from supervisors and consultants to do so.

The findings of this study, therefore, have led to the following recommendations for further research:

1. Further research is needed to determine the status of creative drama and related activities in North Carolina within actual classroom situations. Perhaps a corollary of such a study, or a separate investigation, could determine whether or not teachers who have had college experiences use creative drama more regularly than graduates of institutions with no training in the

area. A further aspect might consider the amount of college training and its relationship to how often, and to what degree, a teacher uses creative drama with his students.

2. What agency sponsored and conducted the workshops reported in this study?

3. More empirical research to determine the benefits of creative drama to elementary age children.

4. A more detailed study of the school systems reporting a system-wide program in creative drama to determine more specifically the means by which they organize and implement their programs. Such a study might identify a particular school unit which could serve as a prototype for creative drama programs in other school systems.

5. Investigation of the type of college program necessary for the certification of specialists in creative drama.

BIBLIOGRAPHY

- Allen, J. G. Creative dramatics and language arts skills. Elementary English, 1969, 46, 436-437.
- Anderson, P. S. Language skills in elementary education. New York: The Macmillan Company, 1964.
- Atkinson, C. D. A new approach: drama in the classroom. English Journal, 1971, 60, 947-951.
- Bertram, J. D. Creative dramatics in the schools. Elementary English, 1958, 35, 515-518.
- Blank, W. E. The effectiveness of creative dramatics in developing voice, vocabulary, and personality in the primary grades. Speech Monographs, 1954, 21, 190.
- Bloom, B. S. (Ed.) Taxonomy of educational objectives. New York: David McKay Co., 1956.
- Bond, G. L. & Wagner, E. B. Teaching the child to read. (4th ed.) New York: The Macmillan Co., 1966.
- Boyd, G. A. & Youssi, M. R. Role playing reveals language levels. Elementary English, 1957, 34, 388-393.
- Brack, K. H. Creative dramatics: why? how? when? Elementary English, 1959, 36, 565-567.
- Burger, I. B. Creative dramatics - an educational tool. The Instructor, 1963, 73, 133-136.
- Burns, P. C., Broman, B. L., & Wantling, A. L. The language arts in childhood education. (2nd ed.) Chicago: Rand McNally, 1966.
- Bush, C. L. & Huebner, M. H. Strategies for reading in the elementary school. New York: The Macmillan Co., 1970.
- Bushbee, Vivian. Dramatic interpretation in the elementary school. Elementary English, 1975, 34, 394-396.

- Carlton, Lessie & Moore, R. H. Culturally disadvantaged children can be helped. NEA Journal, 1966, 55, 13-14.
- Carlton, Lessie & Moore, R. H. The effects of self-directive dramatization on reading achievement and self-concept of culturally disadvantaged children. The Reading Teacher, 1966, 20, 125-130.
- Chambers, D. W. Storytelling and creative drama. Dubuque: William C. Brown Company, 1970.
- Cheney, John L. (Ed.) North Carolina Manual 1973. (Issued by Thad Eure, Secretary of State) Raleigh, North Carolina: Division of Publications, 1973.
- County Population Trends North Carolina 1790-1960 State Region County Residence Color. (Published jointly by Carolina Population Center, University of North Carolina and Statistical Services Center - Budget Division Department of Administration - State of North Carolina, North Carolina Population Data Series No. 1) March, 1969.
- Creative dramatics spurs verbal development. Nation's Schools, 1972, 90, 51-52.
- Crosby, Muriel. Creative dramatics as a developmental process. Elementary English, 1956, 33, 13-18.
- Dallman, M., Rouch, R. L., Chang, L. Y. C. & Deboer, J. J. The teaching of reading. (4th ed.) New York: Holt, Rinehart and Winston, 1974.
- Dechant, E. V. Improving the teaching of reading. (2nd ed.) Englewood Cliffs: Prentice-Hall, 1970.
- DuBois, E. B. Values and techniques of creative dramatics. Childhood Education, 1971, 47, 368-370.
- Educational Directory North Carolina 1972-73. (State Department of Public Instruction, Publication No. 451) Raleigh, North Carolina, 1972.
- Educational Directory North Carolina 1973-74. (State Department of Public Instruction, Publication No. 458) Raleigh, North Carolina, 1973.
- Green, H. A., Petty, W. T. Developing language skills in the elementary schools. Boston: Allyn and Bacon, 1967.

- Hayes, Eloise. Drama, big news in English. Elementary English, 1970, 47, 13-16.
- Hayes, Eloise. Expanding the child's world through drama and movement. Childhood Education, 1971, 47, 360-367.
- Huck, Charlotte. Get children excited about books. In H. M. Robinson (Ed.), Coordinating reading instruction. Glenview, Ill.: Scott, Foresman and Company, 1971.
- Irwin, Eleanor. The effects of a program of creative dramatics upon the personality as measured by the California test of personality, sociograms, teacher ratings and grades. (Doctoral dissertation, University of Pittsburgh) Ann Arbor, Mich.: University Microfilms, 1967. No. 63-07802.
- Karioth, Joseph. Creative dramatics as aid in developing creative thinking abilities. The Speech Teacher, 1970, 19, 301-309.
- Karlin, Robert. Teaching elementary reading: principles and strategies. New York: Harcourt, Brace, Javanovich, 1971.
- Keyes, G. E. Creative dramatization and the slow learner. English Journal, 1965, 54, 81-84.
- Klock, M. E. Writings in creative dramatics concerned with children in elementary school (pre-school through sixth grade): an anotated bibliography from 1890-1970. (Doctoral dissertation, University of Denver) Ann Arbor, Mich.: University Microfilms, 1971. No. 72-05045.
- Kwiat, C. A. The value of dramatization. Elementary English, 1950, 27, 465-466.
- Ludwig, C. E. The effects of creative dramatic activities upon the articulation skills of kindergarten children. (Unpublished Master's thesis. University of Pittsburgh, 1955). Cited by E. P. Ross. Stimulating growth in young children through creative use of creative art forms. (Doctoral dissertation, University of Tennessee) Ann Arbor, Mich.: University Microfilms, 1972. No. 72-21365.
- McCaslin, Nellie. A bell is to ring. The Instructor, 1965, 75, 83.

- McCaslin, Nellie. Creative dramatics in the classroom. New York: David McKay Company, 1960.
- McCoy, Gay. Dramatic play in the primary grades. The Instructor, 1950, 59, 13.
- McIntyre, B. M. & Williams, B. J. Creative dramatics in speech correction. Journal of Speech & Hearing Disorders, 1959, 24, 275-279.
- McIntyre, B. The effects of a program of creative activities upon the constant articulation skills of adolescent and pre-adolescent children with speech disorders. (Unpublished doctoral dissertation, University of Pittsburgh, 1957). Cited by Joseph Karioth. Creative dramatics as an aid in developing creative thinking abilities. The Speech Teacher, 1970, 19, 301-309.
- Mearns, Hughes. Creative power. New York: Dover Publications, 1958.
- Miller, Edith. Dramatization and the language arts program. Elementary English, 1952, 29, 14-18.
- Millicent, M. Creative dramatics in the classroom. Elementary English, 1963, 40, 382-385.
- Moffett, James. The student-centered language arts curriculum, grades K-6: a handbook for teachers. Boston: Houghton Mifflin, 1968.
- Osten, Gwen. Structure in creativity. Elementary English, 1969, 46, 438-443.
- Popovich, J. E. Creative dramatics. National Educational Association Journal, 1960, 49, 29-30.
- Popovich, J. E. Development of creative drama in the United States. In G. B. Siks and H. Dunnington (Eds.), Childrens' theatre and creative dramatics. Seattle: The University of Washington Press, 1961.
- Programs Approved For Teacher Education In North Carolina Colleges And Universities. (Division of Teacher Education, State Department of Public Instruction) Raleigh, North Carolina, 1973.
- Pyle, Wilma. Listening and reading. In H. M. Robinson (Ed.), Coordinating reading instruction. Glenview, Ill.: Scott, Foresman and Company, 1971.

- Ravis, H. S. The acting-up you love to see. Teacher, 1972, 90, 48-53.
- Robinson, H. M. Personal reading. In H. M. Robinson (Ed.), Coordinating reading instruction. Glenview, Ill.: Scott, Foresman and Company, 1971.
- Rose, E. P. Stimulating young children through creative use of selected art forms. (Doctoral dissertation, University of Denver) Ann Arbor, Mich.: University Microfilms, 1972. No. 72-21365.
- Shaw, A. M. A taxonomical study of the nature and behavioral objectives of creative dramatics. Educational Theatre Journal, 1970, 4, 361-372.
- Side, Ronald. Creative drama. Elementary English, 1969, 46, 431-435.
- Siks, G. B. An appraisal of creative dramatics. Educational Theatre Journal, 1965, 17, 328-334.
- Siks, G. B. Creative dramatics - an art for children. New York: Harper and Row, 1958.
- Siks, G. B. & Dunnington (Eds.) Childrens theatre and creative dramatics. Seattle: The University of Washington Press, 1961.
- Smith, E. G., Goodman, K. S. & Meredith, R. Language and thinking in the elementary school. New York: Holt, Rinehart and Winston, 1971.
- Standards & Guidelines For Approval Of Institutions & Programs For Teacher Education: Competency-Based Program. (Division of Teacher Education, State Department of Public Instruction, Publication No. 453) Raleigh, North Carolina, 1973.
- State Board of Education Highlights (Notes on State Board of Education Actions Prepared by the Division of Public Information and Publications, North Carolina State Department of Public Instruction, Meeting of March 7, 1974) Raleigh, North Carolina, 1974.
- Stauffer, R. G. The language-experience approach to the teaching of reading. New York: Harper and Row, 1970.
- Stewig, J. W. Creative drama and language thought. The Elementary School Journal, 1972, 72, 176-187.

- Strang, Ruth, McCullough, Constance & Traxler, Arthur. The improvement of reading. New York: McGraw-Hill, 1967.
- Strickland, Ruth. The language arts in the elementary school. (3rd ed.) Boston: D. C. Heath and Company, 1969.
- Swartz, Shelia. New methods in creative dramatics. Elementary English, 1959, 36, 484-487.
- Teacher Supply & Demand In North Carolina 1973-74. (Division of Teacher Education, State Department of Public Instruction) Raleigh, North Carolina, 1974.
- Tiedt, I. M. & Tiedt, S. W. Comtemporary English in the elementary school. Englewood Cliffs: Prentice-Hall, 1967.
- Torrance, E. P. Encouraging creativity in the classroom. Dubuque: William C. Brown Company, 1970.
- Torrance, E. P. Rewarding creative behavior. Englewood Cliffs: Prentice-Hall, 1965.
- Viola, Ann. Clarification of terms. In G. B. Siks and H. Dunnington (Eds.), Childrens' theater and creative dramatics. Seattle: The University of Washington Press, 1961.
- Ward, Winifred. Playmaking with children. (2nd ed.) New York: Appleton-Century-Crofts, 1957.
- Way, Brian. Development through drama. London: Longman Group Limited, 1967.
- Witty, Paul, Freeland, A. M. & Grotberg, Edith. The teaching of reading: a diagnostic process. Boston: D. C. Heath & Company, 1966.
- Zinsmaster, W. M. Contributions of creative dramatics to teaching social studies. Speech Teacher, 1965, 14, 307-313.

APPENDIX A

Cover Letter Endorsing the Study From the State
Department of Public Instruction

DEPARTMENT OF PUBLIC INSTRUCTION⁸⁵



STATE OF NORTH CAROLINA

RALEIGH

March 5, 1973

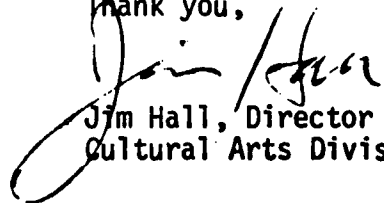
Dear Colleague,

The attached questionnaire is a part of Mr. Denmark's doctoral program, a program which will study a method of education in which our Division has great interest. Mr. Denmark has agreed to make his findings and conclusions available to the state for what help they may be to all of us working with younger children.

We need information in this field, so I am asking you to cooperate in this study to the end that Mr. Denmark may have the most complete and accurate information it is possible to gather.

Please respond carefully and get the form back to Mr. Denmark. You will receive from us, in due time, the summary of his findings for your own use.

Thank you,


Jim Hall, Director
Cultural Arts Division

JH:pay

APPENDIX B
Original Letter to School Systems

Greensboro College

Chartered 1838

Greensboro, North Carolina

87

March 26, 1973

Dear :

I am presently engaged in writing my dissertation for the Doctor of Education degree in curriculum and teaching. This work is being done at the University of North Carolina at Greensboro under the direction of Dr. Lois V. Edinger.

My dissertation study deals with several aspects of the use of creative dramatics in elementary education in North Carolina. I am particularly interested in determining the extent to which local school units promote creative drama as an art form and a method of instruction.

In order to obtain this information, it is necessary for me to ask individuals in each school system to answer several questions about the promotion of creative drama in their particular system. The questionnaire enclosed also asks several questions about your own personal exposure to creative drama.

If you would be kind enough to complete the enclosed questionnaire and return it in the self-addressed envelope, I would be most grateful. It is the feeling of my doctoral committee and others who have advised me on this project that the results of this study will be of great value to the State Department and to other groups and individuals interested in the promotion of creative dramatics throughout the state.

Thank you very much for your help.

Cordially,

William C. Denmark
Department of Behavioral Science
and Education

WCD: kb

Enclosure

APPENDIX C
Follow-up Letter to School Systems

Greensboro College

Chartered 1838

Greensboro, North Carolina

27420

89

May 2, 1973

Several weeks ago I wrote to you requesting your help in research which I am doing for my doctoral dissertation.

In my letter to you I enclosed a questionnaire asking a number of questions regarding the promotion of creative dramatics in your school system.

Although response to my letter from school systems across the state has been extremely good, the questionnaire I sent to you has not been returned.

I am sure your schedule is a busy one, but if you could find the time to complete the questionnaire, and return it to me by May 15, I would be most grateful. The Division of Cultural Arts, State Department of Public Instruction, is very much interested in my study, and the results of this project. Its ultimate value will depend upon a successful return.

I would appreciate your help.

Cordially,

William C. Denmark
Department of Behavioral Science
and Education

APPENDIX D

Questionnaire to Supervisors of Elementary
Instruction, North Carolina Public
School Systems

Questionnaire
to
Supervisors of Elementary Instruction
North Carolina
Public School Systems

91

To: Supervisors of Elementary Instruction

This questionnaire has been devised as a means of determining the official promulgation of creative dramatics as an art form and a teaching method in the various school units in North Carolina.

Your assistance in this project will be greatly appreciated.

According to definitions and standards as adopted by the Children's Theatre Conference, the National Organization devoted to child drama, creative dramatics takes place when "children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action." (Children's Theatre and Creative Dramatics, G. B. Siks and H. B. Dunnington, Eds., University of Washington Press, Seattle, p. 8).

Using this definition as a basis for your answer:

1. Is there any system-wide effort in your school system to encourage elementary teachers to use creative dramatics as a regular part of their instructional program?

Yes _____ No _____

If your answer to question number one is YES, please answer questions 2 through 11. If your answer to number one is NO, please answer questions 12 through 17. Also, will each person completing the questionnaire answer questions 1 - 6 on pages 4 and 5.

2. Do you have a curriculum guide in your school system devoted to creative drama?

Yes _____ No _____

3. Is the use of creative drama encouraged in a particular curriculum guide not entirely devoted to creative drama?

Yes _____ No _____

If yes, is this curriculum guide mainly concerned with:

- a. Language arts _____
- b. Social studies _____
- c. Physical education _____
- d. Music _____
- e. Other _____ (Please specify) _____

4. In the last five years has your school system sponsored a creative dramatics workshop for elementary teachers?

Yes _____ No _____

5. In your school system is creative dramatics used most widely in:

Primary grades _____ Intermediate grades _____

6. Do you feel that the attitude of the principal is a key factor in whether or not creative dramatics is used by teachers in a particular school?

Yes _____ No _____

7. Do you personally feel that the State Department of Public Instruction should offer more leadership in establishing creative dramatics as an integral part of the elementary school curriculum?

Yes _____ No (It is a local decision only) _____

8. Do you feel that the State Department has inhibited in any way your efforts to make creative dramatics an integral part of your elementary program?

Yes (please specify) _____

No _____

9. To what do you attribute the original promotion of creative dramatics in your school system?

Efforts of supervisor(s) _____

Efforts of a group of teachers _____

Efforts of a lay group (Jr. League, etc.) _____

A Federally funded project (ESEA Title III, etc.) _____

Other (please specify) _____

10. If your answer to the above question was "efforts of a lay group," please answer the following:

a. What group initiated these efforts _____

b. Is the group still active in creative drama in your system?

Yes _____ No _____

c. How many volunteers are involved? _____

d. Are there any paid professionals sponsored (and paid) by this group? Yes _____ No _____

If yes, how many? _____

e. Do these unpaid volunteers work directly with the children?

Yes _____ No _____

f. How many elementary schools have this service? _____. This represents _____% of all elementary schools in the system.

- g. How often is each class exposed to creative drama by these volunteers? _____
- h. How long each time? _____

11. From your own observations in elementary schools in your system, what percentage of teachers would you estimate use creative dramatics regularly (at least twice each week)? _____%

Would you identify the elementary schools in your school system where you feel that creative dramatics is a part of the program and used by a majority of the teachers.

12. Even though there is no system-wide effort to encourage teachers in the elementary grades to use creative dramatics in your school unit, have you observed the use of creative dramatics in classrooms based on individual teachers' initiative?

Yes _____ No _____

13. In your school unit is creative dramatics more widely used, due to individual teacher initiative, in some schools than in other schools?

Yes _____ No _____

14. Have you ever observed rhythms being used in elementary classrooms in your school unit?

Yes _____ No _____

Have you observed pantomime being used?

Yes _____ No _____

15. Are there any plans in your school system to encourage elementary teachers to use creative dramatics on a regular basis?

Yes _____ No _____

If "yes" will you do this through:

a curriculum guide _____

workshop sessions _____

individual contact by supervisors _____

other (please specify) _____

16. Do you personally feel that the State Department of Public Instruction should offer more leadership in establishing creative dramatics as an integral part of the elementary school curriculum?

Yes _____ No (It is a local decision only) _____

17. Do you feel that the State Department, in any way, has inhibited your efforts in promoting creative dramatics in your school system?

Yes _____ No _____
(If "yes" how has this been done?)

Would you please answer the following questions regarding your own experiences with creative dramatics and your own opinion of its value as an art form and a teaching method.

1. Are you familiar with creative dramatics, its purposes, methods, and objectives?

Yes _____ No _____

2. As a key instructional leader in your school system, have you personally encouraged elementary teachers to use creative dramatics in their classroom?

Yes _____ No _____

3. Have you personally had a college course in creative dramatics or been involved in a creative dramatics workshop?

Undergraduate College course _____ Graduate College Course _____
Workshop _____ Neither _____

4. Have you had a college course in which creative dramatics was included but was not devoted entirely to creative dramatics?

Yes _____ No _____

5. Do you personally feel that creative dramatics has value and should be included in the elementary school curriculum?

Yes _____ No _____

As an art form only _____
As a method of instruction in language arts, social studies, etc.
only _____
both _____

6. Do you feel that creative dramatics should be used:

- With primary children only _____
- With intermediate children only _____
- With all elementary children _____

If there is any additional information you might wish to add regarding the use of creative drama in your school system, or your own personal opinions about its value or lack of value, please do so. Thank you very much.

School System _____

Individual Replying _____

Position _____

APPENDIX E

School Systems Replying to the Questionnaire

Alamance	Catawba County
Burlington	Hickory
Alexander County	Newton-Conover
Alleghany County	Chatham County
Anson County	Cherokee County
Ashe County	Edenton-Chowan County
Avery County	Cleveland County
Beaufort County	Kings Mountain
Washington	Shelby
Bertie County	Colombus County
Bladen County	Whiteville
Brunswick County	Craven County
Buncombe County	Cumberland County
Asheville	Fayetteville
Burke County	Currituck County
Cabarrus County	Tryon
Concord	Dare County
Kannapolis	Davidson County
Caldwell County	Lexington
Lenoir	Thomasville
Camden County	Davie County
Cartaret County	Duplin County
Caswell County	Durham County

APPENDIX E (continued)

School Systems Replying to the Questionnaire

Durham	Sanford
Edgecombe County	Tarboro
Lenoir County	Kinston
Winston-Salem/Forsyth	Lincolnton
Franklin County	Macon County
Franklinton	Martin
Gaston County	McDowell County
Gates County	Charlotte-Mecklenburg
Graham County	Lincoln County
Greene County	Mitchell County
Guilford County	Montgomery County
Greensboro	Moore County
High Point	Nash County
Halifax County	Rocky Mount
Roanoke Rapids	New Hanover County
Harnett County	Northhampton County
Haywood County	Onslow County
Henderson	Orange County
Hendersonville	Chapel Hill-Carrboro
Hertford County	Pamlico County
Hoke County	Elizabeth City-Pasquotank Co.
Hyde County	Pender County
Iredell County	Perquimans County
Mooreville	Person County

APPENDIX E (continued)

School Systems Replying to the Questionnaire

Statesville	Pitt County
Lee County	Polk County
Greenville	Stokes County
Randolph County	Surry County
Asheboro	Mount Airy
Richmond County	Swain County
Robeson County	Transylvania County
Fairmont	Union County
Lumberton	Monroe
Maxton	Wake County
Red Springs	Raleigh
Saint Pauls	Warren County
Rockingham County	Washington County
Eden	Watauga County
Madison-Mayodan	Wayne County
Reidsville	Goldsboro
Rowan County	Wilkes County
Salisbury	North Wilkesboro
Rutherford County	Wilson County
Sampson County	Elm City
Clinton	Wilson
Laurinburg-Scotland County	Yadkin County
Stanly County	Yancy County
Albermarle	

APPENDIX F

School Systems not Replying
to the Questionnaire

Clay County

New Bern

Granville County

Weldon

Jackson County

Jones County

Johnston County

Madison County

Elkin

Tyrrell County

Vance County

APPENDIX G

Comments From Respondents Concerning the
use of Creative Drama as an art Form
and a Medium of Instruction

I hope, through this survey, the needs in creative
dramatics can receive some attention state wide.

#

The elementary music consultant has encouraged cre-
ative rhythms etc.

At one school this year we have had a drama group and
a music group meeting after school twice a week (once for
each group). They recently put on an abbreviated musical:
You're A Good Man, Charlie Brown. Two teacher-aides have
worked with these children in drama and music and have done
marvelous work. One of the aides has a teaching certifi-
cate and is much interested in drama. The groups were
formed at Washington School because school closes at 2:30;
many mothers work and are not at home when the children
arrive from school; and most children at this school walk
to school or come by own means. In other words, very few
ride a school bus, therefore staying an extra hour after
school did not pose a transportation problem. The whole
music and drama groups idea came from . . ., our Title III
director. Even though the "musical" was not creative
drama, the groups did much in drama and music. The musi-
cal was very well done.

#

APPENDIX G (cont'd)

I feel that creative drama is one of the untapped resources that we have neglected. However, there seems to be less stress put upon it than any field of drama. We do need guidance in this area and we need help in knowing how to integrate it into other instructional areas. Your study should be a great help.

#

Drama is my first love! I used it constantly in my teaching -- secondary level -- and have directed all sorts of plays (including Broadway musicals) in the schools I taught in. The position of language arts coordinator has been in existence only two years now. In that time we have indeed made creative dramatics an integral part of the secondary school curriculum, putting in courses in Speech and Drama and encouraging teachers to use creative dramatics in other language arts courses as well. I foresee creative dramatics becoming a very important part of our junior high and elementary school programs as well -- in time -- as we can plan for it and train teachers to carry it out. We'd appreciate any ideas, suggestions, materials State Dept. can supply to help us in this endeavor!!
Bravo!

#

We are encouraging our elementary teachers to use creative dramatics. As a means of self-expression,

APPENDIX G (cont'd)

verbalization, and communication, this is an essential component of the total program and not just as a separate discipline. We have too much fragmentation and isolation of separate subject areas in the elementary school.

#

I find it difficult to answer some of the questions without implying more or less than is true in our system. This subject is narrow -- we find much use of drama in many classrooms throughout our system. Teachers use creative drama as a method of instruction in language arts, social studies and other areas. When giving suggestions for improving instruction this is one idea often discussed in our system.

I hope my comments have been of some help.

#

I consider it a most valuable vehicle for teaching language arts and Social Studies.

#

. . . College and the drama department there have had right much influence on the interest of the children in . . . The . . . children have been in our schools and have become good leaders in the area of drama. Then, too, Mr. . . . the drama director at the college has used many of our children in his productions. They would come back

APPENDIX G (cont'd)

into the classroom interested in writing and producing their own dramas. This has resulted in puppet shows, original productions in social studies and literature and other areas of enrichment.

Wish we could do more in creative dramatics. The creativity and the imagination of the teacher are the determining factors in the success of our program. We support and encourage the efforts from our position.

#

This sounds like a most interesting dissertation and certainly involves an area in which we here at . . . have done far too little. I look forward to receiving a summary of your findings.

#

Cannot imagine a "balanced school diet" without music and drama -- do wish we were more balanced! And wish I were qualified to make it more so.

#

I have not made a system-wide effort to get teachers to use creative dramatics on a regular schedule in our schools. I do encourage teachers to be alert to opportunities and to create opportunities for students to participate in creative dramatics in their regular teaching. I suggest several times a month but do not insist.

APPENDIX G (cont'd)

I also encourage teachers to permit students to share with other groups their creations once or twice a year.

#

Although we have no system-wide curriculum devoted to creative drama, we do encourage teachers to use this medium and many activities are carried on in all our schools. We have provided in-service opportunities which included creative drama. For example, the N. C. Symphony Workshop for teachers, an annual event, makes wide use of creative dramatics. An outgrowth of this workshop was the recent original drama produced by fifth grade students based on the opera, "Barber of Seville." The overture to this opera was included on the program for the children's concert this year. In preparing children for the visit of the orchestra, many experiences in creative drama are planned for children. Workshops in music and art have included creative drama. Educational T.V. programs viewed by students at school have stimulated a variety of dramatic activities. The high school drama department presents children's plays to all elementary schools. Visiting drama groups put on performances at elementary schools. This year the . . . players presented "The Red Shoes." Two schools have outdoor classrooms which include nature trails and amphitheaters where original outdoor dramas

APPENDIX G (cont'd)

are presented. This spring one school presented a pioneer story and the other a dramatization using ecology as the theme making clever use of animal story characters stationed along the trail. Both of these events have been filmed for Charlotte TV news programs.

The . . . Volunteer Service League provides volunteers in the arts to further enrich this area of our program.

Attached is a statement of our philosophy on the arts and other information taken from a recent self-study.

#

Our primary students are provided an opportunity each year to see a play which is presented and performed by members of the Junior League of . . . Many classes present "canned" plays before audiences as special programs. These experiences give students a background for developing creative dramatics in language arts and social studies.

Teachers are encouraged to be creative in all areas of the teaching-learning process.

#

In conferences with our teachers we do recommend and encourage creative drama. A large percentage of our teachers use creative drama regularly and practically all

APPENDIX G (cont'd)

of them use it occasionally. There is no system-wide effort to encourage use of it.

#

I feel the use of creative drama should be emphasized at the undergraduate level.

#

I feel that creative dramatics has very positive effects when used with children by a person who is knowledgeable of the objectives and purposes of this art form. The major problem that I see currently in the public schools is that when activities are used in the name of creative dramatics, they usually are treated as children's theatre. If personnel could be prepared to a stage of competency that would allow them to employ this method effectively, I feel that children would benefit, especially those children who are reluctant to acknowledge personal feelings and express themselves verbally.

#

To overcome emotional problems, develop interest, provide experiences, and give perception to social studies and language arts; creative dramatics would be most valuable to the total curriculum. It should contribute to the affective growth also of pupils.

#

APPENDIX G (cont'd)

I feel the classroom teacher is the key to worthwhile creative dramatics and I try to encourage those teachers who show an interest or aptitude for this form of instruction.

Several of our staff have been involved in course work in creative dramatics at . . . and have been motivated to use this teaching method.

#

We give unit wide informal encouragement to creative dramatics but have done nothing in an official guide or curriculum way.

#

It has been my observation that children not only gain an understanding of the content and meaning of the subject matter involved, but also come to accept each dramatic experience as a satisfying quest for challenging meaning. This procedure establishes attitudes of inquiry.

#

We have been involved in a research project using creative dramatics to develop self esteem in EMR students. Results have been excellent.

#

APPENDIX G (cont'd)

We are employing from local funds 3 art teachers and 6 music teachers (3 band and 3 public school music and chorus).

#

I feel the central office has encouraged creative dramatics by always noticing and encouraging it. Also, by using it ourselves in teaching observation classes.

Possibly our most successful technique is we will video-tape any effort made.

I might add that we have some of our most successful creative dramatics with our Exceptional Children (Special Ed.). Even our trainable groups have some grand work in this area.

#

We have an adult drama group that uses our school auditoriums for their productions. These are for the benefit of getting adults to participate in drama groups. We plan to use some of this talent in some in-service work with our teachers. We are interested in drama as a teaching and learning method and as another method of reaching all the students and helping them develop to their fullest extent in every way possible.

#

APPENDIX G (cont'd)

I feel that creative drama should be an integral part of the elementary curriculum. Through its use, many boys and girls now labeled non-academic would demonstrate potentials never dreamed of by some teachers.

I personally feel that this use would enhance talents and do more in developing positive self-concepts than any other one particular emphasis

#

. . . heads the creative arts program which is offered to the city schools by volunteers in the program.

I am enclosing copies I made of an article which appeared in the . . . Sunday newspaper on April . . . It may help you understand what this program is all about.

It is not a required part of any school curriculum, but is a little extra training. The schools which have used the program basically like it.

You may feel free to contact Mrs. . . .

#

I do feel creative drama should be a part of college education courses. Any good teacher will use it for 1) the pleasure it brings, 2) its instructional merit. The 1st year I taught I had a class club that met every

APPENDIX G (cont'd)

Friday. A program committee was responsible to create and produce a play each week. Each child eventually had an opportunity to be on this committee. The plays were great (5th grade) and although funny and enjoyable they usually had something they were teaching (value or concept). Costumes were usually improvised from something simple.

I believe slower children can learn things they "act out" which they might never learn otherwise.

The puppet plays in our county this year were great. One group was "All in the Family" with an original skit. Some of the children who seem disinterested were glowing and excited while doing this.

#

My major in college was speech and drama so I obviously have a high opinion of its value for all school children. Any emphasis given would be well placed.

#

I believe if we could use textbooks less, teachers would do more in creative arts.

#

These are my own opinions! Others in our administrative slots might see our system differently. I do

APPENDIX G (cont'd)

not want . . . County's name to appear in any manner that would show us in any way or manner negatively. Good luck!

#

At the present time we are very interested in offering a workshop for teachers in creative dramatics. Hopefully, this will be built in the 1973-74 staff development program.

We have also submitted a special project for funding that would provide poet-in-residence, musician-in-residence, and an artist-in-residence for a given school in this unit on an extended basis.

#

We are continually promoting creative drama in our school system.

#

Although I have had very little training in creative drama, I feel very strongly that it should be utilized at all levels of the elementary program because of its appeal to young people. It is a terrific tool for improving attitude, self-concept and involving all students in learning experiences that are meaningful and enjoyable. I had many opportunities to encourage and utilize creative dramatics when working with gifted and talented students.

APPENDIX G (concluded)

One of our four priority objectives for our system is to help students become self-directing and creative persons.

APPENDIX H

Original Letter to Colleges and Universities

Greensboro College

Chartered 1838

Greensboro, North Carolina

114

March 30, 1973

Dear Colleague:

I am presently engaged in writing my dissertation for the Doctor of Education degree in curriculum and teaching. This work is being done at the University of North Carolina at Greensboro under the direction of Dr. Lois V. Edinger.

My dissertation study deals with several aspects of the use of creative dramatics in elementary education in North Carolina. As a part of the study, I am interested in determining which colleges and universities in the state have experiences in their approved programs in elementary education which introduce creative drama to students preparing to teach.

If you would be kind enough to complete the enclosed questionnaire and return it in the self-addressed envelope, I would be most grateful. It is the feeling of my doctoral committee and others who have advised me on this project that the results of this study will be of great value to the State Department and to other groups and individuals interested in the promotion of creative dramatics throughout the state.

Thank you very much for your help.

Cordially,

William C. Denmark
Department of Behavioral Science
and Education

WCD: kb

Enclosure

APPENDIX I

Follow-up Letter to Colleges and Universities

Greensboro College

Chartered 1838

Greensboro, North Carolina

27420

116

May 2, 1973

Dear Colleague:

Several weeks ago I wrote to you requesting your help in research which I am doing for my doctoral dissertation.

In my letter to you I enclosed a short questionnaire asking several questions regarding opportunities which are available to your elementary education students in creative dramatics.

Although response to my letter from colleges and universities in North Carolina has been extremely good, the questionnaire I sent to you has not been returned.

I am sure your schedule is a busy one, but if you could find the time to complete the questionnaire, and return it to me by May 15, I would be most grateful. The Division of Cultural Arts, State Department of Public Instruction, is very much interested in my study, and the results of this project. Its ultimate value will depend upon a successful return.

I would appreciate your help.

Cordially,

William C. Denmark
Department of Behavioral Science
and Education

APPENDIX J

Questionnaire to Colleges and Universities
With Teacher Preparation Programs
in Elementary Education

Questionnaire
to
Colleges and Universities
with
Teacher Preparation Programs
in
Elementary Education

118

To: Key Professors of Elementary Education

This questionnaire has been devised as a means of determining which colleges and universities in North Carolina, with approved programs in elementary education, offer elementary education students opportunities to learn about creative dramatics.

Your assistance in this project will be greatly appreciated.

According to definitions and standards as adopted by the Children's Theatre Conference, the National Organization devoted to child drama, creative dramatics takes place when "children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action." (Children's Theatre and Creative Dramatics, G. B. Siks and H. B. Dunnington, Eds., University of Washington Press, Seattle, p. 8).

Using this definition as a basis for your answer:

1. Is a course in creative dramatics required for students seeking elementary education certification in your approved program?

- a. Required in Early Childhood Program only _____
- b. Required in Intermediate Program only _____
- c. Required for both programs _____
- d. Not required for either program _____
- e. If such a course is required, in what Department is it offered?

2. Is a course required in which some introduction to the techniques and theory of creative dramatics is a part?

- a. Required in Early Childhood Program only _____
- b. Required in Intermediate Program only _____
- c. Required for both programs _____
- d. Not required for either program _____

e. If such a course is required, in what Department is it offered?

f. If such a course is required, approximately what percentage of the course is devoted to creative drama? _____

3. Is a course offered on your campus outside the Department or School of Education dealing exclusively with creative dramatics which can be taken by elementary education majors as an elective?

Yes _____ No _____

If the answer to this question is "yes" approximately what percentage of elementary majors take the course?

Early Childhood _____ Intermediate _____

4. Is a course offered on your campus outside the Department or School of Education a part of which deals with creative dramatics and which can be taken by elementary education majors as an elective?

Yes _____ No _____

If the answer to this question is "yes" approximately what percentage of elementary majors take the course?

Early Childhood _____ Intermediate _____

In what Department is this course offered? _____

5. If your students seeking elementary certification are not now exposed to creative drama in any required course, do you plan such exposure, considering the new Guidelines for Approved Programs passed by the State Board of Education at its September, 1972 meeting?

Yes _____ No _____

If yes, what plans do you have in this area?

a. A full course in creative drama _____

In Education _____

Outside Education _____

b. Some exposure in a course, but not a full course _____

In Education _____

Outside Education _____

c. Other (please specify) _____

d. No plans _____

College or University _____

Individual Replying _____

Position _____

APPENDIX K

Colleges and Universities Responding to the
Questionnaire Related to the Preparation of
Pre-Service Elementary Teachers in Creative
Drama

Appalachian State University	N. C. Central University
Atlantic Christian College	North Carolina Wesleyan*
Barber Scotia	Pembroke State University
Bennett College	Pfeiffer College
Campbell College	Queens College
Catawba College	Sacred Heart College
Duke University	St. Andrews Presby. College
East Carolina University	Saint Augustines College
Elon College	Salem College
Gardner-Webb College	Shaw University
Greensboro College	Univ. of N. C. at Asheville
Guilford College	Univ. of N. C. at Chapel Hill
High Point College	Univ. of N. C. at Charlotte
Lenoir Rhyne College	Univ. of N. C. at Greensboro
Livingstone College	Univ. of N. C. at Wilmington
Mars Hill College	Wake Forest University
Meredith College	Warren Wilson College
Methodist College	Western Carolina University
North Carolina A & T	Winston-Salem State Univ.

*North Carolina Wesleyan was inadvertently omitted in the original list compiled. This omission was not discovered until the data related to colleges and universities was being compiled. Dr. Sim O. Wilde, Chairman, Department of Education, was contacted by phone. He reported that elementary education majors have no experiences in creative drama in the North Carolina Wesleyan programs.

APPENDIX L

Colleges and Universities not Responding to the
Questionnaire Related to the Preparation of Pre-
Service Elementary Teachers in Creative Drama

Elizabeth City State University

Fayetteville State University

Johnson C. Smith University