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CREATIVE DRAMATICS IN THE TREATMENT OF LANGUAGE DELAY

by

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A Thesis 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
Master of Arts

Greensboro
May, 1972

Approved by

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Thesis Adviser

WELLS, SUSAN MARGUERITTE. Creative Dramatics in the Treatment of Language Delay. (1972) Directed by: Dr. Mariana Newton. pp. 149

The various aspects of normal language development, as well as those factors which interfere with normal development, have concerned speech pathologists and educators alike. The verbal experience of the child, socioeconomic status, and motor development are perhaps the most important factors in normal development.

Although some children fail to develop language at the usual time due to some identifiable physiogenic or psychogenic cause, still others fail to develop language for no known reason. For such children, those with nonspecific language deficits, a program incorporating a rich verbal environment, motor activity, and social interactions was proposed.

This remedial program is characterized by features which are thought to be important to language learning. These same features are primary elements of creative dramatics. Both natural language development and creative dramatics depend on the utilization of environmental stimuli, group interaction, the play instinct, and literature.

Incorporating these requirements, a series of twenty plans was developed. The plans were divided into four units of interest to young children: elements of nature, a trip to the zoo, a shopping center excursion, and occupations. While some of the plans were directed specifically to phonemic practice, all of the plans incorporated the learning of vocabulary, concepts, and syntax. In addition to specific suggestions for the implementation of the plans, the role of rhythm, emotion, and information was discussed.

APPROVAL SHEET

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

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April 12, 1972
Date of Examination

ACKNOWLEDGMENTS

This writer would like to acknowledge with grateful appreciation Dr. Herman Middleton and Dr. Hal Funk for serving as committee members for this thesis. Special thanks go to Dr. Mariana Newton for her role as thesis director.

Finally, this writer would like to extend her deepest gratitude to family and friends for their patience, understanding, and constant support throughout the time involved in the writing of this paper.

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CHAPTER I

INTRODUCTION

The various aspects of normal language development, as well as those factors which interfere with normal development, have concerned speech pathologists and educators alike. The general pattern of language development in children has been established through research and described by various authors (Menyuk, 1969; Carroll, 1953; Wood, 1964; Berry, 1969). The verbal experience of the child, socioeconomic status, and motor development are perhaps the most important factors in normal development.

Deviations in the general pattern of normal development have also been described and documented in the literature (Berry, 1969; Wood, 1964). Syndromes such as those labeled _childhood aphasia_, _mental retardation_, _autism_, _hearing impairment_, _brain damage_, and _specific language disability_ have received the widest attention. Although some children fail to develop language at the usual time due to some identifiable physiogenic or psychogenic cause, still others fail to develop language for no known reason. These are children who, though apparently developing normally in every other respect, demonstrate a marked delay in the acquisition of language.

The remediation of language delay in such children has varied in course as widely as the etiologies which preceded. Some programs have been almost totally lacking in structure or apparent goal; others are marked by a high degree of structure, as in behavior modification approaches.

Creative dramatics has been used in various therapeutic situations with noted success (McIntyre, 1958; Martin, 1959). There is, in the naturalness of this approach, the almost unlimited possibility of involving the individual in countless situations in which some expression, gestural or spoken, is required. Creative dramatics utilizes environmental stimuli, group interaction, the play instinct, and literature. Moreover, creative dramatics incorporates into a wide variety of activities those variables thought to be most important in language learning. These features make the application of creative dramatics to language remediation a matter of considerable interest.

The purpose of this study is to develop specific applications of creative dramatics to language remediation. It is hoped that such a study may provide new techniques for the clinical management of children with language delays associated with nonspecific etiology, as well as a clearer understanding of other uses of creative dramatics in the facilitation of expressive behavior of children.

CHAPTER II

REVIEW OF THE LITERATURE

The volume of literature on language development is staggering. Within the last ten years, interest in both normal language development and deviations from the normal pattern has increased among speech pathologists and educators alike.

Congruently, attention has been paid to methods and processes by which language development can be facilitated. Although many activities familiar to children have been employed as therapeutic tools, little mention has been made of the application of creative dramatics to language learning.

Three areas of the literature are of particular importance to the present discussion. This chapter will review normal language development in children and characteristics of delayed language development, followed by an overview of the nature of creative dramatics.

Normal Language Development in Children

Phonological Development

Authorities on language (Carroll, 1964; Brooks, 1964; Berry, 1969) define the phoneme in terms which are strikingly similar. Carroll (1964, pp. 13-14) defines the phoneme as "a technical term for a range of sounds that the speakers of a given language perceive as functionally the same and discriminate from other ranges of sound." Essentially, phonemes can be considered as sections of the whole. When combined, these sections make up grammatically functional forms. They also "provide the critical basis for differentiating among these forms."

Brooks (1964, p. 265) acknowledges that the phoneme is difficult to define, not specifically because the concept is difficult, but because "a number of varying factors work together to compose this concept, and all must be accounted for in a satisfactory definition." He defines a phoneme not as a sound, but as a class of sounds. Each component, a given class, is known as an allophone. "One phoneme is distinguished from another by the fact that all the differing allophones of a phoneme are sufficiently alike to be accepted--given the neighboring sounds with which they occur--as identical." However, Brooks notes that allophones of any one phoneme are decidedly different from other allophones of other phonemes.

Berry's (1969, p. 159) definition of a phoneme is quite similar to Carroll's definition. Believing that language must arbitrarily be divided into specific classes, she states that, "each class possesses a set of features and is called a _phoneme_." Further explanation stresses that these features may then change depending on the location of the phoneme in a particular sound sequence.

A child learns the phonemes of his particular language through gradual differentiation (Carroll, 1964, p. 32):

> Initially, the words he speaks may seem to have only an approximate similarity to the words in the adult language that they presumably imitate, but the evidence suggests that even at this stage _the child has a phonemic system of his own_, even though rudimentary.

A matter of a few years may be involved before the phonemic production system of the child reaches that of the adult language. "The gradual differentiation of a child's phonemic system is correlated with the manner in which he acquires the various distinctive features contained in phonemes" (Jackobson, Roman cited by Carroll, 1964, p. 32).

Wood (1964) discusses this early language development beginning with the prelinguistic utterances which are considered nonmeaningful but related to the physiological changes in the young child during his first three months of life. From this time until the sixth month, the young child seems to respond to his own verbal play. Evidence indicates that the child, during this period, does not develop speech sounds by imitating adults but by imitating his own babblings. For that reason babbling can not be considered true speech for there is no symbolic value. The child is said to produce sounds randomly and then to respond to his own vocalization attempts.

However, Myklebust (1957, p. 356) stresses the great importance of babbling and echolalia in language development. He defines babbling as "the pleasurable use of vocalization by the child in the pre-verbal period." Myklebust adds that the first psychological process in language development must be identification which is essentially the desire to communicate as the child's talking model does. Thus Myklebust states, "from the point of view of language theory, babbling is the first manifestation of identification" (Myklebust, 1957, p. 357).

A refinement period (Wood, 1964, p. 9) is noted between the sixth and ninth months as the child starts "to produce paired syllables (for example: bye-bye; mama; dada; bebe)." Again, this is not true speech but this forms the basis for further development of speech.

Jean Piaget (1926, p. 9), Swiss psychologist, refers to this period of phonological development in the "ego-centric" period of his language development construct. Here the child talks for personal satisfaction disregarding the audience, if any. Piaget divides ego-centric speech into three categories: repetition, monologue, and dual or collective monologue. The category associated with phonological development seems to be repetition. Repetition, in this instance, deals only with word and syllable repetition. The child repeats for the simple pleasure of talking. Piaget considers this to be "a remnant of baby prattle" (Piaget, 1926, p. 9). In the monologue, the child talks to himself as if he were talking aloud. Again, he does not address anyone. The dual or collective monologue "is the most social of the ego-centric varieties of child language, since to the pleasure of talking it adds that of soliloquizing before others and of interesting, or thinking to interest, them in one's own action and one's own thoughts" (Piaget, 1926, p. 18). But the child does not actually succeed in making his particular audience listen because he is not addressing himself to an audience. He is merely talking out loud to himself in the presence of other people. This rationale, as applied to phonological developmental areas, will be presented later.

Developmental tables citing phonological development are questioned by many as to their reliability and usefulness. Various areas lacking significant research are noted in the writings concerning this period. Menyuk (1968, p. 145) states that, at present, "no data is available on the perceptual distinctions children make during the developmental periods of morpheme construction and on their use of phonological rules during this same period." Furthermore, Berry (1969, p. 165) feels that reports on the exact month at which specific sounds or first words appear are not highly significant. Her reasons for this idea are that normal children seem to have a wide range in their acquisition of specific phonemes and that such data may have little significance in language development. A list of first sounds or words "is an uncertain quantitative, not a qualitative assessment, of one aspect of growth." However, Poole's analysis (1934, p. 159) of the age of acquisition of consonant sounds is included in Table 1 as a point of reference since it is widely known and accepted by many.

TABLE 1

DEVELOPMENT OF ARTICULATION OF CONSONANT SOUNDS IN SPEECH

3 1/2	4 1/2	5 1/2	6 1/2	7 1/2
p	t j	f	v	s θ
b	d		ð	z ʍ
m	n ŋ		ʃ	r
w	k		ʒ	
h	g		l	

Vocabulary Development

Carroll (1964, p. 32) states that the vocabulary development of a child is rather slow: "six months after he has said his first 'meaningful'word, he may still know only a handful of words." McCarthy notes that at one year of age when the average young child has what would be termed as a speaking vocabulary of three words, the child also gains noteworthy independence in self feeding and general mobility. "Immediately thereafter, most babies show a rapid increase in vocabulary which is no doubt related to their broadening experience with more places and things" (McCarthy, 1960, p. 8). This is the stage when the child asks continually, "What's that?"

At fifteen months a child often uses speech to indicate his wants but usually reinforces this speech with pointing behavior (Wood, 1964). This is the time when the child's perspective of the things around him take on a different view due to his ability to walk instead of crawl. McCarthy (1960, p. 8) cites the opinion of several writers concerning the relationship between the development of motor skills and progress in vocalization. For example, when young children are concentrating on sitting up, they may remain relatively silent until they have mastered this particular skill. Then referring directly to vocabulary development, McCarthy states that "a plateau occurs in vocabulary building when babies are concentrating on learning to walk, usually between 15 and 18 months."

Then at two years, the child seems to become better organized in almost every way. At this time he seems to understand much of what is said to him. Moreover, he is able to use words meaningfully without depending upon pointing to insure the understanding of the listener.

By age three, the child's vocabulary has measurably increased. He has also "temporarily mastered most of the gross motor functions necessary to move around in his environment and some of the fine motor skills needed to manipulate objects" (Wood, 1964, p. 18). His understanding of what is said to him is significant as well as amazing. A fascination with words is usually seen at this time when the child begins to imitate the conversation around him without understanding the actual meanings or phrases which are being used.

By school age vocabulary is quite extensive, especially if there has been a rich verbal experience in the child's environment. Emphasizing this, Newfield and Schlanger (1968) relate that research has indicated that an institutional environment may have a retarding influence on growth in language.

Deutsch (1965) cites social class as a factor in language development. His findings indicate fewer organized family activities among many lower-class homes than middle-class homes giving family members fewer opportunities for conversation. These findings support Carroll's thought concerning the advantage of a rich verbal experience in the child's environment.

Berry (1969, p. 170) states that a valid measurement of vocabulary is difficult to locate. The difficulty lies in determining what a word is in a child's speech. Her example is a two-year-old child who, when using words as a sequence in a phrase or a sentence, is found to understand the meaning mainly by intonational pattern rather than word composition. This idea in language development requires more study.

Berry asserts that vocabulary comprehension is somewhat ahead of vocabulary use. She states that at about eighteen months vocabulary development begins to spiral rapidly at first and then slows down at around five years of age to a ten percent increase. "Between 2.6 and 3.0, for example, a child almost doubles the number of words he uses in speech." However, by the time the child is four years of age his vocabulary is increasing by approximately twenty percent. At this time his usable vocabulary may total 1,500 words. Lerea (1958, p. 81) suggests that "in general the means for expression rise progressively with increase in age." However, he also states that vocabulary comprehension seemingly reaches a ceiling by the time the child is eight years old. Table 2 (Smith, 1962 as cited in Berry, 1969, p. 373) shows the relationship of increase in vocabulary to chronological age.

TABLE 2

INCREASE IN SIZE OF VOCABULARY WITH AGE

Age Years-Months	N	Average IQ	Number of Words	Words Gained
8	13		0	
10	17		1	1
1-0	52		3	2
1-3	19		19	16
1-6	14		22	3
1-9	14		118	96
2-0	25		272	154
2-6	14		446	174
3-0	20	109	896	450
3-6	26	106	1222	326
4-0	26	109	1540	318
4-6	32	109	1870	330
5-0	20	108	2072	202
5-6	27	110	2289	217
6-0	9	108	2562	273

Conceptual Development

The word "concept" comes from the Latin word concipere meaning to take in, to conceive; it signifies an idea, especially a generalized idea of a class of objects (Webster). Such a definition implies that concepts are the real universals in a person's thought that combine to form an image, to which the person attaches a word or other symbol. This core material, or "stuff" of which language is constructed, has the properties of the experience of the organism. These properties might be called perceptions, or perceptual entities, or classes, all of which are generalized and abstracted as well as cognitively structured and categorized. Concepts are ideas or ways of thinking about things, people, or experiences that can be quite independent of the language processes or in close dependence on the language processes.

Carroll (1964, p. 81) further elaborates on the meaning of concepts by stating:

> The first concepts formed by the young child are the perceptual invariants of objects, sensations, sounds, and feelings that we have already mentioned. They are internal representations of classes or categories of experience. As the child learns language, he learns socially reinforced names for these categories of experience. He can even shape his behavior around internal

> representations of concepts; for example, a child at a certain age can take a pencil and draw a square on demand. Not all concepts can be overtly manifested in this way, of course, but a child who can correctly recognize instances of a particular concept and distinguish them from noninstances thereby demonstrates his acquisition of the concept.

Carroll further broadens his definition of concept "by asserting that any concept is the internal representation of a certain class of experiences, these experiences being either the direct response to aspects of the external environment, or responses to other experiences."

The Swiss psychologist, Piaget and his associates seem to be the most thorough in their study of the development of thought in the child. Piaget (1926) outlines much basic information concerning the thought of the child and thus the evolution of this thought to language. Actually his interest in language development of the child has been secondary.

Carroll (1964) cites Piaget's theories as a basis for his emphasis on the development of thought in the child. Piaget divides the development of the child's thought into four main periods which have been confirmed by other investigators in the field.

The following stages of mental development are thought to be the ones through which the average child in Western culture passes (Carroll, 1964, p. 78):

> acquisition of perceptual invariants: to two years of age
> preoperational intuitive thinking: two to seven years of age
> concrete operational thinking: seven to eleven years of age
> formal, propositional thinking: eleven upwards

Basically the ages may be considered as mental ages in order to apply them to children exhibiting different rates of development. However, some children never reach some of the later stages mentioned above. Just as in all areas of language development, the stages of mental development are cumulative; "even in the stage of formal propositional thinking one is still acquiring perceptual invariants" (Carroll, 1964, p. 78).

The first stage essentially lays the foundation for thought development. Here, "the child learns to identify the main features of the world around him and some of their essential properties." He learns that certain aspects of his environment are constant despite the various forms or ways in which they appear to him. The child learns not only direct sensory qualities but also the ways in which certain things react to manipulative responses such as biting and touching.

In the next stage, preoperational intuitive thinking, the child begins his attempt at the understanding of relationships among these constants which he now understands. "He must arrive at elementary concepts of space, time, and causality, but in so doing he remains for a considerable time in a 'preoperational stage' in which he makes what Piaget calls intuitive judgments about relationships" (Carroll, 1964, p. 78). The child during this time considers one property at a time and has still not reached the point of understanding that various properties interact.

Then through further learning from experience (Carroll, 1964, p. 79), the child passes into the stage of "concrete operational thinking." Supposedly the child has acquired the concept of complex relationships involving such things as weight, size, and number. He is also able to "trace a physical operation back to its starting point and account for the transformations in its appearance" (Carroll, 1964, p. 79). This is what Piaget refers to as "reversible thinking." However, in this kind of thinking the child is still bound to reasoning with actual visible materials and objects. In addition, Piaget (1926) envisions that a child is between seven and eight years old before he begins to communicate his thoughts. From this age the child tends to improve his methods of communicating ideas and also tends to improve mutual understanding between himself and his companions.

The capacity to imagine possible relations among objects or manipulate relations among absent objects develops during the fourth stage of mental development. Around the beginning of adolescence, the stage of formal, propositional thinking begins. "It is during this stage that the child starts to think in terms of purely logical propositions which can be stated and tested against facts drawn from other experiences" (Carroll, 1964, p. 79).

Watts (1944) explains that, when children are not accustomed to comparing ideas and experiences with other individuals, the ability to develop this kind of language process is difficult. As long as children need language just for naming objects and telling what they see, they will have literally no need of words other than those of a pictorial nature. In essence, when no attempt is made to summarize or express any judgment concerning some issue then there is no use of words other than those which call up pictorial images of a concrete nature.

Lawton (1965) states that speech therapists must be aware of the fact that children from large families who may appear to be retarded in speech may well not be. They may simply not have the opportunity to engage with an adult speech model for an adequate amount of time. Class differences may also make a difference. The above factors may well diminish the child's ability to make abstractions since, according to Lawton, language experiences tend to be few. Deutsch (1965, p. 78) states much the same theory: "language is a dimension through which unfavorable environment can inhibit development."

Watts (1944, p. 22) points out that the first steps in concrete and abstract learning are to talk about properties which certain things have in common. "Some of these properties they will have observed, no doubt, before they learn the words by which they are named; others they may not observe until their attention is drawn to them in reading or in conversation." Watts gives the example that pennies, three penny-pieces, and shillings have a common feature--their metallic nature. This is not obvious to the child. He thinks of the above in terms of money or perhaps coins. The word is not actually relevant to the child, and appears late in his vocabulary, "if a child is asked in what way a _penny_, a _nail_, and a _knife-blade_ are the same he is unlikely to say they are all made of metal before the mental age of eleven." Watts states that the average child as well as the unsophisticated adult will, in all probability, continue "to think largely in terms of pictorial images more or less systematically connected" (Watts, 1944, p. 23).

Concerning the relation of language to thought, Watts (1944, p. 20) states that both the infant and the unsophisticated adult generally try out their ideas by saying them aloud before they are sure what the ideas actually are. This same generalization can be applied to the individual with a highly original mind. However, as Watts explains, it is clear that educated persons form many thoughts prior to actual verbal expression so that one is safe in surmising that "many ideas come to mind before passing into speech."

Similarly, Piaget (1926) purports that many people are in the habit of talking to themselves. According to Piaget, this particular phenomenon points to a possible preparation for social language. The person engaged in talking to himself usually has imaginary persons with whom he is talking, just as the child makes up an imaginary playfellow.

Wood (1964, p. 7) holds that "because of the great flexibility of language, communication with others stimulates our thinking, enlarges our symbol system, and helps organize our ideas." In essence, communication generates communication, and just "as the language experiences of the individual increase, so does his ability to operate symbolically on a more complex and abstract level." Therefore, linguistic growth continues after childhood although, of course, this is where the greatest gains are noted.

Wood (1964, p. 8) also mentions the complexity of integrating linguistic symbols. This process entails various "aspects of thought behavior, such as: memory, recall, cognition, imagery, and association." Language then is an organized group of symbols used for the purpose of communication which is a union "of the reception, integration, and expression of information." Therefore, in the development of a system of language an individual must be able to take in stimuli and, while classifying this stimuli, retain it also.

Syntactical Development

Authorities on language (Berry, 1969; Carroll, 1953, 1964; Brooks, 1964) agree that syntax is essentially the arrangement or order of words in phrases and sentences. Carroll (1953, p. 37) states that the study of syntax is fundamentally "a problem of determining the regularities in the arrangements of form classes."

While most researchers begin their study of syntax in language development when the child strings two recognizable morphemes together, Menyuk (1969, p. 25) notes that children produce sentence-like utterances before this time. Some of these utterances are categorized as single, recognizable morphemes; others are "strings of utterances with no recognizable morphemes but marked by stress and differing intonational patterns." Menyuk states that these are simply observations and that there have been no careful studies of stress and intonational patterns of these early utterances.

Miller (1964, p. 864) alludes to the idea that, from the beginning of grammatical development, "words are not placed in a random sequence." He considers these early sentences as "abbreviated versions of adult sentences." Learning of grammar usually begins around or before the second year followed by a rapid increase in the subsequent two years. Gradually there is a slow down. The actual formal features are learned by the time the child enters school followed by the solidifying of the old patterns.

Carlson and Anisfeld (1969, p. 571) mirror much of what Menyuk and Miller have stated. They believe that syntactical patterns are learned quickly and often after only a few examples. They cite a boy thirty-three months old who illustrates their theory. "His mother playfully asked him, 'How about some lunch-a?' Richard answered, 'And a bath-a,' able to play the game on the basis of solitary example."

As stated previously, the child develops a sense of word order at a rather early age. "At 18 months he reduces the number of words when he imitates adult speech but preserves the syntax" (Berry, 1969, p. 133). Again, the idea of stressed words and intonational patterns is applied by Berry in her particular concept mentioned above.

Berry (1969, p. 133) believes that by two and one-half years syntactical structure has progressed noticeably. The child can now identify phrase structure in groups of words. He learns about the articles a, an, and the. He learns to differentiate between imperative and declarative sentences. Then the child is able to understand semantic rules which involve multiple meaning of words and certain fine discriminations within a given context. "He emerges in a freewheeling fashion to construct his own sentences" (Berry, 1969, p. 134). Development continues as the child learns more specific rules of syntax. At about eight years of age, the child has a fair command of syntax and the implements which develop the principles of syntax. These he uses both in the comprehension and expression of language.

Significant studies dealing with the various aspects of syntactical development are few. Lee (1966) conducted a study to explore in depth Menyuk's observation concerning the syntactical development of a child thought to be delayed in this area. One of the more significant observations of this study was the discrepancy between vocabulary and syntactical development. Lee's study suggests that the two areas of language development may develop independently and at different rates.

Lee (1970, p. 105) has also contributed to the area of evaluating syntactical development. She points out the possibility of the inadequacies of many screening tests and stresses the idea that psycholinguists and speech clinicians need to consider different aspects of this particular development. Specifically, speech clinicians "need to consider a child's underlying competence with grammatical rules, but they also need to know whether this competence is more efficiently used in receptive than in expressive performance."

As Hass and Wepman (1969, p. 308) state, "syntax development is essentially multifaceted." This seems not just to refer to their structural concepts of syntactical development but to all other aspects of syntax as well. The literature at this time concerning such areas as developmental charts, causes of delay in syntax, and proper evaluation are but a few of the areas needing more research.

Delayed Language Development

Several major factors are thought to result in language delay associated with other developmental problems. Some children, however, are delayed in language development with no apparent specific causal factors. This latter area, dealing with delayed language problems of nonspecific etiology, represents the type of child on which the later application of creative dramatics will be focused.

Wood (1964, p. 22) defines delayed speech[1] as "a broad classification which refers only to the fact that a child has not acquired speech at the expected time nor with the expected accuracy." In discussing the causes of delayed language, Wood states that one may view these problems as either physiogenic or psychogenic, which she rather reluctantly refers to as "functional problems." She also lists three points concerning the detection of causes which must be considered in dealing with the child who has delayed language. Fundamentally, these three points are: (1) some causes are simply not known, (2) some problems involve more than one factor or cause, and (3) available methods for the evaluation of delayed language are often not inclusive enough to fully determine the degree of delay (Wood, 1964, p. 23).

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[1] Wood seemingly uses the term delayed speech to include language delay also.

Authorities on language development (Wood, 1964; Berry, 1969; and Carroll, 1964) separate the major causes of language delay in much the same way. For purposes of conciseness and clarity Wood's major classification of causal factors will be used as the framework of development. These five major causal factors are: central nervous system impairment, mental retardation, emotional disturbance, hearing loss, and speech deprivation and immaturity. The final area of discussion will concern the delayed language problem of a nonspecific etiology. Some overlapping of causes and involvement will be noted concerning the above.

Central Nervous System Impairment

Wood (1964, p. 23) explains that the central nervous system controls:

> All of the higher brain functions of man, such as symbol organization, judgment of relationships, attention and concentration, percept and concept formation, cognition, inductive and deductive reasoning, control of impulse, visual and auditory memory, recall and recognition, and the perceptual motor processes . . .

When there is some impairment in the central nervous system, behavioral deviations as well as language disorders and learning disabilities may be noted.

Berry (1969, p. 5) notes that there are children whose language problems are clearly visible but that often the cause is quite difficult to locate. "Some of them (the above children) are called brain-injured, a diagnosis based upon the presumption of lesions of the CNS produced pre, peri-[sic], or post-natally."

Denhoff and Robinault (1960, p. 10) explore these three areas in an effort to determine the causes of cerebral dysfunction. Prenatally, the following difficulties may affect the central nervous system of the unborn child: infection of the Mother, anoxia, cerebral hemorrhage, Rh factor (this they state is controversial), metabolic disturbances, harmful exposure to x-ray, and bleeding in the first trimester. Paranatally, the three major factors in their discussion could be related to anoxia, trauma and hemorrhage, or constitutional difficulties. Postnatally, the following are thought to have some significance in isolating the possible cause of a CNS impairment: trauma, infections, toxic causes, vascular accidents, anoxia, neoplastic or late development deficits.

Various terms or labels have been used to identify and classify those children who are delayed in language development as a result of CNS damage. In recent years the terms *specific learning disability*, *central language deficit*, and *minimal cerebral dysfunction* have distracted professionals from the previous controversy over the word *aphasia*. Carroll (1964, p. 70) states that "aphasia (etymologically, 'lack of speech') is a term that is ordinarily applied to a condition in which a person who has already acquired language competence suddenly and dramatically loses some or all of this competence because of brain damage." He questions the term "childhood aphasia" although he does agree that there is a condition in children, unlike mental retardation, where some brain injury is associated.

Lerea (1958, p. 84) also seems to question the term "aphasoid." His theory seems to center around the differences manifested in the adult aphasic and the young child who is labeled aphasic. His emphasis is that the adult aphasic must re-learn and readjust while the child must actually learn and adjust to the varied situations in his environment.

Wood (1964, p. 30) states that the term "aphasia is often defined as a lack of speech resulting from injury to the brain." She extends this definition to "the child's inability to use symbols for communication." Wood (1964, p. 31) in a discussion of the involvement of aphasia divides language into three types:

> Expressive language, or the language used to communicate with others (speaking and writing); receptive language, or the language used to understand what others say (reading and listening); integrative language, or the language used internally for thinking or reflection.

Usually children with aphasia have what is termed a "mixed problem" and thus seem to have difficulty in more than one area.

Berry (1969, p. 6) distinguishes between what she terms as brain-injured and brain-different. In the latter grouping the children "have no history-producing lesions."

She states "presumably their capacity for learning is normal but their mode of learning is atypical."

Wood (1964, p. 26) emphasizes the importance of the specialist in making any sort of diagnosis concerning brain damage. She states that "hyperactivity and distractibility are noted frequently in children with central nervous system impairment; random wanderings and short attention span are major components of the behavior of these children." However, these symptoms can also occur in normal children. The clue in diagnosing this may be in measuring the "appropriateness of the behavior to the age of the child" (Wood, 1964, p. 27).

Mental Retardation

Some of the factors causing language delay greatly overlap. Such is the case of mental retardation and central nervous system impairment. Wood (1964, p. 38) gives two factors which cause mental retardation. First, she discusses endogenous factors which means from "within the genes." These may be "the result of genetic, familial, or biochemical causes." The other factors are known as exogenous, meaning "outside the genes." These may be caused by an injury to the central nervous system or some other kind of trauma which in some way impedes normal language development. Wood states that "regardless of the cause, the problem of mental retardation probably occurs more frequently and creates more parental anxiety than any other childhood disorder."

Wood (1964, p. 36) emphasizes the very difficult problem of distinguishing between mental retardation and other problems in determining the cause of language delay. Many symptoms are similar. "A mentally retarded child has a reduced ability to learn adequately from any experience within his environment, whereas children with aphasia, hearing loss, or emotional disturbance are able to learn from certain types of experiences, depending upon their individual problems."

The mentally retarded child's profile is quite different from what Berry (1969, p. 6) refers to as "brain-different" children. "The mental retardate shows an even depression of the profile." Essentially, "all dimensions of coding language--sensory-motor input, integration, retention, formulation, and expression--are uniformly affected."

Carroll (1964, p. 69) states that "delayed or arrested language development is one of the most universal characteristics of mental retardation when properly diagnosed." Naturally language delay is in proportion to the extent of mental retardation. The babbling stage is even delayed. Carroll writes:

> . . . a child with an IQ of 50 will on the average rise only to a mental age of 7 or 8; language usage of such a child is restricted to relatively simple sentences and a vocabulary of a few hundred words. There is, however, a class of 'educable mentally retarded' children who can be taught to read and write up to somewhere between grades three and seven. IQ's for children range from 50 to 75. But all these children have considerable trouble with language, with both its motor and its conceptual aspects . . .

Although the data on incidence of language disorders in mental retardates is not conclusive, some writers (Lillywhite and Bradley, 1969) have ventured some conclusions as to the incidence of language and speech difficulties. Briefly summarized their conclusions are: (1) that those retardates who are institutionalized have more frequent and more severe language problems than do those retardates who are not institutionalized, and (2) that a higher percentage of educable mentally retarded children have communication problems than those school children in higher IQ ranges.

Lillywhite and Bradley (1969, pp. 31,32) further suggest in their writings that:

> Clinically one frequently gets the very firm impression that the retarded child's inability to build adequate vocabulary and language structure may be as much a function of the limitations his

> retardation places upon him socially and experimentally as the basic mental inadequacy.

For instance, since the child's early development is delayed, parents sometimes find him hard to accept and when his attempts at verbalization are inadequate or inappropriate he may often be ignored or at least not stimulated further to communicate.

Then too, the retarded child's experiences may not be as vast as the child who is not retarded. "His lack of inquisitiveness, limited exploration and creativity, his inability to adapt, and the eventual lack of motivation for new experiences and his inability to relate new experiences to old ones have circumscribed his total learning opportunities" (Lillywhite and Bradley, 1969, p. 31). Problems with speech and language are almost inevitable under these conditions.

Emotional Disturbance

Berry (1969, p. 6) states that language development can most definitely be disturbed by a "combination of psychoneurological factors." She classifies the blind and deaf in this area for they generally experience some "grave psychological blocks in learning oral language." The deaf individual will be considered in more detail in the following topic dealing with hearing loss. Berry also emphasizes the "psychoneurological disturbances of autistic or schizophrenic children" as interfering with the process of symbolic learning and coding.

Lillywhite and Bradley (1969) note that infantile autism is often mistaken for mental retardation by the unskilled examiner. Kugelmass (1970, p. 6) lists some early signs of autism which along with significant delays in development enable the trained diagnostician to make an intelligent judgment as to the presence of autistic behavior. These signs are "unaccountable feeding behavior and sleeping difficulties; unexpected failure to cuddle and posture in anticipation of being picked up; and persistent indifferences to people as persons."

As in all factors related to delayed language, the degree of autism affects the differing developmental progressions according to involvement. The language problems are evident when considering Kugelmass' (1970, p. 63) description of the young child: "no eye-to-eye gaze, absence of speech development, aggression, temper tantrums, physical withdrawal, eating and sleeping disturbances."

Schizophrenia, as mentioned earlier, is another psychoneurological problem which interferes with childhood development. Lillywhite and Bradley (1969, p. 39) state that it was once thought that schizophrenia developed after a period of normal development. However, they suggest, with the advent of careful diagnostic procedures which includes a thorough case history, schizophrenic behavior has been traced from birth. "This behavior includes disturbance of motility (i.e., bizarre patterns of movement), pronounced and prolonged withdrawal of interest from the internal world, and disturbance in speech as the child becomes old enough to use speech."

Wood (1964) relates that many experts in the field of emotional disturbances in children indicate that childhood psychosis covers a wide range of problems. Carroll (1964, p. 71) expands this and also directly points to language by stating that:

> From the mildest type of neurosis, in which the patient may express his anxieties by a slightly abnormal repetitiousness of speech, or by noticeable hesitations or speech blocks, to severe schizophrenias in which speech is fantastically garbled in what is often called 'word salad,' we have evidence that these abnormal mental states can influence both the form and the content of speech.

Although these problems with form and content are noted, Carroll believes that these individuals do not lose the "underlying phonology and grammar of their language."

He believes that speech problems are in themselves a "special kind of transformation of language habits."

Hearing Loss

Streng, et al. (1958, p. 55) report various studies that indicate that there are somewhere between three to four percent of the school population with some degree of hearing defect. Berg and Fletcher (1970, p. 11) cite significant data dealing with incidence and degree of severity of hearing problems in the United States. Concentrating on speech and language, two figures seem especially significant:

> 1) As many as 150,000 hard of hearing children are potentially in need of considerable language, communication, academic, and counseling assistance, and 2) as many as 500,000 hard of hearing children, particularly those with greater hearing impairment of a perception type, will exhibit defective speech.

The relationship between both speech and language development (Wood, 1964) where these children are concerned is quite obvious. Through the hearing mechanism one forms the bases for models of production, vocabulary learning, conceptual development, as well as order and construction. Naturally, when some problem with hearing is present, language development problems often follow.

Newby (1964, p. 281) includes in his book Audiology the following definitions which were set forth in 1937 at the Committee on Nomenclature of the Conference of Executives of American Schools for the Deaf:

1. The Deaf: Those in whom the sense of hearing is nonfunctional for the ordinary purposes of life. This general group is made up of two distinct classes based entirely on the time of the loss of hearing:
    a. The congenitally deaf: Those who were born deaf.
    b. The adventitiously deaf: Those who were born with normal hearing but in whom the sense of hearing became nonfunctional later through illness or accident.
2. The Hard of Hearing: Those in whom the sense of hearing, although defective, is functional with or without a hearing aid.

Wood (1964) states that often the child who has a severe hearing loss may possibly have emotional problems as well. This may be due in part to his environment and particularly to those individuals who constantly surround him. Berry (1969, p. 6) states much the same idea when she asserts that the deaf may suffer "grave psychological blocks in learning oral language." She, in a sense, classifies the deaf child under her discussion of psychoneurological language disorders.

Carroll (1964, p. 74) states that the task of teaching the deaf child speech and language has been described as one of the most difficult tasks known. He describes lipreading or "speech reading" as, "at best, a difficult and somewhat unreliable form of communication since many phonemic contrasts of auditory language disappear and a great many words are in effect homonyms." However, although the process is slow and laborious, this process enables the deaf person to speak with fair intelligibility and to understand others.

Clark (1970, p. 335) asserts that often the hard of hearing child develops more faulty language patterns than does the deaf child. The deaf child operates under a highly structured pattern which he learns to use for communicating with others. However, the language pattern of the hard of hearing child may well resemble his listening pattern. "They leave off inflectional endings, omit phonetically obscure words, and misuse much vocabulary."

Carroll (1964, p. 74) adds "that the manual sign system of the deaf does function as a normal system of communication; it has a grammatical and semantic structure of its own." Here Carroll questions what is often termed as the "critical period" when some writers in the field of language say that language not learned during this time will never be learned. His point is that often deaf children learn language much later than the normal period.

Speech Deprivation and Immaturity

Many writers (Wood, 1964; Lawton, 1965; Deutsch, 1965; and Miller, 1964) in the field of language development and disorders stress the importance of environment to language learning. Wood (1964, p. 45) states that "in order for the child to develop language and be able to express ideas orally, the environment in which the child lives must contain adequate speech stimulation." She cites cases of children who were left alone for long periods of time during important stages of development who were later found to be significantly delayed in language due to this lack of attention and stimulation.

Sometimes immaturity may be considered as a cause of language delay. Many children just do not mature as quickly as others, and Wood (1964, p. 46) warns that one should be careful not to attach a label to a problem where no problem exists. She adds here that "_immaturity_ indicates the possibility of eventual maturity." This will be discussed in more detail under the next major heading.

Lawton (1965, p. 54) postulates "a child from a large family who is retarded in speech may well have nothing 'wrong' with him physically, but he may simply be suffering from the fact that there are so many children in his family that he has very little contact with an adult model." However, he states, the size of the family is not the only factor. Lawton also discusses the finding that there are essentially two codes of language. One is known as the restricted code and the other is the elaborated code. The former is essentially informal speech while the latter is a more formal kind of language. He alludes here to the finding that there is a disposition "for many working-class subjects to be limited to a restricted code." Miller (1964, p. 862) points to this idea when he states "children from different groups do not learn the same uses and functions for language."

Furthermore, in testing verbal skill, Lawton (1965, p.54) alludes to a correlation with social class, "so that children from non-manual backgrounds will tend to score more highly than the children of manual workers." Carroll (1964, p. 69) also states "individual differences in the verbal knowledge factor are clearly related to socio-economic status, amount of schooling, parents' occupations, and other variables that indirectly measure opportunity and motivation to learn language."

Deutsch (1965, p. 78) studied the role of social class in language development and cognition. His findings indicate that "both lower-class and minority group status are associated with poorer language functioning." The general concensus points to speech deprivation, for whatever reason, as a significant cause of delayed language development.

Nonspecific Etiology

Delayed language development in many children can be attributed to or associated with central nervous system impairment, mental retardation, emotional disturbance, hearing loss, deprivation and immaturity or any imaginable combination of these factors. However, some cases have no apparent relationship with these causes. Some children are delayed in language and speech development for no known reason.

Hardy (1965, p. 7) in an article entitled "On Language Disorders in Young Children: A Reorganization of Thinking" points out "that each language deviant child may well compose a class of one . . ." This idea is vitally significant to this thesis. In many cases, there are decided difficulties in pinpointing the cause or causes of delayed language (Wood, 1964 and Lenneberg, 1966).

Wood (1964, p. 21) recognizes that "some causes of delayed speech and language are not known, and others are not understood completely." She stresses these cases are in the minority, but they do exist. Perhaps one explanation of the complexity of these children with a language delay of a nonspecific nature may be alluded to by Wood in her first chapter of Delayed Speech and Language Development. She states that with the advances of medical science more and more children are living who at one time would have died at birth. "At the same time, many of the children who have survived traumatic deliveries are found later in life to have subtle and sometimes confusing disorders" (Wood, 1964, p. 2). In many instances, these disorders involve a delay in language development.

Wood's discussion of immaturity should also be included here. Although she places this discussion in her section dealing with speech deprivation one might also relate it to this section of discussion of the nonspecific delayed child. Wood believes that in many instances children are labeled as having a specific problem resulting in language delay when the child may actually be too immature for testing and proper evaluation. She stresses that "the term immaturity indicates the possibility of eventual maturity." Therefore, these children should be expected to perform "eventually at a normal or near-normal level." Wood states, "usually, these children develop speech more easily and perhaps more quickly in group-oriented programs" (Wood, 1964, p. 46). The reasons for including this statement will be stressed in a later chapter.

Finally, Lenneberg (1966, p. 224) in a work entitled "The Natural History of Language" found in a book entitled _The Genesis of Language_ explains exactly the definition of the child with a delayed language problem of a nonspecific nature:

> . . . there are some children with normal intelligence and normal skeletal and motor development whose speech development alone is markedly delayed. We are not referring here to children who never learn to speak adequately because of acquired or congenital abnormalities in the brain, but of those who are simply late speakers, who do not begin to speak in phrases until age four, who have no neurological or psychiatric symptoms that can explain the delay, and whose environment appears to be adequate. The incidence of such cases is small (less than one in a hundred), but their very existence emphasizes the independence of language-maturation processes from other processes . . .

Creative Dramatics

Creative dramatics (Ward, 1957) is a relatively new concept in education, but there is every indication that the elements which are basic to creative dramatics have existed since the beginning of time. There is evidence (McCaslin, 1968) that primitive societies were known to vent the differing human emotions through what might be referred to as dramatic representations. The idea that "play" or "dramatization" is inherent in man's nature is significant in its usefulness as a means of learning.

Writers in the field of creative activities (Ward,1957; Axline, 1947; McCaslin, 1968; and Siks, 1958) stress the naturalness of expression on the part of the child as the fundamental factor behind the usefulness of creative dramatics for children. The concept that play (Axline, 1947) is essentially the natural medium of expression for the child is the basis for creative dramatics.

Lee (1927) stresses that to the child play is everything around which his world revolves. The child (McCaslin, 1968) begins to play almost as soon as he can move and through this play he learns. Here the young child learns to observe and then interpret and, in most cases, imitate the things in his environment. This might be any number of things such as: people, animals, cars, trucks, and other things in his environment. This play impulse, if encouraged, can become a continuing way of learning. Therefore, the utilization of this play energy is an important factor in creative dramatics.

The Development of Creative Dramatics in the United States

The names Sheldon, Parker, Merrill, and Wirt partially form the list of innovative educators who saw the value of the creative experience as an educational tool. Popovich (1961, p. 116) traces his discussion of the development of creative dramatics back to an eighteenth century European named Pestalozzi. Pestalozzi revolted against the current teaching methods of the day and "emphasized exercises in sense impression and language." Each of the above mentioned American educators made his own interpretations and adaptations of these "object lessons" which in their ultimate course led to what we now term as "progressive education" (Popovich, 1961, p. 118).

The best known educator of this dynamic period is John Dewey. His ideas concerning the value of basic experience, of sense awareness, and the importance of the individual child correlated closely with the benefits of the creative dramatics experience. Siks (1958, pp. 40,41) notes these basic similarities of goals between creative dramatics and the principle of "learning by doing" as set forth by John Dewey:

> (1) It provides for self-realization in unified learning experiences; (2) it offers firsthand experiences in democratic behavior; (3) it provides for functional learning which is related to living; and (4) it contributes to learning which is comprehensive in scope.

Rasmussen (1939, p. 136) states "psychologists and educators have often said, and have partially proved, that knowledge received through more than one of the senses remains with us longer, or is more an integrated part of us than knowledge gained in only one way." The evolution of thought in education which began around the turn of the century fostered the beginning of a conscious study of creative dramatics in the colleges and universities in our country.

The name Winifred Ward is considered synonymous with the term creative dramatics. In 1924, Ward introduced creative dramatics into the curriculum of the School of Speech at Northwestern University. No other college or university (Siks, 1965) offered work in the field until 1932. From her first writings to her last edition of Playmaking with Children in 1957, Ward has made inclusions and further explanations to her main thoughts as a result of her experience in the field.

Creative dramatics comes under a larger heading known as "Children's Drama" (Viola, 1961, p. 8). The importance of noting the two different concepts of children's drama is quite significant. Ward (1957), McCaslin (1968), and Viola (1961) define the two concepts in much the same way. The two concepts under child drama are children's theatre and creative dramatics.

The term, children's theatre (McCaslin, 1968, p. 6) "refers to formal productions for children's audiences, whether acted by amateurs or professionals, children or adults, or a combination of both." Ward (1957, p. 13) sees the purpose of children's theatre as an opportunity to present:

> . . . dramatic productions for child audiences which will offer them the joy of watching stories come alive; develop in them standards of taste; give them an understanding of life values drawn from the human experiences they see on the stage; and open the way for an appreciation of the art of the theatre.

Creative dramatics (Viola, 1961, p. 8) is an activity in which children with the help of a leader "create scenes or plays and perform them with improvised dialogue and action." The child's development rather than the entertainment of a child audience is the goal. Ward (1957, pp. 2,3) states:

> Playmaking, the term used interchangeably with creative dramatics, is an inclusive expression designating all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama.

Creative dramatics is the creation of an activity of informal drama which is created by the actors themselves. Siks (1958), a former student of Ward's concurs with her definition of creative dramatics. However, she further emphasizes its use as an art form.

Kerman (1961, p. 9) introduced a new term, "doing through drama." Her explanation of this is that it "is the phrase I use to cover the overall creative procedure with children from freeing rhythms and limbering-up acting exercises to play dramatization and informal presentation." By contrast, Pamela Walker's (1957) primary aim is the preparation of the child for his participation in a play. Pierini (1956, p. 10) gives several specific characteristics that distinguish creative dramatics from other forms of drama when she states:

> . . . it is a creative force initiated in the child acting; it is both a means and an end of learning; it is an avenue of discovery for the child; and it is group activity in a threefold sense--planning, playing and evaluation.

Some Goals and Values of Creative Dramatics

Siks (1958, p. 21), in explaining the participation value rather than the actual product involved in creative dramatics, cites experience as its chief aim--"experience that fosters child growth and development." She notes that the way in which a child expresses himself is a significant factor in judging his needs as well as his development. Siks also stresses the value of the group experience that creative dramatics affords the child. Basically (Siks, 1958, pp. 21-40), the above writer states that creative dramatics: "develops confidence and creative expression, develops social attitudes and relationships, develops emotional stability, develops bodily coordination and contributes toward a philosophy of living."

McCaslin (1968, pp. 9-16) lists the following as the values she sees as significant. Creative dramatics affords:

1. An opportunity to develop the imagination.
2. An opportunity for independent thinking.
3. Freedom for the Group to develop its own ideas.
4. An opportunity for cooperation.
5. An opportunity to build social awareness.
6. A healthy release of emotion.
7. Better habits of speech.
8. An experience with good literature.
9. An introduction to the theatre arts.

Ward (1957, pp. 4-6) lists five purposes of creative drama which are:

1. To provide for a controlled emotional outlet.
2. To provide each child with an avenue of self-expression in one of the arts.
3. To encourage and guide the child's creative imagination.
4. To give young people opportunities to grow in social understanding and cooperation.
5. To give children experience in thinking on their feet and expressing ideas fearlessly.

Types of Creative Dramatics

The terms listed previously in discussing Ward's definition of creative dramatics must now be further defined. Ward's (1957, pp. 9-12) basic definitions will be used to form the framework necessary for this discussion.

Dramatic Play. Dramatic play is what is generally referred to as the make-believe of young children. There is no plot and no audience to be considered. The activity is spontaneous with invention and discovery as the hoped-for results.

McCaslin (1968, p. 4) describes dramatic play in this manner, "this is the free play of the very young child in which he explores his universe, imitating the actions and character traits of those around him." The action in dramatic play is fragmentary. "It has no beginning and no end, and no development in the dramatic sense."

Viola (1961, p. 9) divides dramatic play into two concepts which consist of the dramatic play of little children and of older children. Her interpretation of dramatic play concurs with those discussed above; however, her examples and phases of dramatic play in the two groups of children seems significant as an inclusion to this particular topic. Examples of the dramatic play of young children are:

> . . . imitative sound and actions; acting and nursery rhyme bits and familiar home experiences; play with imaginary companions; make-believe play with toys; dramatic use of rhythms; imaginative play after hearing poems, songs, and stories.

In discussing older children, Viola includes the following as examples of their dramatic play: "interpretation of musical moods; characterizations suggested by rhythms; original pantomimes; charades; improvised parts from literature, social studies" (Viola, 1961, p. 9).

Story Dramatization. Story dramatization is usually thought of as the activity most often implied by the term "creative dramatics." In this aspect of creative dramatics, the individual makes a story come alive by playing spontaneously. Here, the fact that there is a plot distinguishes story dramatization from dramatic play. A definite beginning, climax, and ending can be observed. The story, needless to say, is never the same twice.

Viola (1961, p. 9) stresses the role of the leader who introduces the story and strives to help each child realize the dramatic possibilities that can come from a creative experience. Small units of the story are played. "The group evaluates the work after each playing and gradually develops a complete play."

Pantomime. Pantomime is another aspect of creative dramatics. Here the expression of thoughts, feelings, and emotions through bodily action are observed. In this way, the observation of others, plus the understanding of these observations, offers much reflective education for the individual.

McCaslin (1968, p. 32) states "pantomime is the art of conveying ideas without words." She also stresses its value as an excellent way in which to initiate children into creative dramatics activities. "In kindergarten, such basic movements as walking, running, skipping, and galloping prepare for the use of rhythms." For older children, as well as adults, pantomime encourages the use of the entire body in some sort of interpretation without the use of dialogue. As in all creative activities, the degree of involvement required of the person taking part is dependent upon his experience whether real or "make-believe."

Hand Puppets and Marionettes. When dialogue for a play is improvised using puppets and marionettes, the activity is creative drama. McCaslin (1968, p. 59) states that puppetry is a valuable medium when:

> . . . (1) the players are self-conscious, (2) the room is inadequate for free movement, (3) the teacher knows something about puppetry or is able to work with the art department in the making of the puppets, or (4) the children themselves cannot move.

The shadow play is also included in this discussion. Pearson (1936, p. 663) lists two kinds of shadow plays--the cut-out and the human shadow play. The cut-out play is just what the name implies. The actors are cut out of some sort of stiff material and "attached to lightweight sticks, they play their parts behind a small lighted screen." The human shadow play "resembled the ancient drama in its simplicity." In this particular instance real people are used for the actors instead of the cut-out figures.

Requirements for Creative Dramatics

Siks (1958, p. 21) gives four basic requirements for creative dramatics: "a group of children, a qualified leader or teacher, a space large enough for children to move around freely, and an idea from which to create."

She continues her discussion by listing things which are not needed in creative dramatics such as: scripts, technical aids, and audiences. Her reasons are that when a child creates there is no need for a script; no need for technical aids when their imaginations can be employed; and no need for an audience when it may inhibit the children. It must be noted here that sometimes a few technical aids may be used and in a very few instances audiences can be present.

Most of the writers in the field (Ward, 1957; McCaslin, 1968; and Pierini, 1956) agree in almost every respect on requirements and ideas concerning scripts, technical aids, and audience. Walker (1957), as was mentioned earlier, believes that creative dramatics prepares the child primarily for participation in dramatic productions so naturally she would consider an audience necessary for the final product.

Therapeutic Uses of Creative Dramatics

The implications for the use of creative dramatics are quite varied. Axline (1947, p. 15) states that "non-directive therapy is based upon the assumption that the individual has within himself, not only the ability to solve his own problems satisfactorily, but also this growth impulse that makes mature behavior more satisfying than immature behavior." The use of creative dramatics as a non-directive therapy technique seems applicable in many problem areas that individuals face.

McCaslin (1968, p. 8) defines role playing as assuming "a role for the particular value it may have to the participant, rather than the development of an art." McCaslin (1968, p. 8) differentiates between "role playing" and "drama therapy." She contends that role playing is preventative in that it provides development of feeling, sensitivity, and understanding. "Therapy is the dramatic technique used for its curative power in helping a patient to solve problems which frighten, confuse, or puzzle him."

The adaptability of the creative dramatics activity is the key to its productivity in various problem areas. The following individuals will be discussed: the emotionally disturbed individual, the physically handicapped individual, and the individual with a speech problem.

The Emotionally Disturbed Individual. One of the most significant uses of creative dramatics in the past has been with the emotionally disturbed. J. L. Moreno, the Austrian psychiatrist, has coined the two phrases "psychodrama" and "sociodrama" which refer to the use of dramatics in the solving of human problems.

Moreno (Moreno, J. L. cited by ed. Haas, 1949, p. 436) states psychodrama means full realization of a psychological phenomenon:

> Under this term are included all the forms of dramatic production in which the participants, either actors or spectators, provide: a) the source material, b) the production, and c) are the immediate beneficiaries of the cathartic effect of the production.

Group interaction is necessary with no help from anyone outside this group. An example of psychodrama might be the enactment of a scene involving some facet of family life if this is known to be significant in the individual's emotional problem. In many instances the individual is able to release emotions which would be impossible for him to express otherwise.

Sociodrama (Moreno, J. L. cited by ed. Haas, 1949, p. 437) "deals with problems in which the collective aspect of the problem is put in the foreground, the individual's private relation is put in the background." The difference between psychodrama and sociodrama is not always clearcut but there is some difference in their basic structure and objective. Psychodrama deals more with individuals and their problems than does sociodrama which involves not only individual problems but collective group concerns as well. Role playing (Ward, 1957, p. 242) "is an aspect of sociodrama in which a real problem situation is acted out by a group of people." The purpose in this is to try and make some changes in the behavior or the attitude of the particular individual or group.

The Physically Handicapped. Creative dramatics has also been used successfully with the physically handicapped. Schattner (1967, p. 15) notes its use with children having a wide range of handicaps from those who are blind to those who must be confined to a wheelchair. The most important factor here is that "each child contributes whatever he can to the whole."

Naturally, the limitations of the child's handicap are taken into consideration. McIntyre (1961, p. 156) reports that in her work with physically handicapped children, "adaptations were easily made depending on the type and degree of the physical handicap." Activities ranging from "simple pantomimes in storytelling for the more seriously ill to creative group activity carried on by the less ill children . . ." provide rewarding experiences for these children. There also seems to be an excellent opportunity for the use of puppets when physical involvement makes movement on the part of the individual impossible or inadvisable.

The leader of the creative dramatics activities (Schattner, 1967, p. 21) is "sensitive to the child's sense of dignity and makes sure that each child has a role that has meaning to him." Unless the role has some meaning to the child, it is worthless. Children are never included to fill in the background. Since creative dramatics is for the player rather than the audience, it can easily be adapted to the individual's need and provide a needed release.

The Individual with a Speech Problem. Just as in other therapeutic areas, creative dramatics is being employed as an aid in speech therapy. A basic premise upon which creative dramatics has been built is the idea that make-believe play is a natural means of self-expression. As a speech therapy technique, this naturalness of expression is most desirable. Pierini (1956, p. 47) lists three bonds concerning the value of creative dramatics to speech therapy: "both are concerned with the growth and development of the individual, both have speech as their core, and both have their roots in education."

Studies by McIntyre (1958), McIntyre and McWilliams (1959), and Ludwig (1955) point to significant results in the use of creative dramatics in their specific speech therapy studies. McIntyre and McWilliams (1959) cite the usefulness of creative dramatics as an aid for: psychotherapy for the speech handicapped child, diagnostic observation, and auditory training. Ludwig (1955), in an experiment that involved kindergarten children who were exposed to stimulation through creative dramatics activities for three months, found that significant improvement in articulation was evident that was not noted in the control group.

Six significant conclusions are listed by McIntyre (1958, p. 48) in her study concerning, "The Effect of Creative Activities on the Articulation of Children with Speech Disorders." These conclusions are:

> 1. The experimental group, which participated in the program of creative activities, made a significant reduction in the number of consonant articulation errors.
> 2. A greater percentage of the children in the experimental group than in the control group showed improvement in their consonant articulation skills.

3. The experimental group evidenced significantly greater progress along the error continuum toward correctly articulated sounds than did the control group.
4. Girls in the experimental group made a significant reduction in the number of consonant articulation errors from pre- to post-test, while the boys in the same group did not.
5. Distortion was the only type of error that exhibited significant change from pre- to post-test.
6. The greatest reduction in errors on individual sounds was found to have occurred in the experimental group in the production of [s] and [z].

Although the research into the use of creative dramatics as an aid in speech therapy has not been voluminous, the studies that have been done point to a definite correlation of goals and successes in their use. Language is, after all, not only a matter of communication of words but a far more subtle process involving the "manner, facial expression, and attitude" of the individual to convey meaning (Mabie, 1930, p. 4).

Ward (1957), Kerman (1961), McCaslin (1968) and other authorities agree that creative dramatics involves the whole child--his physical being, his thoughts and attitudes, and the subsequent communication involved. This is where the apparent plausibility of the application of creative dramatics to language development is significantly indicated. The following chapter will attempt to relate the similarities and possible application of creative dramatics to the facilitation of speech and language learning.

CHAPTER III

THE APPLICATION OF CREATIVE DRAMATICS TO LANGUAGE THERAPY

The various aspects of normal language development, as well as those factors which interfere with normal development, have concerned speech pathologists and educators alike. The verbal experience of the child, socioeconomic status, and motor development are perhaps the most important factors in normal language development.

Although some children fail to develop language at the usual time due to some identifiable physiogenic or psychogenic cause, still others fail to develop language for no known reason. For such children, those with nonspecific language deficits, a program incorporating a rich verbal environment, motor activity, and social interaction is proposed.

This remedial program, as described above, is characterized by features which are thought to be important to language learning. These same features are primary elements of creative dramatics. The following discussion will attempt to show further similarities between factors affecting language development and elements in creative dramatics. Included in the discussion will be the utilization of environmental stimuli, utilization of group interaction, utilization of the play instinct, and utilization of literature.

Utilization of Environmental Stimuli

Both creative dramatics and language development rely on the use of environmental stimuli. Wood (1964) and Ingram (1965), among others, stress the importance of a rich verbal environment as a prerequisite for the successful development of language in the child. They encourage parents to interest their children in communication by stimulating their interest in the things around them and encouraging explanation on the part of the child. Ingram (1965, p. 9) states "parents must be encouraged to talk to their non-talking children and to encourage them to talk, however badly, rather than discourage them by continual correction of the word sound errors."

Jenkins (1936, p. 4) stresses the importance of the experience in the school situation. He points out the importance of experience as a means of aiding language development. "The teacher's problem is to seize the experience while it is vital to the pupil, to deal with it in such a way that it becomes more significant and more delightful, and to arrange for expression which is sincere and valuable."

Ingram (1965, p. 9) emphasizes the advisability of allowing the language delayed child the opportunity to play with other children in a group. The child's environment should be as favourable to language development as possible. He also states "formal direct speech therapy has a limited place in the treatment of most children suffering from developmental speech disorders."

Mabie (1930, p. 7) also emphasizes the idea of utilizing the child's environment: "each day the interests of the children supply opportunity for developing ability in expression, taste in the use of language, and thoughtful attitudes toward other people." She seems to stress the value of what is natural and meaningful to the child as being the basis on which to build learning experience.

The importance of fluent speakers found in a child's environment is a significant factor in the child's language development (Foder, 1966). Supposedly when the child is exposed in his environment to fluent speakers he tends to incorporate this fluency to some degree in his speech. Here, again, the importance of environmental stimulation seems to be quite significant.

Ward (1957), as well as others in the field of creative dramatics, emphasizes the use of ideas and thoughts that occur in the child's environment as the basis for many creative dramatics activities. One very simple example of this is the description of what the wind sounds like to a group of children as the basis for a creative experience. The imagination and interest that can go into this type of exercise can provide excellent opportunities for language expression.

Siks (1958, p. 7) states that "educators and child psychologists recognize the need for experiences in childhood and encourage strong expression." She also adds that it is for this reason that art education is being stressed more in school situations. Along with the skills that a child learns in school, there is also a need for imagination in the child's daily life. Creative dramatics can be of great benefit in this area.

Authorities in the area of creative dramatics (Ward, 1957; Axline, 1947; McCaslin, 1968; and Siks, 1958) emphasize the naturalness of expression on the part of the child as a prime factor behind the usefulness of creative dramatics in the child's life. And as was stated earlier, the concept that play (Axline, 1947) is essentially the natural medium of expression is the basis for creative dramatics.

Utilization of Group Interaction

Group interaction is the second major feature common to natural language development and to creative dramatics. Authorities in the field of speech therapy stress the significance of group activities. Van Riper (1954); Backus and Beasley (1951); Irwin (1935); and Johnson, et al. (1956) have noted the success of speech therapy in a group situation. Nelson (1962, p. 316) seems to summarize the thoughts of the above writers when she states that working in groups "provides countless opportunities for the therapist to use conversational speech, puppet shows, store and home situations, and various dramatic activities."

Siks (1958, p. 19) defines creative dramatics as "a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama." Creative dramatics requires teamwork and cooperation from each of its members.

This interaction on the part of each group member is absolutely necessary in the different adaptations of creative dramatics. The group experience, then, is a vital similarity in the application of creative dramatics to speech therapy and more specifically to language development.

Utilization of the Play Instinct

Play is a basic component in the young child's life. Thus, the ability to incorporate this desire for play into a means of aiding language development would seem quite desirable. Piaget (1926, p. 13) points out that "for the child words are much nearer to action and movement than for us." When the child is alone he is usually found to speak as he goes about acting out various activities that come to mind. Thus, Piaget's feeling is that if a child can combine speech with his acting or movements then he can reverse the process and utilize his speech to accomplish things which his actions are not capable of doing.

Jenkins (1936, pp. 3,4) states that the vitality of the child in his activities is significant to observe. "He accompanies these movements with language expression and carries on a running fire of questions and comments in his intercourse with others." As these experiences increase and become more involved, there is a definite need for the child to increase his language skills into far more complex areas of expression.

Pierini's (1956, p. 24) observations concerning the benefits of creative dramatics seem to fit perfectly into what Piaget sees as a definite part of language development. She states that creative dramatics is "an activity in which speech is the core; planning, discussing, playmaking and evaluation--in all phases, the children are speaking." Also, this speech is spontaneous adding even more to its adaptation to language development.

Mabie (1930, p. 3) and Hahn (1960) discuss the importance of developing meaningful language dealing with feelings, attitudes, and ideas. Mabie states "training in the use of language should advance with the building of a foundation in attitudes, valuations, and interests because the effective use of language is a part of the entire question of personal relations." Here again, the range of application of creative dramatics to language development is observed.

Utilization of Literature

Another point of consideration is the application of literature in both language development and creative dramatics. Mabie (1930) in discussing language development in the primary grades emphasizes the benefits of utilizing good literature in working with young children. She also indicates that dramatization of these pieces of literature may be of excellent use in aiding language development.

Wood (1964) also discusses the use of good literature in aiding speech and language development in the young child. She cites the bedtime story as an excellent way to increase vocabulary, to aid in sequence facility, to help in increasing memory span, and to aid in conceptual development. This can be done as an adjunct to the regular telling of the bedtime story as the child is asked questions dealing with the learning processes listed above.

Watts (1944, p. 29) states "it is the task of great literature to suggest the nature of those intuitions which ordinary language will never succeed in fully expressing." His emphasis is placed on this form of vicarious experience as a very definite aid in the learning process of the young child. The susceptibility of young children to the great works of literature is most definitely a significant aid to increasing the language facility of the child by this exposure at an early age.

Ward (1957) and Siks (1958) among others in the field of creative dramatics most definitely agree on the value of good literature in their activities. The general consensus of thought seems to be that stories, poems, and plays which have appeal to the children are most desirable in creative dramatics activities. In fact, story dramatization is a specific area of creative dramatics activities.

Ward (1942, p. 446) stresses that because of a child's limited experience in things outside his immediate environment that a richer experience can often be afforded in the child's dramatization of literature. She also states "there is endless opportunity for originality in developing whole scenes from single sentences; imaginary episodes that result from reading between the lines; characters barely mentioned in the story; dialogue, which becomes so much more important in the play than in the story."

In summary, both creative dramatics and language development have communication as a common goal. Mabie (1930, p. 13) states "from the viewpoint of the language teacher, a unit of study is not satisfactory unless it stimulates in the natural course of the study the desire to speak, to listen, or to write for a definite purpose."

Pierini (1956, p. 47), a writer in the field of creative dramatics, points directly to the similarity of goals when she states:

> The value of creative dramatics for speech therapy would seem to lie within a threefold bond; both are concerned with the growth and development of the individual; both have speech as the core; and both have their roots in education.

CHAPTER IV

RESULTS: LESSON PLANS

Twenty lesson plans follow which will attempt to illustrate possible applications of creative dramatics as an aid to a language development delay of a nonspecific nature. The plans are divided into four major areas which include five activities as illustrations. These plans are designed for young children. The age range could logically be set from four years to eight years of age. Of course, as with most creative experiences, minor adaptations often make the same idea applicable for almost any age. These plans are not designed as a one-two-three activity. There will be many adaptations and revisions of approaches as groups change and particularly as the individual is taken into consideration.

As stated earlier, rhythm practice is a good way in which to commence creative dramatics activities. Through rhythms the child will hopefully learn to handle his body in such a way as to enable him to portray emotions and actions which are the very basis of creative dramatics activities. Pantomime might be added to creative rhythms to increase even further the awareness of bodily movement. The intensity of these two areas seems to lead to more meaningful and successful activities which follow.

The role of the leader is all important. His knowledge and sensitivity concerning both children and the creative process must be balanced by a sincere interest and dedication to his task. It seems inevitable that his enthusiasm or lack of enthusiasm is passed on to the child. For this reason, the leader should never try an activity for which he has no interest or does not feel comfortable in leading.

The use of theatrical terms during these experiences can be of great value. Such terms as: "exit," "action," "freeze," and "curtain" add the dimension of stage mystery that intrigues most children. The fact that they are actually using the "lingo" of real actors can greatly enhance the seriousness and concentration of the group.

This element of seriousness in approach can not be stressed enough. This does not necessarily mean that the leader comes before his group and with a long face states, "We want to be very serious today in our activities."

Most children would probably say to themselves, "Oh, no, we're not going to have any fun today." They would probably be right. Instead the leader on entering the area where the children are seated might say with all his dramatic talents, "The stage will soon be set and the actors will begin their stories--behold the time is near." This should be said in a rather mysterious voice full of the ominous foretellings of things to come. Most children will rise to the occasion with all the seriousness of the struggling ingénue.

The development of each major unit progresses in its attempt to give the child meaningful language development experiences. The first unit is rather simple in its approach using basic manifestations of nature for dramatization. The second unit, dealing with a trip to the zoo, involves a little more detail and involvement. The third unit which concerns an excursion to the shopping center and the fourth unit which involves occupations can be as involved as the leader thinks is possible for the particular children with whom he is working.

On first examination the first two units may appear to concentrate solely on phonemic practice; however, this is not the case. Not only is phonemic practice involved but also vocabulary development, conceptual development, and syntactical development as well. This writer has attempted in all the following plans to progressively involve the elements of language development in a meaningful manner which hopefully captures each child's enthusiasm and imagination.

Elements of Nature

The first unit utilizes the child's experience in his environment. Excluding the plan dealing with the ocean wave, it is reasonably safe to assume that all children have seen a tree, a blade of grass, a rock, and the rain. Even if a child has never been to the seashore he has probably become familiar with the surroundings of a beach and the movements of a wave through television or stories in books. The importance and hopefully the outcome of the resulting creative experience is that the child begins with something that he is familiar with and builds on this experience.

The leader's responsibility at this beginning point is to inspire the necessary enthusiasm and desire for the resulting creative experience. Activities involving bodily awareness, rhythmic exercises, and pantomimic activities should precede the following plans. However, since these do not afford a full language development experience, no specific plans are included here. Creative dramatics sources previously cited contain activities of this type.

Since all creative dramatics activities must contain emotion, the leader must start the children in their thought process concerning the possible emotions of the "creations" of nature which they will soon portray. Any pictures, poems, or especially interesting personal experiences should be shared with the children. Of course, observation of the object itself in as many different situations as possible is ideal. Each of the following plans will portray "human" qualities of: a wave, a blade of grass, a rock, a raindrop, and a tree. Discussions preceding each of the activities will develop the leader's role in aiding the children in their creative experiences.

Lesson One: "Waldo, the Wave"

I. Goals:

To introduce the children to a meaningful creative experience.

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [p] and [b] sounds.

II. Introduction:

Find out how many of the children have been to the beach and have observed a wave firsthand. Allow the children to describe their impressions of the wave such as: how it looked, what it sounded like, and what it did upon reaching the shore. Then for those children who have not had this experience--utilization of pictures, a short film, poems or possibly a record giving the sounds made by a wave will help in familiarizing them with the workings of a wave. (As mentioned earlier, this is probably the only element in this unit that all of the children have not observed firsthand.)

III. Activities:

A variety of different activities can come from the idea of a "human" wave. An initial suggestion by the leader concerning a possible activity might be to have the children move across a specific area in the manner that they think Waldo, the wave, would move. Some different emotions that Waldo might suggest in this movement could be: friendliness, during a quiet summer day; anger, during a storm; or irritability, as a speed boat passes close to shore. Language can be involved here as one child portrays Waldo and the other children act out the parts of those on the shore. The children should be instructed to "act out" through language and bodily movement the specific emotions that both Waldo as well as those on shore would be experiencing. One brief activity might have Waldo warning "Move back! Move back!" as he approaches those on shore. The replies of those on shore might include "Hurry! Hurry!" as they urge those around them to move back. The imagination of the children will supply many activities evolving from the discussion and activities involving the emotions mentioned above.

For specific phonemic practice, the [p] and [b] sounds might be utilized. Developmentally, these are among the first sounds to be mastered by the child. The

[p] sound could be incorporated as Waldo's sound during rather calm days; and its voiced counterpart, the [b] sound, could be the sound Waldo makes during a severe storm. (Production instruction will need to be included here.) In order to simulate the rhythm of a wave, the children might be encouraged to incorporate a "beat" to their productions of these sounds.

IV. Evaluation:

The above activities provide a number of experiences for creative expression involving language for the children. Following each activity, the children should discuss and evaluate their actions according to such factors as: believability of actions and emotions, suitability of language to the particular situation, and phonemic production when this has been an area of concentration. Parts should be exchanged in order that each child has the opportunity to take part in as many different experiences as possible.

Lesson Two: "Blanche, the Blade of Grass"

I. Goals:

To introduce the children to a meaningful creative experience.

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [f] sound.

II. Introduction:

In introducing this plan, the leader will probably want to bring in enough grass to enable each child to observe and hold at least one blade while noting color and texture. The observation of growing grass in as many different environments and conditions would also be most desirable. The leader can greatly enhance the children's conceptual knowledge by starting their thought process concerning such ideas as: the difference in "feeling" of a short and a long blade of grass, or the way a blade of grass feels when it rains or snows. Many different emotions may be discussed here. The children should be encouraged to think of possible "emotions" that a blade of grass might experience if it were "human."

III. Activities:

A beginning activity might center around Blanche, the blade of grass, and her experience in keeping away from the new cow in the pasture. Explanation could be given that Blanche had an "understanding" worked out with the regular cows that they would not touch her, but would allow her to grow tall and strong beside the railing of the fence. The activity for the children could center around the bending and swaying, plus the pleading of Blanche, as the new cow comes closer and closer in her grazing.

For phonemic practice, the production of the voiceless [f] sound could be incorporated meaningfully. (Production instruction will need to be included here.) The activity using this sound could be the production of the [f] sound under different weather conditions. Blanche would repeat this sound differently in: a wind storm, a rain storm, a snow storm, or a gentle afternoon breeze. The children should be encouraged to think of their own situations which could involve Blanche.

IV. Evaluation:

This writer believes that the leader should be aware of the best time for evaluation following significant creative activities. Too much interruption may stifle creative imagination; however, there are instances when self evaluations are needed more frequently than at others. The sensitive leader should be able to recognize these times.

When phonemic practice is included, children should definitely evaluate their attempts. In the specific instance involving Blanche, the child should evaluate his: production of the [f] sound, representation of emotions under different situations, and his bodily movement.

Lesson Three: "Monty, the Rock"

I. Goals:

To introduce the children to a meaningful creative experience.

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [m] sound.

II. Introduction:

Different kinds of rocks should be available for the children to observe. The differences should be pointed out, for instance: large rocks, small rocks, rough rocks, smooth rocks, colorful rocks, dull rocks, and sometimes rocks that resemble people or animals. The possible "emotions" that a rock might have, coupled with some thoughts on the possible personalities of rocks, should start the children in their thought processes involving the "total" rock.

III. Activities:

A beginning activity involving Monty, the rock, might center around the time little Monty was hurled from his quiet resting place into the bottom of the lake. The leader might suggest that the children pretend in their interpretations of Monty that he was chatting with his brothers and sisters when a little boy suddenly picked him up. Then the apprehension of what was going to happen to him, and his resulting plunge to the bottom of the lake will enable the children to involve both emotion and language in their activity. The leader might also encourage the children to figure out how Monty might return again to his brothers and sisters. For instance, a diver might one day retrieve him thinking he was a valuable rock specimen, or he might be accidentally swallowed by a fish who is immediately caught and cleaned whereupon Monty is pitched back into the grass along the lake.

If phonemic practice is desired, probable activities could be elicited from the production of the [m] sound. (Again, as in other plans, the leader will need to tell the children the way Monty learned to say the [m] sound.) A suggested activity involving the production of the [m] sound might be the dramatization of the day the land developers came to blast away the side of the mountain. It should be explained to the children that in this instance Monty is no longer a little rock but a giant rock that is an actual part of the mountain. As the blasting comes nearer and nearer, Monty's [m] sound increases in volume until the men doing the blasting are literally scared away by the "moan" of the mountain. As many characters as the leader deems feasible can be used in these activities. However, no child should be included unless he is able to make some contribution to the interpretation.

IV. Evaluation:

In any of the above activities, the children should determine their believability in portraying the emotions and the thought behind the activity. Such questions as: "Was my fear believable both when the boy threw me into the lake and in the later plan when the developers were coming closer to blowing me up?" "Did my [m] sound build as my tension grew?" For those who played parts other than Monty, questions concerning their portrayal should also be considered. These are but a few of the questions that should be considered at the end of this activity.

Lesson Four: "Ricky, the Raindrop"

I. Goals:

To introduce the children to a meaningful creative experience.

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [t] sound.

II. Introduction:

The rain is another aspect of nature that children are familiar with quite early in their life. The leader might begin this plan by asking the children to give one word that describes rain. Discussion can follow this as to why they answered with a particular word. The benefits as well as the disadvantages of rain can also be discussed. The different kinds of rain could also be dealt with such as: the quiet spring rain, the summer thunder storm, and the cold rain of the winter.

III. Activities:

The leader may want to begin by telling the children that Ricky is the name of the raindrop they will be portraying in their dramatic activities.

However, if the leader chooses the children can make up their own name for the raindrop. A beginning activity might have Ricky raining on a variety of different people with a variety of different thoughts and feelings toward him. This has all the possibilities of an excellent language exercise if the preparation is adequate in each situation. The reactions of the following concerning the emergence of Ricky and the other raindrops might be portrayed: two little boys standing in a yard with their bathing suits on, a lady dressed in her finest clothes leaving the theatre, a farmer after a long drought, or a person wearing a brand new pair of shoes.

Phonemic practice involving the [t] sound is also included. A full description of Ricky's [t] will be necessary here. A suggestion for a creative activity utilizing this sound might be the changes in volume of the [t] sound as the rain starts off slowly and ends in a downpour in the following instances: on the roof of a car that the children are in, on a person's head at an outside concert, or on an individual's roof when he is the only one in the house. Suggest and elicit the possible emotions that might be involved in the above situations.

IV. Evaluation:

The children should evaluate their reactions to the different situations in terms of both their bodily involvement as well as their language expression. Were they able to adequately portray the varying emotions? Who seemed to be the best at expressing his particular feeling? Was the [t] sound consistently correct as it progressed in degree of intensity? These, as well as many other questions, will come to the leader as significant in having the children consider. As usual, the changing of parts is most desirable.

Lesson Five: "Titus, the Tree"

I. Goals:

To introduce the children to a meaningful creative experience.

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the **[ʃ]** sound.

II. Introduction:

Discuss with the children the kinds of trees with which they are familiar. Perhaps there are a variety of different trees within the immediate environment which could be observed. Several interesting avenues of discussion which the children might later build on are: the changes a tree goes through during the course of a year; the effects of different types of weather; the purposes of trees--shade, fruit, and privacy are a few; and the personality of different trees. Any pictures, stories, or poems that the leader feels would enhance the experience should be utilized.

III. Activities:

Many different activities can come from the idea of a "human" tree. One idea that the leader might suggest could center around the tree house that was built in a tree called Titus. Here, the leader should have the boys and girls consider the possible "human" feelings that would involve Titus and the tree house. Perhaps the leader could suggest that the possibility of building a tree house was most acceptable to Titus since he was so lonely and would enjoy the company of the children. Titus would need to "take on" a personality and most of all the basic human emotions that would make for a believable situation. Therefore, part of the activity could be the children securing permission from Titus to build the tree house in his limbs. Another related idea could center around the day the children had to tear down the tree house because it was "unbecoming" to the neighborhood. Any number of activities could come from this basic idea of a "human" tree.

An idea for the phonemic practice of the [ʃ] sound might involve Titus' warnings to the children when strangers approach the tree house. Production instruction would precede this. The leader should be sure that the children are aware of the emotion of the moment. The reason for Titus' repetition of the sound is that he loves the children and respects their desire for privacy in their tree house. His persistent production of the **[ʃ]** may also lead to their being able to keep their tree house in his limbs.

IV. Evaluation:

Allow the children time to discuss the particular idea that they chose to dramatize. Each character who was involved in these activities should discuss his actions. Each individual should also question his facility in the language area to determine if his expressions were adequate for the occasion. Evaluation of the production of the **[ʃ]** in the final activity should also be undertaken.

A Trip to the Zoo

The following five lesson plans deal with a trip to the zoo. Most young children have been exposed in one way or another to a zoo whether by real or vicarious experience. Television has even brought a zoo of cartoon characters to their very special Saturday morning audience. Even the quite young child can be observed thoroughly immersed in the trials and tribulations of the animal kingdom.

Of course, if there is a zoo close enough to visit, then every effort should be made to permit the children to observe the animals. This experience has enormous possibilities for growth in many different areas--not just language development. Not only will phonemic practice be a part of these lessons but also vocabulary, syntactical, and conceptual development as well.

As stated previously, the creative dramatics activities begin simply and progress gradually. Also, creative rhythms and pantomimes should come before the more involved dramatizations such as stories, poems, and situations from life. The trip to the zoo unit is excellent for adaptation along these lines. Records can be obtained that could suitably be adapted to the gross and perhaps even finer movements of the animals: the lumbering walk of the bear; the sleek, timid movements of the deer; the walk of a giraffe ever careful of his very long neck; and the walk of the elephant and the effect of his trunk. To pantomime these movements would seem to be an excellent means of learning sensory perceptions and general awareness of bodily movements. Lesson plans are not included for these particular activities since the major concentration is on concrete language development.

Again, as in the first unit there will be situations that involve phonemic practice for the children. However, opportunities for development in all areas of language will be evidenced as the reader considers each plan and the inherent possibilities for language development growth. "A Trip to the Zoo" consists of five areas of concentration for creative dramatics: Ralph, the roaring lion; Sally, the slithering snake; Charlie, the sneezing hippopotamus; Peter, the jumping giraffe; and Wally, the timid deer.

Lesson One: "Ralph, the Roaring Lion"

I. Goals:

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [r] sound.

II. Introduction:

Having generally prepared the children for the trip to the zoo, the introduction involving Ralph, the roaring lion, will only need to center around lions in particular. The leader should familiarize the children as much as possible with the way a lion looks, the way he walks, thoughts concerning his personality, and any other aspects involving the lion which would be significant to the children's general understanding. Discussion can also be opened in order that the children have an opportunity to relate any experiences that they may have had in observing a lion.

III. Activities:

The leader begins by initiating the discussion of Ralph and the ramifications of his roaring. For instance, Ralph roared too loudly because he was such a small lion and he wanted to compensate for his lack of size by a loud roar. Another entirely different angle could also be pursued. Perhaps Ralph's roar scared all the lady animals in the zoo to the point that they could not sleep at night or during the day. The consequences of this was that they were losing their beauty and were not at all friendly to the visitors outside their cages. These possibilities should be discussed until the leader is satisfied that there is sufficient interest on the part of the children to act out the necessary parts.

Characters should be chosen. Usually in a beginning activity like this one, volunteers should be utilized to the fullest. Any number of characters could be incorporated into this particular activity. The children should be encouraged to keep the activity short. They may also be encouraged to reach some solution to Ralph's problem. Roars, as well as the sounds of the other animals involved, might be practiced before commencing this activity.

IV. Evaluation:

When the children have finished their interpretations of Ralph, the roaring lion, they should then evaluate the situation that finally emerged in their activity. Ask them how it felt to be a certain animal, then ask which character particularly impressed them. The leader should also help the children in evaluating the success of their language expression. The above suggested exercises in creative dramatics should aid in all areas of language development.

Lesson Two: "Sally, the Slithering Snake"

I. Goals:

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [s] sound.

II. Introduction:

Familiarize the children as much as possible with snakes and their way of life. Pictures should be used. Discussion should be organized to talk about good and bad snakes (poisonous and nonpoisonous). A short rhythm practice might include a little "snake music" as the children show how a snake would rise from a chair.

III. Activities:

The leader should lead the children in their discussion of Sally, the slithering snake. Perhaps Sally is not slithering like other snakes and her friends are going to try to help her learn to slither. Another angle might be that Sally slithers too slowly and, therefore, is unable to keep up with her other snake friends. Perhaps, she feels unloved when visitors come to view her in her cage and when she makes her [s] sound--they back away. Sally may feel she has a problem even her best friends won't tell her.

Any number of experiences can be formed from this subject, and as many animals/characters can be used as the leader deems feasible. Again, volunteers are used for the initial dramatization. Subsequent adaptations can utilize the children the leader feels will benefit most from a particular characterization. Finally, let the children go--let them take one of the leader's ideas or one of theirs and pursue it in their dramatization.

IV. Evaluation:

Discuss the dramatization that came from the discussion of Sally, the slithering snake. (The leader might get into a discussion of how the snake sound sounded--the [s] sound.) Let the characters discuss their interpretations. Switch parts and either use the same idea (if it has been successful) or take another angle and begin again.

Lesson Three: "Charlie, the Sneezing Hippopotamus"

I. Goals:

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [tʃ] sound.

II. Introduction:

Some background information concerning the hippopotamus should give the children an idea of the size, distinguishing features, walk, and disposition of this animal. In essence, anything that the leader feels will help the children in their interpretations of the hippopotamus should be utilized.

III. Activities:

The leader should begin the discussion of Charlie by telling the children that the [tʃ] sound is thought of as the sneezing sound. Have the children practice saying "Ah--Choo" several times after the initial demonstration. Once the children have in mind what Charlie's distinguishing characteristic is in this activity, then the leader should help the children in their development of the story involved in their forthcoming dramatic activity. As mentioned in other plans, detailed production work should probably precede these creative activities.

The leader might suggest to the children that Charlie is allergic (explanation may be needed concerning the definition of allergic) to something or someone in the zoo. An excellent activity involving language is possible as the different animals in the zoo come up to Charlie to see if they are causing his allergy. Finally, the children should be encouraged to decide on what they think makes Charlie sneeze.

IV. Evaluation:

Each child should evaluate his portrayal of the animal he chose to be. The children should decide if they really "played" their parts believably and more significantly if their language was acceptable when conversing with Charlie. For instance, they could ask themselves if they adequately expressed the different things that might make Charlie allergic to them in particular. Suggestions might be given by the leader concerning this language if he feels it will not stifle further creative efforts. Evaluations of specific sounds, particularly the [tʃ], would also be in order. After this initial discussion, characters may be exchanged for further dramatization.

Lesson Four: "Peter, the Jumping Giraffe"

I. Goals:

To provide for a basic experience in language expression.

To provide phonemic practice utilizing the [dʒ] sound.

II. Introduction:

The leader should utilize pictures, short stories, possibly poems and other such materials before commencing the creative dramatics activity. Children should be asked if they have seen a giraffe and, if they have, what they remembered in particular about him. The leader might want the children to do a short pantomime of a giraffe walking in the forest trying to avoid hitting his neck and head when he passes under low tree limbs.

III. Activities:

If the children have been successfully introduced to this lesson; then their ideas will usually come bounding forth as they perceive the case of Peter, the jumping giraffe. However, some suggestions by the leader may be in order. Have the children imagine that Peter was raised by some kangaroos (a short description of this animal should follow), and that he learned to jump like them because they were the only animals with whom he came in contact. Discuss what happened when Peter was discovered by a "big name" zoo and the comments that were made by the other animals, the visitors to the zoo, and by Peter in retaliation. Let the children figure out what they want to happen. A lead in for the [dʒ] sound could be having Peter repeat this sound whenever he speaks of himself as Peter, the jumping giraffe, or he could repeat the sound every time he jumps.

Most likely the children will have significantly adaptable ideas as to why Peter is called the jumping giraffe, and these can be employed in a lively creative dramatics activity. The important thing here is to let the children work out a possible activity. The naturalness of acting to them will, no doubt, bring very satisfying results.

IV. Evaluation:

Allow the children to discuss what occurred in their activity. Have them decide how their particular characters might have played the scene differently.

Have them evaluate the sounds that were reproduced in the zoo. (This is assuming that the leader has instructed the children in an appropriate sound for each animal.) Then have the children switch characters or put some child in the activity who did not have a chance to participate earlier.

Lesson Five: "Wally, the Timid Deer"

I. Goals:

To provide for a basic experience in language expression.

To provide a basic exercise in conceptual reasoning.

II. Introduction:

Follow the pattern set forth in the other plans dealing with the necessary background on the deer and his way of life. In this particular instance, movement and rhythm will be all important in portraying Wally, the timid deer.

III. Activities:

Begin this discussion by obtaining various viewpoints on what the character of Wally, the timid deer, seems to be to the children. Discuss the situations Wally's timidity might play as an important factor in his life. A definition of timidity might be in order here. Have the children imagine that Wally was so timid and bashful that he let his younger brother, Walter, do all the things he really wanted to do. Let the children use their imaginations to figure out the many different situations that came about because of Wally's timidity.

Forgetting the rivalry between Wally and Walter, perhaps Wally tried to answer in the Zoo Elementary School but could not bring himself to give the correct response. Allow fellow classmates of Wally's to help him overcome this problem. Any number of different circumstances can be presented by the children.

IV. Evaluation:

Discuss the situations as they were acted out by each group member. Have the children decide which interpretation they liked best. Since basic conceptual reasoning and expression are major goals in this particular activity, the success of this effort should be judged. Was their portrayal backed up by some reasoning no matter how ridiculous? A review of the exceptionally good ideas that were presented by the children would be advisable.

A Shopping Center Excursion

Since most school children in America are familiar with the shopping center, the creative dramatics activities emanating from a trip to this very exciting place will no doubt catch the interest of the average child. To begin, the leader should try to build as much enthusiasm over the coming activities as is possible. Each child should be given an opportunity to tell something that has happened to him at a shopping center. The children should also be asked to name the different kinds of stores that are found in the center and what each one sells.

Often, pictures of entire shopping centers can be found in books and magazines. Any visual aids that will help in the introduction to this unit should be utilized. Try also at this time to familiarize the children with a general understanding of the operation of these stores in the center. Finally, any questions from the children should be answered.

Lesson One: "The Grocery Store"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

A "field trip" to a grocery store would be most desirable. However, most children have been to a grocery store with Mother so the sharing of some experiences on the part of the children might be very beneficial. Pictures obtained from the grocery store companies can greatly aid in discussing the subject. For instance, pictures showing the following areas might be shown: the fruit and vegetable center, the dairy department, the meat department, and others.

III. Activities:

A beginning activity might have a child purchasing several items in the different areas of the store. The leader should instruct the children that language will be absolutely necessary in the following areas:

asking someone to weigh the potatoes he has chosen, purchasing a pound of hamburger (this store does not have packaged hamburger), and asking for help when he is unable to find a specific item.

Another activity might center around the child's decisions as to the best kinds of things to buy. For instance, the child might be asked to choose a piece of fruit from a large variety. Encouraging the verbalization of his reasoning will give practice in productive thinking. Many different characters can be used in these activities giving the children a wide range of experience.

IV. Evaluation:

These activities should be evaluated from a number of different aspects. Each child involved in these activities should comment on his part in the activity as well as on the parts played by others, if the leader feels this can be done successfully. The children should be asked to evaluate their facility in the use of language as they participated in each activity.

Lesson Two: "The Toy Store"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

The leader should try to think of as many names of toys as is possible. The children can help here in their own introduction by naming toys with which they are familiar. Discuss some approximate prices for the toys just to give the children a general idea as to what a few selected prices might be. The leader can greatly increase this activity as far as concept development by having the children approximate as nearly as possible the cost of the toys they mention. Their prices may not come near to the real ones, but their reasoning for such prices should be interesting. No doubt there will be some toys that will defy explanation as to their cost.

III. Activities:

This is one particular activity that the children will probably have many ideas concerning what they want to do. A suggestion the leader might offer could be that a child was given a certain amount of money by his grandmother on his birthday to buy any toy that he wanted. The child then goes to the store and with great selectivity chooses a toy. He should be encouraged to ask many questions of the clerk about this particular toy. Any number of participants may be involved in this activity. Mother or Dad might be along and offer their suggestions. Perhaps the child accidentally breaks something--this could offer an entirely new activity as this is a full story within itself. Again, allow the children the opportunity to improvise, as they wish, in acting out these thoughts.

IV. Evaluation:

After each separate activity has been completed, the leader should review the actions of the characters. The subtle questions of the leader in ascertaining believability may lead to even further growth in overall language development as each individual considers his reasonings and subsequent statements.

Lesson Three: "The Drug Store"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

Familiarize the children with the many different kinds of things that one can buy at the drug store. Medicines, cosmetics, magazines, greeting cards, and other major items that are sold should be discussed. Vocabulary development can be enhanced by discussing the different items that come under these major areas. Under medicines one might discuss medicines for: a stomachache, a headache, something for poison ivy, and a general description of what prescription medicines are. A discussion of cosmetics could include such things as lipstick, powder, cologne, and any other items that the children can think of. The different events that require a greeting card should also be discussed: birthdays, Christmas, Valentine's Day, Easter, Halloween, Thanksgiving, and get well cards to name just a few.

III. Activities:

Now that sufficient information has been brought forward to enable the children to understand the things that are sold in a drug store, it is time for the creative dramatics activities to emerge. The leader might start the children off by making suggestions as to a possible activity such as: to purchase items needed for a first aid kit since the store is out of "ready prepared" kits, to select a magazine for a sick friend who can be either a boy or a girl, to buy a suitable card for a particular birthday, or to purchase some cosmetic that Mother needs. All of these will require specific language as the child asks for help in selecting the above items. Other characters involved would be the different individuals who work in a particular area of the store.

IV. Evaluation:

Since this particular store situation offers many opportunities for meaningful language expression, there will be some excellent opportunities for personal evaluation. The children, no matter what their abilities might be, should be encouraged to review their specific dramatizations in view of the success their language brought them. Many opportunities will be noted for the exchanging of characters and the inclusion of new ones as well.

Lesson Four: "The Bakery"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

Discuss fully the service a bakery provides. Try to explain the operation involved in preparing the "goodies" which are sold. Discuss with the children the types of things which are sold such as cookies, cakes, pies, and bread. Determine the kinds of cookies and cakes with which the children are familiar. Introduce new "bakery delights" to the children. Also, talk about ingredients that go into the preparation of these delectable items.

III. Activities:

Suggest several different activities that the children might participate in dealing with a trip to the bakery. For instance, Mother may be giving a birthday party for the child or perhaps a brother or sister and may need advice on what kinds of bakery items to select. She may have decided to leave the final decision to the child. Another possible activity might be having the child pretend that he has been sent in the bakery by himself (Mother wasn't properly dressed) to buy certain specific items that Mother wrote on his imaginary list. After these suggestions have been made, allow the children to give their ideas on suggested activities.

IV. Evaluation:

A discussion should follow each logical unit of activity. Any suggestions or comments by the leader or other group members should be voiced at this time. Parts should be exchanged as each child is given an opportunity to play as many roles as possible.

Lesson Five: "The Department Store"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

The children should be familiarized with the major items that are sold in the department store. Such items as: shoes, men's clothing, women's clothing, children's clothing, cosmetics, household articles, and other items may be discussed. The leader can delve into a discussion of the above areas as deeply as he feels his students are able to comprehend. In other words, this can be as simple or as complex as the leader thinks feasible.

III. Activities:

This particular lesson can lead to a multitude of activities. Possibly with only a few suggestions from the leader, the children will be able to think of many different activities that are particularly significant to them. One activity might be to have the participants pretend they are buying something very special for their Mother or Father. Presents of any kind whether for Christmas, birthdays, or other occasions can often inspire imagination on the part of the child. Perhaps the children could pretend that Mother is buying them an entire outfit of clothes especially to wear to Aunt Susie's wedding or some other such occasion. Another activity dealing with this conception of the large department store might be to have a child pretend he is lost. The dramatization of this incident might be quite interesting.

IV. Evaluation:

Discuss each situation that was dramatized. Determine with the children if all the necessary language that could have been employed was employed. If not, then the leader might go over a particular situation and in outline form discuss the various sequences in terms of oral language expression. Then have the children dramatize a similar situation. (It is not recommended that the children be allowed to repeat what the leader has just gone over. They are inevitably swayed by what the leader has said and done and often use very little creativity.)

As in other lessons, parts may be exchanged and new ideas added upon completion of one grouping of dramatizations.

Occupations

At a rather early age most children become aware that different jobs are done by different people who are often highly trained for their work. Television plays an especially significant role in acquainting children with a variety of occupations. An introduction to this particular unit of creative activities might begin by discussing in rather broad terms some of the occupations the children might see represented on television.

When the children are sufficiently informed as to the work involved in different jobs, the required training, and other significant details, the leader should introduce the occupations that he will later ask them to dramatize. Depending on the particular group, the leader will probably need to familiarize each member as to the major factors involved in the occupations they will dramatize. Five plans follow dealing with specific occupations.

Lesson One: "The Policeman or Policewoman"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

Usually children at a very early age learn of policemen/policewomen and what their job is in the community. However, the leader should probably give the children a description of duties which the policeman/policewoman is required to perform. Here it will be a good idea to "play down" the spectacular conception of a policeman's/policewoman's duties as many children do not deem it necessary to involve themselves in language during a "shoot out" or a "wild chase."

The leader could begin this lesson by describing the many different ways a policeman/policewoman helps all citizens such as: directing traffic, helping stranded motorists, giving directions, helping a lost child find his parents, and many more. When questions have been answered concerning the above, the leader may proceed to the creative dramatics activities.

III. Activities:

If the introduction has been sufficient to inspire enthusiasm and a desire to portray a policeman/policewoman, then the activities are well on the way of becoming a meaningful experience. The leader will need to describe several activities that the children will be asked to dramatize. Some of those ways of helping, mentioned in the introduction, might be used for a meaningful activity. An example might be to have a boy who would be a policeman or a girl who would be a policewoman give directions to a stranger in town. Here the children would be asked to use their own neighborhood or city as the places in their directions. Another idea might be to let the children dramatize the activity involved in helping someone who is lost.

IV. Evaluation:

Discuss the believability of each activity inquiring from the group members their feelings concerning the helpfulness of the policeman or policewoman. Here the leader might wish to mention indirectly ways in which language in particular might have been more meaningful. Perhaps the directions which were given lacked the proper description in order to be meaningful or perhaps the way in which they were given followed no evident order thus leading to confusion. Again, as in other lessons, the leader must be aware of the goals which he desires from each member and thus from each creative dramatics activity.

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Lesson Two: "The Salesman or Saleswoman"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

This particular lesson can be an excellent means of fostering language development. The range of creative activities can be geared to any level and gradually increased in a believable manner making for a more realistic experience for the child. In introducing this activity, the leader should stress the attributes of a good salesman/saleswoman such as: enthusiasm for his product, knowledge of his product, and the desire to sell this product to the customer. The leader might want to take an object that is in the room in which the activity is taking place and describe that object in the manner that a salesman/saleswoman might use to sell his product. An object such as a chair or a table might be used in this introductory exercise.

III. Activities:

When the children have observed the attributes of the salesman/saleswoman as mentioned above, their attention should be turned to an object that they would like to try to sell. Again, the leader should stress the importance of pointing out details in their "sales pitch" that would make the buyer more interested and inclined to buy. A feasible place to begin might be to suggest that the children pretend that they are a manufacturer's representative for a clothing corporation. The clothes they are wearing might provide an excellent start in getting their descriptive powers started. Some help will probably be needed initially as the descriptive thinking process begins. When the above has been completed, the leader can suggest to the children that they think of an instance when they have been with their parents when a salesman has tried to sell them something. Perhaps they have been exposed to a car salesman (usually the boys will be interested in this one) or perhaps the girls have been with their mother when a cosmetic saleswoman has tried to sell her products. When it appears that there is some grasp of the subject, the children should be allowed to proceed in their creative acting.

IV. Evaluation:

When each child's activity has been completed, a discussion concerning knowledge expressed and believability of presentation should be discussed. The children should discuss each other's presentations and possibly the leader will want to add some comments. Following this, parts may be exchanged and other ideas for dramatization may be utilized. The development of these "parts" should provide not only vocabulary development as the child seeks adequate descriptive processes but conceptual development as relationships and product appeal are reasoned by the child.

Lesson Three: "The Teacher"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

The role of the teacher is possibly one of the most familiar roles the young child has in his experience. It is not at all unusual to find children "acting out" some forms of instruction in their unstructured play as the role of imparting knowledge holds some fascination at this age. Therefore, the introduction to this particular activity will probably require less detailed preparation than some of the rest. The leader should point out the qualities of a good teacher such as: enthusiasm for the subject, knowledge of the subject, and the desire to impart this knowledge. The importance of striving for clear progressive explanation should be stressed. Possibly in this introduction some simple demonstration might be given if the leader feels that the children might need this in preparation for their own dramatizations.

III. Activities:

After the children have been sufficiently oriented to the basic qualities of a good teacher, then an activity can be set forth. The leader should probably suggest the first activity unless the children have spontaneously come up with an idea that the leader thinks is feasible and manageable for them to dramatize. Hopefully, the leader will be familiar with an experience that his particular children have been involved in that could be applicable to this first experience. A possible situation might be to have the "make-believe" teacher pretend that unless he can successfully teach a student how to work a particular math problem that that student will feel that he is not as smart as the rest of the students in the class. The emotion involved in this activity should be significant as each "teacher" strives to teach the student something in order to eliminate the student's feelings of failure and frustration.

IV. Evaluation:

A discussion should be initiated by the leader to determine the believability of each participating group member in their portrayal of the above situation. Suggestions could be elicited from group members and an incorporation of these suggestions could be used in a "repeat performance" of the above. However, unless sufficient interest is evident, it would probably be more beneficial to go on to another dramatization of something slightly different or entirely different if desired. Many different ideas for dramatization are possible, and the children will probably be able to supply good suggestions.

Lesson Four: "The Waitress or Waiter"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

This can be one of the most interesting activities that the children will attempt to dramatize. Most children by a rather early age have some kind of restaurant experience on which to base a dramatization. This along with television's representations of waiters and waitresses in their story lines make almost any child knowledgeable about their duties and possible attitudes toward their work. The leader should point out that the demeanor of the waiter or waitress usually reflects the atmosphere or quality of the restaurant. The children might want to discuss what would make the above true, and perhaps they could relate some personal experiences that would help to illustrate this. If their background is rather limited in this area, then perhaps the leader should try to illustrate enough about different kinds of restaurants to suggest to the children the types of waiters or waitresses who might work there.

III. Activities:

Begin by giving several suggestions of possible situations to be acted out. Three possible suggestions might be: a waitress in a snack shop, a waitress in a ladies' club, or a waiter in a very famous restaurant. Other suggestions encouraging more vocabulary usage and thus general language development might focus on one particular meal at a time--breakfast, lunch, or dinner. The different foods which can be involved in these three meals are immeasurable.

IV. Evaluation:

Have the children discuss the characters they portrayed. Were they like a waiter or a waitress that they have observed? Were they helpful in their suggestions to the people they served? Also, were those who were ordering food communicating their wishes in an orderly and precise way? Questions regarding names of foods as well as other items in the dramatization will no doubt bring questions to the minds of the children. These can lead to a lively discussion involving further language exposure for the group. Parts will need to be exchanged so that each group member will have an opportunity to involve himself in each aspect of the dramatization.

Lesson Five: "The Television Broadcaster"

I. Goals:

To increase vocabulary.

To aid in conceptual development.

To increase syntactical skills.

II. Introduction:

A television personality is a fascinating individual in the child's eyes. The mystery of his abilities as portrayed in this special medium make for a very interesting individual to figure in their dramatization. Begin this lesson by discussing with the children the qualifications of a good broadcaster on television. Most children will readily see that good speech and interesting language in their discussions are very valuable to their appeal and success in this profession. The leader might want to name a few broadcasters that he feels the children will be familiar with and point out these qualities.

III. Activities:

When the above discussion has been carefully executed, then the actual activities will progress easily and usually with the hoped-for results. Deciding with the children the particular activity is the next important step. Possibly the leader will want to suggest three possible choices such as newsman, sportscaster, or weatherman. As always, an important factor is emotion. The children should be lead to determine the particular situation they wish to dramatize and decide on an emotion or feeling that is applicable. The amount of help will probably depend on the number of past experiences in creative dramatics and the general knowledge of the children. Specific activities utilizing the newscaster, sportscaster, and weatherman follow. The newscaster could be describing the brutality of a horrible murder. The sportscaster might be detailing the crushing defeat of the hometown football team in last night's game. Finally the weatherman might be forecasting snow for the entire area--and everyone knows how weathermen love snow. These are only suggestions because the dramatizations should come from situations in which the children feel capable and have sufficient interest.

IV. Evaluation:

Discussion should begin with an evaluation by each group member of his dramatization in terms of: language, interest appeal to the other group members, and the ability to portray the believable characteristics of the type of individual they chose to dramatize. Suggestions by the leader as well as from other group members might lead to a more meaningful later dramatization. There will be many interesting ways in which adaptations can be made for subsequent dramatizations. The children should be encouraged to "think up" many more ideas for possible dramatizations until the leader feels the usefulness of this particular idea has come to an end.

CHAPTER V

SUMMARY

The various aspects of normal language development, as well as those factors which interfere with normal development, have concerned speech pathologists and educators alike. The verbal experience of the child, socioeconomic status, and motor development are perhaps the most important factors in normal development. Limitations in experience occasioned by or congruent with central nervous system impairment, mental retardation, and hearing loss, as well as deprivations related to social and emotional status are thought to be the major causes of delayed speech and language development.

Although some children fail to develop language at the usual time due to some identifiable physiogenic or psychogenic cause, still others fail to develop language for no known reason. For such children, those with nonspecific language deficits, a program incorporating a rich verbal environment, motor activity, and social interactions was proposed.

Creative dramatics is a relatively new concept in education, but the elements basic to creative dramatics have existed since the beginning of time. Incorporating a variety of modes (dramatic play, story dramatization, pantomime, and puppetry), creative dramatics makes full use of environmental stimuli, group interaction, literature, and the play instinct of children. In addition to obvious pleasure benefits, the therapeutic efficacy of creative dramatics has been documented in the literature.

A series of twenty plans was developed incorporating the requirements for the remediation of delayed language development as well as the elements of creative dramatics. The plans were divided into four units of interest to young children: elements of nature, a trip to the zoo, a shopping center excursion, and occupations. While some of the plans were directed specifically to phonemic practice, all of the plans incorporated the learning of vocabulary, concepts, and syntax. In addition to specific suggestions for the implementation of the plans, the role of rhythm, emotion and other introductory information was discussed.

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