THE DRAMA RESOURCE PERSON: A POSITION
IN TUCSON PUBLIC SCHOOLS, DISTRICT ONE

by

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STATEMENT BY AUTHOR

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ABSTRACT

While school systems throughout the country have art, music, and humanities coordinators helping the classroom teacher, there have been very few drama specialists in a comparable capacity. However, with acknowledgment of federal, state, and local concern for the performing arts, Tucson Public Schools, District One, created the position of Drama Resource Person, in order to assist teachers in initiating and expanding drama.

Because the position was new, it was necessary to plan a sequential drama program for elementary and junior high schools and to develop objectives and a guiding philosophy for the program. For the high school level with established, production-oriented drama departments, added support was given by coordinating information, materials and audiences, and consulting with teachers and architects about the design of theatres.

While the program had modest beginnings for the first year, participating schools reported positive growth in group cooperation and personal responsibility that may forecast the way for new experiences in drama and new goals in learning.
CHAPTER I

ORIGIN OF THE POSITION

During the 1960's, there was a growing awareness that the arts were a necessary concern of the United States government. Also, local school districts increased the involvement of citizens of the community in studies that surveyed existing instructional programs and evaluated present and future educational needs. The many actions of the 1960's, on both the national and local levels, created a positive climate for the arts in education and were conducive to the creation in 1971 of the new position of Drama Resource Person for District One.

On December 16, 1958, in preparation for the 1960 Golden Anniversary White House Conference on Children and Youth, President Dwight D. Eisenhower addressed a few remarks to the National Committee of the Conference: "The rapidly changing times in which we live, and the increasingly fast pace of change, make it incumbent upon us to do everything we can to plan ahead and see that we prepare today's children well for life in tomorrow's world" (Conference Proceedings 1960:ii). Also speaking at this pre-Conference meeting was Katherine B. Oettinger,

1
Chief of the Children's Bureau, in the Department of Health, Education, and Welfare, who said:

We have heard the President's charge to make the 1960 White House Conference on Children and Youth a bright chapter in the story of the Nation's progress. . . . Our children require from us that kind of planned preparation which will enable them to reach out for those constantly expanding horizons which now almost daily transform our world (Conference Proceedings 1960:414).

These words foreshadowed the federal government's concern with the role of the arts and humanities in public education.

On Sunday October 4, 1959, in the fall before the White House Conference of 1960, a small, but insignificant article appeared in the New York Times. It announced the formation of the National Council of the Arts in Education and the election of officers. The article stated that the Council "is composed of theatre, art, music, and educational associations. Its goal is to make a study of the arts in education to bring about better understanding among pupils, teachers, and educators" (54).

The following spring, from March 27 to April 2, 1960, the 1960 Golden Anniversary White House Conference on Children and Youth was held in Washington, D. C. The participants at the Conference made a number of specific recommendations that contributed to the improvement of the status of the arts, including the theatre arts in public education. Among these recommendations were:
That schools provide youth with the opportunities for participation in creative dramatics, creative writing, and dramatic productions under qualified leadership;

That young people be given the opportunity for participation in dramatic productions, under the direction of qualified leaders, in order to acquire the emotional and intellectual disciplines inherent in the theatre arts;

That the curriculum include a program of motion picture and drama appreciation;

That all schools make special provisions for the education of the gifted, talented, and creative student, including opportunities for creativity and communication;

That the National Council of Arts in Education be requested to undertake a national research, educational, and promotional program to make American citizens aware of the importance of all creative arts in their lives (Conference Proceedings 1960: 333, 337, 352-353).

In September of 1962, the National Council of the Arts in Education, made up of representatives of professional associations of artists and educators in the arts, held its first annual National Conference on the Arts in Education. This Conference recommended that a comprehensive study of the arts in American life be undertaken and that specialists in art, music, dance, and theatre arts be added to the staff of the Office of Education (Motter 1970:15).

President Kennedy's appointment of August Heckscher as Special Consultant on the Arts in the spring of 1962, marked the beginning of the federal government's active concern with and support of the arts. In May 1963,
Mr. Heckscher submitted his report "The Arts and the National Government" to the President. It set forth the conditions and the needs of the arts in America and contained much information upon which subsequent action by the President and Congress has been based. Commenting on the effect of the National Defense Education Act, Heckscher recommended:

That further consideration be given to increasing the share of the federal government's support to education which is concerned with the arts and the humanities. This should include the same type of across-the-board assistance now given to modern languages, mathematics, and sciences; for example, facilities and equipment, teacher training, teaching techniques and materials, scholarship and fellowship programs. The predominant emphasis given to science and engineering implies a distortion of resources and values (U.S., Congress, Senate, The Arts 1963:17).

In immediate response to Heckscher's report, the President's Advisory Council on the Arts was established on June 12, 1963. Upon that occasion, President Kennedy spoke the following:

The establishment of an Advisory Council on the Arts has long seemed a natural step in fulfilling the Government's responsibility to the arts.

Accordingly, I am establishing the President's Advisory Council on the Arts within the Executive Office, to be composed of heads of Federal departments and agencies concerned with the arts and thirty private citizens who have played a prominent part in the arts.

The creation of this Council means that for the first time the arts will have some formal government body which will be specifically concerned with all aspects of the arts (Kennedy 1963:33).
Then, speaking on the government's obligation to young people in the arts, President Kennedy said:

I am particularly interested in the opportunities for young people to develop their gifts in the field of the arts and also to participate in an active cultural life. The Council will, I hope, examine the degree to which we are now meeting our responsibilities to young people in this area (Kennedy 1963:34).

In June 1963, Heckscher resigned. However, in accepting the letter of resignation, President Kennedy again established his interest in the arts by writing:

I have long believed, as you know, that the quality of America's cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed. Government surely has a significant part to play in helping establish the conditions under which art can flourish—in encouraging the arts as it encourages science and learning (Kennedy 1963:viii).

Paralleling the federal government's recognition of the value of the arts to society and education was the publication by the National Association of Secondary School Principals (NASSP) of a position paper in the Bulletin entitled: "The Arts in the Comprehensive High School."

This grew out of "buzz groups" at the annual convention in St. Louis, Missouri, February 24-29, 1962, and was published in the NASSP Bulletin in September of that year. In that issue the committee spoke not only on all of the arts generally, but also directed its attention to each art...
individually. Referring to theatre arts, the committee stated: "The primary goal of theatre arts in the secondary school is to provide all students with understandings so they can make intelligent, aesthetic discriminations about all forms of theatre from T.V. westerns to legitimate theatre productions" ("Arts in Comprehensive High School" 1962:8). Once stating the basic goal, the committee continued with specific objectives for theatre arts by saying that each student, according to his abilities and interests, should have the opportunity to:

1. Understand and evaluate the literary form of the play, the dance, or opera, the quality of acting, differences in the use of speech, lighting and stage design, the staging and choreography, and the costume design.

2. Acquire a knowledge and appreciation of dramatic literature including the skill of reading to visualize staging and acting.

3. Become aware of the influence of the theatre arts in his daily life and the influence of theatre as a social force, especially its help in understanding other national and cultural groups.

4. Experience a wide variety of theatre, including the best classic and contemporary production in order to have a basis for making his own independent judgments.

5. Discover values derived from participation such as knowledge of avenues of expression, control and use of voice and body, stimulation of the imagination, the discipline of working creatively with others and how to contribute to the aesthetic experience of others.

6. Discover how theatre experiences can help individuals develop and maintain emotional stability ("Arts in Comprehensive" 1962:8-9).
In brief, the objectives of the NASSP are to help students understand and appreciate a variety of modern and classic art forms, including theatre and the relation of the arts to daily life, and to help them make mature judgments that will aid emotional and character growth through participation.

On September 3, 1964, Congress passed the National Arts and Cultural Development Act of 1964, which established the National Arts Council "to assist in the growth and development of the arts and cultural resources in the United States" (U.S., Congress, House, Act to Establish National Arts 1964:905).

On April 11, 1965, Congress passed the Elementary and Secondary School Act "to strengthen and improve education quality and educational opportunities in the nation's elementary and secondary schools" (U.S., Congress, House, Act to Establish Elementary 1965:27). The act provided for funding to help equalize educational opportunities through various "Title" programs. These programs included special disbursements of money for lower economic groups, library resource materials, and special educational services.

The National Arts and Cultural Development Act of 1964 was replaced by the enactment of the National Arts and Humanities Act of 1965 on September 29 of that year. The Arts and Humanities Act stated that "it is necessary and appropriate for the Federal Government to help create and
sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of this creative talent (U.S., Congress, Senate, Act to Establish National Foundation 1965:845). The National Arts and Humanities Act also included the establishment of the National Foundation of the Arts and Humanities.

Dr. Emil Haury, University of Arizona Professor of Anthropology and past board member of the National Foundation of the Arts and Humanities, explained the way the Foundation functioned and his connection with the board during its early years. (Dr. Haury was a member from 1965 to 1967 and served under two directors: Mr. Henry Allen Moe, the interim director from 1965 to 1966; and Mr. Barnaby Keeney, who became permanent director from 1966 to 1971). Dr. Haury stated that the Arts and the Humanities were separate, but met jointly, like two arms of one foundation, each with twenty-seven members, including the director. In speaking of his experience Dr. Haury said:

Not a great deal was done in the early years. First of all we were in the process of "tooling up" and in those days we didn't have much money. The total appropriation was not over a million dollars. Even then the asking money was much greater than the possibilities for a grant. It ran about five or ten to one. So the requests for money had to be evaluated very carefully. Also, since we were dealing with public money, we had to be very careful about our objectives . . . that the earlier grants didn't get into politics, religion or sex. Of course, things have changed a lot now (Haury 1972).
Dr. Haury could not specifically say what happened in the Arts because he was a member of the Humanities board which dealt with historical and anthropological areas. Haury stated: "We were really investing in people to sharpen their skills. To help individuals gain skills and hope they were better for it. Sometimes they were and sometimes they weren't" (1972). In explaining today's situation, Dr. Haury indicated that last year the Foundation received about twenty-six or twenty-seven million dollars for the Humanities and about the same for the Arts. Currently, there is a proposal for thirty-eight or thirty-nine million for next year's budget.

With the passing of these Congressional Acts there was not only added impetus for the improvement and expansion of the arts in education through recognition of their values, but there was financial support as well.

Not only on the national level but locally there was an increasing awareness of the part that education played in determining the type of society in which we would live. In the mid-1960's, "public school administrators found themselves at the center of focus of many different demands for curriculum change. The task had become deciding which change rather than whether change should be made" (Wiles 1950:95). Within this frame of reference the
curriculum and instruction of the Tucson Public Schools, District One, began to be questioned and examined by citizens concerned with the future of education.

Report of the Committee of 100

In the fall of 1965, in response to the School Board of Tucson Public Schools, District One, a study of the schools was conducted by a Subcommittee on Instruction and Curriculum, called the "Committee of 100" which ultimately consisted of thirty-seven members of the community: university faculty, doctors, lawyers, and business people, with an almost equal balance of civic-minded men and women interested in the improvement of the schools. Carl E. Billings, medical doctor, served as Chairman of the Committee. The Committee studied curriculum and instruction in the schools in an attempt "to determine the needs of the community." They "examined the basic philosophy of the District to see how it related to the needs of the community" and "studied the curriculum which gave expression to the philosophy" (Report 1966:i). Over a period of five months the Committee examined curriculum guides, contacted teachers, visited classrooms, and sent out a questionnaire to 2,400 teachers, receiving a return from 2,071. Judgments on curriculum and instruction were limited "to general conditions in the District which encourage or hinder teaching" (Report 1966:i).
The Committee's Report, submitted to the School Board on April 12, 1966, included an assessment of the educational process, current strengths and weaknesses in curriculum and instruction, and recommendations for changes.

In discussing the District's philosophy the Committee stated:

It /the district's philosophy/ insists on universality and quality, stating that each child . . . "regardless of status, mental or physical condition, creed or race" be given the opportunity to develop his abilities "to the fullest extent possible." It makes provision for the development of individual creativity and aesthetic judgments. It makes the student the center of the school effort and thus implies flexibility to cope with the changing needs. It is an excellent statement of the values of an aspiring and democratic society (Report 1966:iv).

The District's philosophy that each child should develop to his fullest extent both aesthetically and creatively was not only supported by the Committee but used as a springboard for its evaluations of curriculum and instruction. Included in the Report was a thorough and lengthy report on drama in District One, which stated:

With one concern uppermost, for a well-balanced education for each child, the recommendation is made for a philosophical shift of attitude in the District toward dramatics wherein its importance is acknowledged for all students and a place made for it throughout grades one through twelve with continuity in the total offerings and coordination within the system (Report 1966:xix).
Consequently, it was felt that the District was not living up to its stated philosophy if every child did not have an opportunity to have dramatics as part of the curriculum.

In the Report's description of the negative aspects of District One's drama program it was noted:

1. At the present time in Tucson District One there is no coordinator of Dramatic Activities; no drama resource person; and no drama helping teacher.

2. At the present time there is no continuity in the District insofar as dramatic activities throughout the seventy-two schools are concerned, a result in part from the first observation above (Report 1966:12).

Explaining what was found to be the situation in the junior high schools of District One, the Report stated: "Another intermittent activity (which was a practice fifteen years ago in certain junior high schools especially) was a nine week drama study mostly serving to spot the talented youths who would then be encouraged to take dramatics in high school" (Report 1966:13).

It would appear that philosophically the District is committed to regarding drama (and music and art) as one of the fine arts in the curriculum of the twelve junior high schools. The commitment is minimal to drama. In the present academic year (1965-66) at the junior high level, three classes are listed "drama-speech" and five as "drama" (Report 1966:14).

In short, there were eight classes in drama out of the total of 2,171 classes in the District's junior high program, meeting the needs of approximately 205 students enrolled in the eight classes.
At one junior high school 512 eighth graders could choose an elective this year (1965-66) from eight possibilities. Four hundred twenty elected drama as their first choice. Only ninety-six of the 420 could be channeled into three drama classes (Report 1966:14).

The Report continued by adding that when drama is attempted it is "one of the 'frills' or peripheral subjects to be attended to in a club organization which meets after school under the supervision of a teacher who may have sufficient interest to extend her day and handle the activity" (Report 1966:13). As indicated there was obviously a desire and need for organized drama on the junior high level, but for lack of either teachers or help from a drama coordinator or resource person that request for drama was not being met. Even though the students felt it was important, the administration had not been aware or convinced of its value.

Some of the positive recommendations in the Committee's Report are as follows:

1. A philosophical shift of attitude in District One toward drama, acknowledging the importance of drama, a place for drama throughout grades one through twelve, and insuring that steps be taken immediately to carry out this new philosophy.

2. The introduction of Creative Dramatics into grades one through eight (or nine), from primary grades through junior high.

3. The establishment of a District Coordinator or a District resource person in the area of dramatics (Report 1966:16).
Realizing the difficulties in bringing about such total change so quickly without setting up a whole new department, a practical solution was offered:

A minimal recommendation as a start is for the establishment, at once, of one or more thoroughly qualified helping teachers working only in drama to reach the teachers in all of the District's schools. The recommendation implies, of course, that such teachers or the Coordinator be completely sympathetic toward the Creative Dramatics approach, competent and skilled in helping to develop this program and offer in-service training for teachers in the primary, intermediate and junior high levels. A person in the organizational pattern holding this position would provide the continuity now so disturbingly lacking (Report 1966:16).

The Committee of 100 Report not only clearly pointed out the lack of drama in the one through eight curriculum but the uneven quality of instruction when attempted. Positive recommendations called for a drama coordinator or resource person to offer human resources, material resources, establishment of in-service training, and a continuity of drama from elementary to junior high to high school. The need was there and the statement was public.

**Initiation of Creative Dramatics Program by ANTA**

In September 1966, the American National Theatre and Academy (ANTA) established Region I post with headquarters at the University of Arizona. ANTA, a non-profit Congressionally chartered national theatre service organization, is "dedicated to the advancement of interest and further
development of drama in our schools" (U.S., Congress, House and Senate, Act to Establish American National Theatre 1935: 458). Robert A. Keyworth was appointed the administrator of Region I and Rosemary Gipson, assistant to the administrator.

On November 19, 1966, ANTA sponsored a teachers in-service seminar entitled "Young People and the Theatre Experience" in the University of Arizona Theatre. The objectives of this seminar were "to bring together teachers in the secondary school systems of Tucson (and immediate environs) who are involved with, or interested in, theatre-in-education for an exchange of mutual problems and solutions; and to stimulate contact between the University drama faculty and their colleagues and students in the secondary systems" (Keyworth, 1966a:n.p.). Fifty-two delegates representing junior high schools, elementary schools, parochial and private schools, special education units, practice teachers, University students majoring in drama education, and others attended. Speeches related to the problems of the delegates led to discussion and better communication and clarification of individual problems (Keyworth 1966b:n.p.). "The meeting demonstrated a need for a program to aid the teachers to utilize drama as a teaching tool and to enrich the lives of students" (Keyworth 1969:1).
At this point ANTA became involved in preparations for the upcoming Governor's Conference on the Arts and the Humanities to be held in Phoenix, January 5-7. The Conference, sponsored by the Arizona Commission on the Arts and the Humanities, was to bring together artists and interested citizens to discuss problems of mutual concern. The general public was invited to all the meetings, which were held at the Towne House. The theme of the Conference was "The Essence of a Maturing Community." Jack Williams, Governor-elect of Arizona, indicated his interest in the Conference in his inauguration day address on January 3, 1967, by saying: "We propose to unleash the creative talents of the people in our never-ending quest for improvement . . . to increase the educational opportunities for our students" (Arizona Republic January 3, 1967:13). Lewis J. Ruskin, chairman of the Arizona Commission on the Arts and Humanities from its inception in 1966, presided at the opening luncheon on January 5, 1967 which was attended by 225 people. (Samuel P. Goddard, former governor of Arizona, had organized this Commission in 1966.) Ruskin opened the Conference with the questions: "What cultural facilities should the Arizona community have? And how do you build audiences? Are the people who go to cultural events already interested? Is it worth the effort to try to get the others there?" (Arizona Republic January 8, 1967:16).
Kathryn Bloom, Director of the Arts and Humanities program of the United States Office of Education, gave the keynote address. Miss Bloom said that about one quarter of the seventy-five million dollars dispensed last year, 1966, under Title III of the Elementary and Secondary Education Act of 1965 went for arts and humanities projects. Money under Title III is designated for educational services and programs, but has a shared responsibility of supporting both arts and humanities. Miss Bloom also stated: "The pilot projects conducted under Title III would hopefully encourage school districts to plan and implement their own expanded arts and humanities programs" (Arizona Republic January 8, 1967:2). In her capacity as an adviser on grants for cultural research projects under the Elementary and Secondary Education Act (ESEA), Title III, Miss Bloom cautioned that the newly budgeted program faced five vital issues:

First is the lack of communication between educator and the people who are responsible for arts organizations;

Second is the need to involve the intellectual and scholarly community in planning educational programs for elementary school, secondary school and college undergraduate levels;

Third is the need for experimentation and the selection of meaningful experiments. Too many of our program ideas come from the leadership of a few outstanding people;

Fourth, we have to evaluate what we are doing to promote a humanities education in the light of what actually happens in the schools;
The final issue is resolving which roles will be played by federal, state, and local efforts in arts education (Arizona Republic January 6, 1967: 19, 26).

Miss Bloom went on to say: "Money is available at the federal level for the first time. It has to get to state and local levels to be used. Local initiative is important. We can't impose a plan on a community." Miss Bloom called local initiative the key element in building the federally financed program: "We are planning for educational change at a magnitude we've never seen before. And people in business and industry are helping the humanities and arts in schools" (Arizona Republic January 6, 1967:26).

The final session of the Conference was attended by three hundred teachers, practitioners, and patrons. Lewis Ruskin, presiding at this session, summarized by saying: "The problems of the arts and humanities will not be solved if the federal or state government distributes all the money asked for. What's sought is the raising of the quality of art experience" (Arizona Republic January 8, 1967:16).

As a result of the Conference there were eighty-four recommendations from the panelists. There were thirteen recommendations by the "Panel on Theatre." Of those, the following recommendations pertain in some measure to the work of ANTA and to the establishment of the future position of Drama Resource Person:
That the Commission recommend to the State Board of Education the immediate establishment of pilot programs in creative drama in selected elementary school districts of the state. And further, that the Commission inaugurate immediate steps to bring living theatre to the state elementary and secondary schools.

That the Commission encourage the improvement of present educational theatre facilities in the state and the construction of additional facilities to foster the growth of educational theatre programs.

That the Commission create the means to provide for playwriting programs and the production of original plays.

That the Commission recommend that high school drama be supported by the State Office of Public Instruction. This drama program should be offered in all secondary schools in the state as an integral part of the curriculum.

To facilitate the implementation of the high school drama program state-wide, it is suggested the Commission recommend to the State Office of Public Instruction that it establish the office of a state drama supervisor.

Further, that drama facilities in all elementary and secondary schools be examined and remodeled and improved where necessary to meet minimum standards acceptable to, and under the guidance and consultation of, a qualified theatre person outside the elementary and secondary school level (Recommendations 1967:n.p.).

As a result of the Governor's Conference Recommendations, the drama teachers in-service meeting, and the findings of the Committee of 100 Report, Rosemary Gipson created a Language Arts Enrichment Project, designed to introduce a planned and directed drama program into the elementary schools. It was called "A Program Designed to Increase Involvement of Elementary Students in the Language
Arts Through the Use of Techniques of Music, Poetry, and Art as Related to Drama" and it utilized a process approach so that children might find their own best avenues of expression. The program included: free activity, rhythmic activity, activity with characterization, activity with dialogue, imagery in poetry, stories with music, story making, development of a situation, and making a play.

This program was presented at a meeting of Dr. Robert Morrow, Superintendent of District One; Iris Mulvaney, Coordinator of Language Arts for District One; and Robert Keyworth. Aware of the need for creative dramatics in the classroom on the basis of the Committee of 100 Report and ANTA's in-service meeting, District One officials agreed to undertake a pilot project which would be coordinated by Miss Mulvaney (Keyworth 1969:1).

With the help of Mrs. Rosemary M. Ballentine, principal of Bonillas Elementary School, and the cooperation of two of her teachers, the project was begun in the third grade classrooms of Kay Jessup and Mildred Connelly. Materials were supplied by ANTA and two graduate students from the University of Arizona conducted a weekly program for one semester (Keyworth and Gipson 1967:1). At the end of the 1966-67 school year, ANTA carried out an evaluation session in order to plan a new and improved program (Keyworth 1969:1).
The success of the first year's program, 1966-67, led to an expansion of the creative dramatics program to over twenty classrooms during 1967-68. Elementary schools included the second year were Kellond, Jefferson Park, Wrightstown, Cragin, Government Heights, and the continuing program at Bonillas. Margie Kendall of Bonillas School reported in the February 1968 issue of Update:

Several classes at Bonillas School are involved in a pilot project prepared by the American National Theatre and Academy. This project is designed to increase involvement of elementary students in the language arts program through the use of special techniques in music, poetry and art as related to drama. The boys and girls are encouraged to participate in free movement exercises, controlled movement exercises, and associating speech with movement. Creative listening, story making, making up plays, demonstrations of model theatres and stage settings, and demonstrations of acting are included (4).

Also included in the 1967-68 program were "three junior high classrooms, the development of a program for disadvantaged children in neighborhood projects, and the introduction by the Department of Drama of a course in creative dramatics to train personnel to work in the programs (and in return the programs provide on-the-job training for the university students)" (Gipson 1972b: n.p.).

The expansion of speech and drama activities at the junior high level was due in part to Mr. Rex Crider, Language Arts Helping Teacher, working with the support of
Miss Mulvaney out of her office and in conjunction with Mrs. Gipson of ANTA. At the end of the 1967-68 year, Miss Mulvaney filed a report of the junior high speech-drama program that was in part an answer to the negative aspects mentioned in the Committee of 100 Report. Miss Mulvaney stated:

It is true that each student does not have an opportunity for formal instruction in drama every year, but the following activities are current in the junior highs indicated.

1. UTTERBACK JUNIOR HIGH SCHOOL has modified one of its eighth grade reading sections to emphasize oral expression. The twenty-two students have studied speech purpose and will produce a play for an assembly. Puppetry, initiated last year as a medium for creative writing and oral language development in a regular language arts class is being continued, and will be expanded. Students and their teachers develop and refine a theme, then make puppets to conform to the theme. This project, assisted through the American National Theatre and Academy (ANTA), University of Arizona, includes plans for an exchange program among participating schools.

2. The speech-drama experience at JOHN SPRING JUNIOR HIGH emphasizes: a. Development of poise and self-confidence in differing communications situations. b. The organizing of one's thinking for the verbal exchange required in these situations. Instructional activities include: paraphrasing plays and making up their own creative writing, acting and oral interpretation, listening to and evaluating recordings, learning the debate process, etcetera. In addition, one class will share the making of puppets and a performance using them with a third grade class. This project is partially ANTA supported. c. Approximately sixty eighth graders at VAIL JUNIOR HIGH are participating in a one semester drama program which emphasizes laboratory work in: creative drama, reader's theatre, short plays, and other standard dramatic presentations. d. Students in one of
the Language Arts blocks at WAKEFIELD JUNIOR HIGH are involved in a choral reading program. A University of Arizona drama student assists the classroom teacher. The students write much of their own material. Several classes at DOOLEN are also writing material for performances before other classes (Mulvaney 1968:n.p.).

The junior high drama activities were expanded due to the help of ANTA working in cooperation with District One language arts teachers. This potpourri of activity included not only creative drama, but also playreading and writing, simple productions, speechmaking, debate, choral reading, and even some puppetry.

Continuation of ANTA Creative Dramatics Program by University of Arizona Drama Department

The ANTA office closed in June 1968. Aware of the value of the creative dramatics program to the public schools, Professor Peter R. Marroney, head of the Department of Drama, decided that the program should continue and that the program's expenses should be included in the departmental budget (Gipson 1972a). During 1968-69, as well as continuing the existing programs by providing personnel, planned programs, materials, and ideas, special attention was given classroom teachers to help them develop their own creative dramatics program to meet the special needs of their students (Gipson 1972b).

Starting in 1969-70 Patricia Swan, an elementary teacher at Government Heights, who participated in the ANTA
1967-68 program, and Virginia Robinson, a secondary dance and physical education teacher at Catalina High School, started in in-service creative dramatics workshop for teachers in District One. Much of their early material was taken from Viola Spolin's *Improvisation for the Theatre* (1963), and Mrs. Gipson's ANTA Language Arts Program. Mrs. Swan put it all together into a package called "To Be." In the first workshop there were approximately twenty-three teachers, nineteen in the second in the fall of 1970, and thirty to thirty-six in the third workshop that was held in the spring of 1971 (Swan 1971). Modifications of approach have taken place since their first workshop that have been more toward creative reactions and the use of drama to help other areas of the curriculum (Swan 1971).

In Mrs. Gipson's Annual Report 1969-70 to the Department of Drama she stated:

One of the goals of this program is to establish a creative dramatics program in the public school, supported by the school, and contained within the school curriculum. Although supervision, student helpers, and materials are still furnished by this department to programs which have been in existence for three years, responsibility is gradually being assumed by the public school. Such continuing programs are in operation at Kellond, White, Jefferson Park and Bonillas Elementary Schools. After working in creative dramatics programs with teachers, principals, and various education supervisors during the past three years, it is apparent that in order for creative dramatics to be a part of the school curriculum, instigation of such is necessary at the state level (Gipson 1970a:9).
Working within an area sometimes helps to define specific problems and solutions that are not always evident to the outsider. Mrs. Gipson's involvement with creative dramatics during the years led her to conclude that real growth meant approval of curriculum at the state level and that the continuance of the creative dramatics program should be the school's responsibility.

**Interaction of Drama Department and District One**

Over the years a friendly relationship and cooperative spirit had been established and maintained between District One and the Drama Department. Both ANTA and the Drama Department had been helping establish drama programs in previously mentioned ways, offering resource materials, and finding volunteer aides to help in classrooms. On several occasions Miss Mulvaney not only gave support to the Drama Department's assistance but often invited Mrs. Gipson to meetings that might be of interest in maintaining good communication (Gipson 1972a).

In October 1970, Professors Marroney, Keyworth, and Gipson met with Dr. Thomas A. Lee, the recently appointed Superintendent of District One, and Miss Iris Mulvaney, to propose that the District establish the position of Coordinator of Drama. Dr. Lee indicated his willingness to pursue such a proposal if the Department of Drama could
furnish his office with factual supporting material from persons familiar with a similar position and programs in progress (Gipson 1971:11). In accordance with Dr. Lee's suggestion, data was collected through selected sampling by means of a letter of inquiry. Thirty eight letters were mailed by the Department of Drama on October 29, 1970, to drama departments that offered creative dramatics courses, leaders in children's theatre, state departments of public instruction, and federally funded educational laboratories. The letters stated in part:

This department, in cooperation with Tucson School District One, is taking the leadership in developing data on which to base a proposal that District One establish the position of Coordinator of Creative Dramatics (at elementary school level). Dr. Thomas Lee, Superintendent of District One, has indicated his willingness to pursue such a proposal affirmatively if this department can furnish his office with factual supporting material from persons already familiar with on-going programs.

Would you be kind enough to take a few minutes to respond with any information you think might be helpful? In particular, we need a job title and description of duties of any district-wide Creative Drama Coordinator in your area (Marroney 1970:n.p.).

The letters of inquiry received a forty-nine percent response. The responses were tabulated and a summary was submitted by the Department of Drama to District One. The findings in part were:
1. All the responses indicated a favorable attitude toward the establishment and the educational values of a drama program in grades one through eight.

2. Two public school systems indicated an extensive program in drama for grades one through eight.

3. Two states, Texas and Wyoming, are presently pursuing the development and implementation of a state-wide program in creative dramatics for grades one through eight.

4. Area programs are being developed in Boulder, Colorado, and in Washington, D. C.

5. Five school systems were endeavoring to transform the traditional curriculum into one which emphasizes the integration of the arts (including drama) into all aspects of the curriculum...to achieve "compatibility between the teaching of the arts and the humanities and the basic program of studies" (Gipson 1970b:1-3).

Perhaps the most clearcut statement of all came from Arizona State University creative dramatics teacher Don Doyle who stated:

Before Sarah Folsom died (Sarah Folsom was State Superintendent of Public Instruction), we talked of one day working toward a goal of having a Drama Coordinator for each district in the state to work with the elementary schools. This person would not only be trained in theatre and creative drama, but have a good background in education as well. My own philosophy for such a program would be toward individual creative development for the children rather than being production-oriented. Therefore, the coordinator would work with the classroom teachers themselves in workshops, training programs, and on individual basis, helping them to gain confidence in integrating drama into their classrooms as a regular part of their curriculum.
This person would also act as a consultant, trainer, resource person, and perhaps sometimes director for any formal children's theatre production within the school district (1970:n.p.).

Along with the findings of the survey, the Department of Drama forwarded a complete plan of creative dramatics program in operation at Evanston, Illinois, and included the following recommendations to Dr. Lee:

There are fourteen junior high schools and fifty-seven elementary schools in District One. In the junior high there are four grading periods of nine weeks each per school year. Each student may elect one subject per grading period, such as general shop, home economics, speech and drama, mechanical drawing, and sewing. These courses may be offered one time per school year (one-fourth of the total year).

1. It is, therefore, recommended that District One hire two permanent helping teachers to assist the Coordinator of Language Arts (Miss Iris Mulvaney). One helping teacher could teach in four different junior high schools per school year.

2. The helping teachers would perform the major portion of their work in the junior high schools; assist those teachers who are currently teaching drama; initiate and teach drama in those schools without a program in drama; serve as resource people to elementary classroom teachers; and conduct in-service workshops for elementary teachers.

3. That drama be an elective course in all junior high schools and that a creative dramatics program for the elementary grades be developed through in-service teacher training programs.

4. That a pay schedule for the helping teachers be developed similar to that used by coaches.

5. That those University of Arizona students majoring in drama education assist the helping
teachers and that the Department of Drama serve as a resource to the helping teachers and the total program (Gipson 1970b:4).

Commitment of District One to the Creation of the Position

In February 1971, shortly after the second semester started, Dr. Lee called the writer and stated that he had met with the Drama Department the past fall and they had done a survey which indicated that it was time for the District to move forward in drama. Then, he asked the writer to be the Drama Coordinator for the District. No immediate answer was given but it was stated that the decision needed some thought. The following week the writer met with Dr. Lee and agreed to accept the newly created position. However, certain educational requirements for the position of coordinator are necessary according to state law. Dr. Lee contacted Dr. Roy F. Blake, Associate Professor of Education Administration, who had specific information and a program plan to offer. The writer met with Dr. Blake in February 1971 and discovered that the coordinator's certification would require a Master's Degree and fifteen graduate units of education, including two required courses: "Supervision of the Instructional Program" and "Secondary School Administration and Supervision." "Supervision of the Instructional Program" was planned for first session summer school.
A plan to obtain a Master's Degree in drama had been started by the writer in 1968 and a meeting was arranged with Professor Marroney to determine the necessary course work for completion. A program of sixteen units on the basis of the University of Arizona Graduate Catalog 1971-72 was planned which included "Creative Dramatics," "Children's Theatre," "Technical Developments for Stage," and the "Thesis."

This whole program is mentioned not only because it is necessary for the supervisor's certificate but also because much of the course work was useful for and blended with the new position. In addition, taking nine or ten units each semester to complete the Master's Degree and the supervisor's certificate meant that a full work day was not possible.

Mr. Allan S. Hawthorne, Deputy Superintendent of District One, wrote a letter to the writer asking to discuss the new position and hours of work and plan a meeting with those people with whom the writer would be involved. The meeting with Mr. Hawthorne was held on June 11, 1971, in his office. At that time he said: "It will probably take you the first year to fully define the position" (Hawthorne 1971). It was agreed that since there was no precedent that would probably be the case.
Mr. Hawthorne called a meeting for the following Wednesday, June 16, to meet those with whom the writer would be working. The meeting was later rescheduled for Thursday, June 17, 1971.

Attending that meeting were: Mr. Hawthorne; Miss Frederica Wilder, Assistant Superintendent of Elementary Education; Miss Iris Mulvaney; Dr. Dorothy G. Talbert, Supervisor of Intermediate Elementary Education; and the writer. The new position was a surprise for Dr. Talbert and particularly to Miss Wilder who had been helping Mrs. Swan organize her District in-service creative dramatics workshops. Several decisions were made at this meeting:

1. Since the person in the new position was attending the University and taking at least nine units a semester, it was tentatively planned for the person in the new position to work as a helping teacher on a half-day basis and share an office-library area with Mrs. Peggy Craig, the Coordinator for Intermediate Elementary Education. The duties of the position would be performed in the morning, and university classes would be attended in the afternoon and evening.

2. Although the writer had hoped to have an in-service creative dramatics workshop for teachers, Miss Wilder was most adamant that Mrs. Swan should continue it. (Only later was it learned that the workshop was part of Mrs. Swan's doctoral dissertation.)

3. Since the person in the new position could not be called a Drama Coordinator, the title would be Drama Resource Person.
Now that the position of Drama Resource Person had been created partially through the climate created by the federal government's increased involvement with the arts, and District One's growing concern for quality education for all children, it was now important to develop a core program and objectives that would acknowledge student differences and yet meet the needs of elementary and junior high school children throughout the District.
CHAPTER II

APPROACH TO THE NEW POSITION

In preparation for the school year it was important and necessary to begin by defining a drama program and forming an educational philosophy and objectives that would be in harmony with the program. While part of this program would be concerned with high school drama, most of the program was planned for intermediate elementary through junior high school.

Since many of the terms dealing with creative dramatics have been employed rather loosely it was important to clarify the meaning of these terms. In 1953, the Children's Theatre Conference created a committee consisting of seven acknowledged leaders in the field to clarify the meaning of the terms children's theatre and creative dramatics. Serving on this committee were: Isabel Burger, Administrative Coordinator of the Baltimore Children's Theatre; Kenneth L. Graham, Professor of Speech and Theatre Arts at the University of Minnesota; Mouzon Law, Chairman and Professor of Theatre Arts, Boston University; Dorothy Schwartz, Child Drama Consultant of Birmingham, Alabama; Sara Spencer, Editor of Anchorage
Press; Winifred Ward, former Supervisor of Dramatics for Elementary Schools of Evanston, Illinois; and Ann Viola, Lecturer in Creative Dramatics at the University of Kansas City. The results of the committee's findings were published in the Educational Theatre Journal in May 1956. The committee defined children's theatre and creative dramatics as follows:

**Children's Theatre** is theatre in which plays, written by playwrights, are presented by living actors for child audiences. The players may be adults, children, or a combination of the two. Lines are memorized, action is directed, scenery and costumes are used. In the formal play the director, bending every effort toward the primary purpose of offering a finished product for public entertainment, engages the best actors available and subjects them to the strict discipline required of any creative artist recognizing his obligation to the spectator.

**Creative Dramatics** is drama in which children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action. Personal development of players is the goal, rather than the satisfaction of a child audience. Scenery and costumes are rarely used. If this informal drama is presented before an audience, it is usually in the nature of a demonstration (Viola 1956:139).

In the Committee of 100 Report there was a concern that creative dramatics might be misunderstood. Therefore, it was carefully explained in the Report that in creative dramatics students think and feel new experiences through moving and speaking in character, or role-playing, in an improvised situation drawing from their senses, memories, and imagination; which may be done alone or by acting out
history, literature, social studies, or math; that each
performance should be followed by group discussion where
the teacher accepts different opinions; and that the class­
room teacher needs to give time and care to help bring out
the inner student and help establish his self-identity

Although not defined, both the above committees
mentioned improvisation as a part of creative dramatics.

Improvisation is defined by Viola Spolin in the following:

Improvisation is playing the game; setting out to
solve a problem with no preconception as to how you
will do it; permitting everything in the environ­
ment (animate or inanimate) to work for you in
solving the problem; it is not the scene, it is the
way to the scene; a predominate function of the
intuitive; the ability to allow the acting problem
to evolve the scene; a moment in the lives of
people without needing a plot or story line for the
communication; an art form; transformation; living
process; process as opposed to product (1963:383­
384).

Even less structured than improvisation but more appropriate
for very young students is dramatic play. In her book,
Creative Dramatics For the Classroom, Nellie McCaslin
defines dramatic play as follows:

Dramatic play 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. It is his earliest expression in dramatic
form but must not be confused with drama or inter­
preted as performance. Dramatic play is fragmentary
in nature, existing only for a moment. It may last
for a few minutes or go on for some time (1968:4).
Akin to improvisation but more structured in story values or plot lines is story dramatization. Ann Viola says:

Story dramatization is the creating of an improvised play based upon a story, whether original, or from literature, history, or other sources. Guided by a leader who tells the story and helps the children realize its dramatic possibilities, the play is planned and acted with spontaneous dialogue and action. Only a small unit of the story is played at one time. The group evaluates the work after each playing and gradually develops a complete play (Viola 1961:19).

Another form that is valuable for advanced work in the elementary school is related to some of the forms already mentioned and may be described as creative playmaking. Creative playmaking is described by McCaslin as follows:

Creative playmaking is a play that is developed creatively by a group, as opposed to the one that abides by a written script. When the dialogue is written by either teacher or children, it automatically ceases to be spontaneous drama, although it may, indeed, be a fine example of creative writing. The play may be simple or elaborate, but if it is to be properly described . . . it must be improvised rather than written (1968:8-9).

Several other forms, while not necessarily new, are new to the educational scene. Closely associated with drama are role-playing and psychodrama. Role-playing, developed by George and Fannie Shaftel, emphasizes ethical situations. The Shaftels define role-playing in the following:

Role-playing explores group behavior and responsibility and the ethical dilemmas of the child through simulated and dramatic problem-solving situations
that are aimed at young people's value dilemmas and personal value systems. The child is helped to discover himself through these role-playing experiences and the discussions and evaluations of behavior which enable young people to make trial decisions and to analyze the values underlying their behavior (1967:8-9).

Sharing common characteristics with role-playing is psychodrama, which was pioneered by psychologist Dr. Jacob L. Moreno. Psychodrama, a term coined by Moreno, is defined as follows:

Psychodrama involves a protagonist playing himself but assisted by auxiliary egos from the audience who may be specially trained to help him in working out situations based on his own experiences in order to help the individual cope with his personal problems (Haas 1949:248-249).

Psychodrama can be helpful to the participants but involves training in psychology and psychiatry on the part of the director.

Another form of group communication and personal interaction is group process or group dynamics. Group process has many uses in the classroom situation and can be defined in the following way:

Group process usually refers to the study of individuals interacting in small groups. It is a democratic method of problem-solving that explores human relations in group behavior. It belongs to the social sciences, and involves listening, communication, role-playing, interpersonal relationships and interaction. The group processes can produce a cooperative, creative participation by group members. Learning in group processes involves change, such as a change in group belongingness (Luft 1963:iii).
Group process activities are uncomplicated and have objectives similar to those of creative dramatics.

The above terms which would apply most directly to the Tucson Public Schools, District One creative dramatics program would be: dramatic play for kindergarten and primary elementary, creative dramatics for elementary through senior high school with modifications to meet the grade level, group process activities for intermediate elementary and particularly for junior high, improvisation on all levels as part of creative dramatics, and some story dramatization as an outgrowth of creative dramatics. There would be minimal children's theatre, because it excludes many students, is too structured for most elementary schools, and makes too many technical demands. Role-playing has objectives of teaching ethical value systems, and while this is not a specific objective of the drama program, it could be integrated into a portion of the program. Psychodrama, which uses personal psychological problems of the participants to give psychological help to those involved, will not be used at all; furthermore psychodrama goes deeply into personal situations and requires a psychologist to be in charge.

In broad terms, the relationship of children and theatre has moved from adults performing in "formal plays" (children's theatre) for children's audiences, to children
performing in children's theatre for other children, to children exploring and discovering the self through creative dramatics, improvisations, and creative playmaking. The trend has been from passive observer for entertainment to emotional involvement for personal growth, or from polished product to penetrating process.

In Mrs. Gipson's "Creative Dramatics" class, which was taken during the first semester Summer School 1971, the students performed many of the creative dramatics, improvisational exercises from *Improvisation for the Theatre*, by Viola Spolin. This class used creative dramatics, improvisation, group dynamics, some dramatic play, and creative writing in poetry. The final project of the "Creative Dramatics" course was to design a ten weeks creative dramatics program for a grade level or levels of the student's choice. The writer put materials together to make up a daily program for junior high. (These creative dramatics games and exercises are described in Chapter III in the section with Material Resources.)

As a result of work in arranging creative dramatics exercises that were suitable for elementary and junior high schools, past experiences as a high school drama teacher, and efforts in defining the terms used in drama, a sequential drama program was developed for District One in the form of a model (See Fig. 1).
Figure 1. Schematic Model of Sequential Drama Program.
Formation of Educational Philosophy and Objectives

In conjunction with defining the current program, it was essential to formulate educational and drama objectives to act as guidelines in order to measure and evaluate the program. Educational philosophies and objectives, and styles of theatre and theatre training have always moved together in reflecting attitudes and psychological trends in society. In Children's Theatre and Creative Dramatics, James E. Popovich says, "new educational philosophies of the late nineteenth and twentieth centuries by such men as John Dewey, constituted a fundamental contribution which made possible later a general acceptance of creative dramatics" (1961:123).

In 1896, John Dewey started a laboratory school at the University of Chicago, which was designed to accommodate the experimental work he and his associates were then undertaking. The school centered its activities and its learning processes around the child. Dewey stated:

The primary root of all educative activity is in the instinctive, impulsive attitudes and activities of the child, and not in the presentation and application of external material; and that numberless spontaneous activities of children, plays, games, mimic efforts... are capable of educational use, nay, are the foundation-stones of educational method (in Siks and Dunnington 1961:118-119).
Social changes have affected all of the humanistic fields and in time each field has had its own leaders. James E. Popovich stated:

While the creative dramatics trend owes its heritage to educators, its principles, techniques and popularity were brought about by an educational dramatist, Winifred Ward. Miss Ward has become a most important influence in the teaching of creative dramatics methods. Winifred Ward's experiments in the Evanston Schools were the most significant of all contributions to the development of the creative dramatics movement (Popovich 1961:123).

Efforts of Winifred Ward in the public schools of Evanston, Illinois, and at Northwestern University during the second quarter of the twentieth century, were among the most significant in the development of creative dramatics. Joining the faculty of Northwestern in 1918, Miss Ward taught, in addition to other classes, a course in "Advanced Story Telling." During the years between 1920 and 1923, Miss Ward became increasingly interested in the teaching of storytelling and she experimented freely with the idea of dramatizing formal productions from stories. In 1923, the dean of the School of Speech became a member of the Evanston board of education. Knowing of Miss Ward's interest in and experiments with dramatizing stories and of her wish to incorporate this approach into the child's total education, he suggested that the elementary schools of Evanston might be a laboratory where she could realize these aims. During the school year of 1923-24, Miss Ward
began her work inconspicuously in one class of an elementary school. In 1924, she was named supervisor of the dramatics program for the elementary schools. In 1930 she wrote Creative Dramatics which recorded her experiences and theories. In 1947 she released Playmaking With Children which sought to develop her ideas on creative dramatics at greater length than she had in her first book.

In Winifred Ward's book Theatre for Children, published in 1958, she speaks of the development of children's theatre and creative dramatics. Miss Ward says:

Perhaps the strongest influence in shaping the character of the children's theatre movement in the United States has been its national organization, the Children's Theatre Conference, a Division of the American Education Theatre Association (AETA). Founded at Northwestern University in 1944, this organization is a direct outgrowth of an AETA committee appointed to further the development of theatre for children (1958:65).

Miss Ward goes on to explain the value of getting together and the value of communication of ideas as she says:

Into the Children's Theatre Conference come all kinds of groups interested in children's theatre, both professional and amateur. Its Annual Meeting is a time when workers gather to exchange ideas, to learn new technical skills, to see demonstrations of formal and informal drama, and to hear acknowledged authorities on child psychology, sociology, and education (1958:65).

However, with growth of the organization there were new problems:

By 1952, with a growing membership spread over the forty-eight states, it became necessary to initiate a regional program, the chairman of the sixteen
regions being designated as the Regional Council. Annual gatherings in the various regions extend the influence of the Children's Theatre Conference by reaching many more people than are able to attend the national meetings; and they carry far and wide the interest in children's theatre and the understanding of what it can mean to a community (Ward 1958:67).

Aside from the Children's Theatre Conference there have been other positive influences for the spread of children's theatre and creative dramatics. At present a significant and growing contribution to the creative dramatics movement is being made by American colleges and universities in training students to employ techniques of teaching creative dramatics. In 1955, ninety-two colleges in America offered at least one course in creative dramatics and an additional seventy-nine colleges offered courses in which creative dramatics was a portion of the class work (Ayers 1955:5-69). In 1967, 245 colleges offered at least one course specifically devoted to a study of creative dramatics (Ayers 1967:4-89).

Even though educational philosophers of the past were influential in creating an initial climate for creative dramatics, today's educational philosophers Carl Rogers, Abraham Maslow, Arthur Combs, William Glasser, John Holt and Herbert Kohl, espouse theories for educating children in a democracy that are in harmony with the objectives and methods of creative dramatics. In general, the major ideas
set forth by these educational philosophers are: that learning is a behavior change which is personal and only takes place within the learner, that education should be aimed toward building strong self-concepts and roles in full functioning human beings, and that a strong self-concept or positive self-image coupled with freedom and openness to experience should foster creativity.

In 1962 the Association for Supervision and Curriculum Development (ASCD), a department of the National Education Association, published the 1962 Yearbook entitled *Perceiving, Behaving, Becoming: A New Focus for Education*. The four writers who contributed basic papers for use and analysis in this book were Arthur Combs, Chairman of the Yearbook Committee and Professor of Education at the University of Florida, Earl C. Kelley, Professor of Education at Wayne State University, Carl R. Rogers, Professor in the Department of Psychology and Psychiatry at the University of Wisconsin, and Abraham H. Maslow, Chairman of the Department of Psychology at Brandeis University. The Yearbook deals with "the truly adequate person, adequate in the sense of Webster's synonym *sufficient* and in the sense of the author's equivalent phrases, *fully functioning* and *self-actualizing*, rather than adequate in the corrupted usage, good enough to get by" (Combs, et al. 1962:iii). The Yearbook authors describe how schools may help develop such persons:
Learning has not really occurred until some change takes place in the child's own personal and unique perceptual field. Learning is the exploration and discovery of personal meaning. Learning only occurs when something happens inside the learner and this is, for the most part, in his, not the teacher's control (68-69).

In expressing this educational philosophy, Carl R. Rogers, concerned with the total personality, states: "We cannot teach another person directly; we can only facilitate his learning. A person learns significantly only those things which he perceives as being involved in the maintenance of, or enhancement of, the structure of self" (1951:389). It is the maintenance of, and enhancement of the structure of the self that is the primary concern of creative dramatics, group process activities, and creative poetry writing. These are all aimed at developing a personal identity or strong self-concept in the student.

Psychiatrist William Glasser says that today's students are searching for a role (a personal identity) and not a goal (academic achievement). He explains, "by role I mean an identity, a belief in who they are which is not directly tied to what they do. Students are searching for an identity or a role before a goal" (1971:20). Glasser continues by stating that schools seem to say to students: "Achieve the goal we set for you or we will give no consideration to you and your role. If a child fails a
subject, he thinks he is a failure as a human being because he is role-oriented, and then begins to act like a failure and often becomes a discipline problem in order to gain some recognition" (1971:21). Continuing, Glasser states:

> Our society needs successful, achieving people. We can develop such people only if we concern ourselves with the children with whom we work, letting them know that we like them as individuals, as people, that we do feel their humanity is of primary importance, that we want to know them as friends, and that we want to work with them to help all of us grow toward our maximum potential as human beings (1971:62).

Using the materials of group process, creative dramatics, and creative poetry writing, it is unlikely that one can fail, because the materials are aimed at positive reinforcement of the student. These materials are geared toward cooperation with each other instead of competition with each other. Therefore, these drama materials help each student become a more positive and confident human being and if he feels confident about himself as a person, then he is able to achieve more success academically.

In *Self-Concept and School Achievement*, published in 1970, William W. Purkey explores the relationship between the way a student feels about himself and his academic success. In his first chapter, "Theories of the Self," Purkey explains:

> For generations, wise teachers have sensed the significant and positive relationship between a student's concept of himself and his performance
in school. They believe that the students who feel
good about themselves and their abilities are the
ones who are most likely to succeed.

If the child sees the educational process as
meaningful and self-enhancing, and if the degree
of threat provided by the school experience is not
over-powering, then he is likely to grow in self-
esteeem and in academic achievement (12, 14).

In chapter two Purkey summarizes the relations of self-
concepts and academic achievement by stating:

There is no question that there is a persistent
relationship between the self and academic achieve­
ment. However, a great deal of caution is needed
before one assumes that either the self concept
determines scholastic performance or that scho­
lastic performance shapes the self concept. It
may be that the relationship between the two is
caused by some factor yet to be determined. The
best evidence now available suggests that is is a
two-way street, that there is a continuous inter­
action between the self and academic achievement,
and that each directly influences the other (23).

If it is true that there is an established relationship
between effective and cognitive learning, then the use of
drama materials is not only effective for personal growth,
but is also valuable in the cognitive realm.

If the individual's capacity for academic achieve­
ment (goal) is intimately effected by the degree to which
he has developed positive feelings about his self (role),
then the teacher has a responsibility, not so much to
cognitive learning, but to effective learning, or learning
that effects the senses and emotions. In regards to this
the authors of the ASCD Yearbook state:
Children must be treated as though they were positive people. They must be helped to see themselves as people who can.

The fostering of self-actualization requires open communication. It demands the acceptance of values, feelings and personal meaning as valid data for getting an education.

The growing self must feel that it is involved, that it is really part of what is going on, that in some degree it is helping shape its own destiny, together with the destiny of all.

The feeling of oneness with one's fellows produces in the truly adequate person a high degree of responsible, trustworthy behavior (Combs, et al. 1962:106, 118, 164).

Students should be able to be defined by others and gain a sense of positive involvement, through working together in group process activities, improvisations, and creative dramatics. Both the objectives of the authors of the yearbook and the drama materials are aimed at helping each student in an open trusting atmosphere to become a fully realized, free, creative, self-functioning human being.

In speaking on education for the young students in a democracy, Carl Rogers feels that the goal of the teacher should be to assist the students to become individuals:

- who are able to take self-initiated action and to be responsible for those actions;
- who are capable of intelligent choice and self-direction;
- who are critical learners, able to evaluate the contributions made by others;
- who have acquired knowledge relevant to the solution of problems;
who, even more importantly, are able to adapt flexibly and intelligently to new problem situations;

who have internalized an adaptive mode of approach to problems, utilizing all pertinent experience freely and creatively;

who are able to cooperate effectively with others in these various activities;

who work, not for the approval of others, but in terms of their own socialized purposes (1951: 387-388).

To achieve these objectives, the teacher does not "teach" so much as he acts as a facilitator of learning, or group leader, or guide for the growing student, encouraging him in his own discoveries.

This positive environment should help the student feel confident and free to act in a mature, social way and help him be free to express himself without fear of failure. It is this freedom that prepares the student for creativity. The 1962 Yearbook authors state:

Creativity exists in all of us. The problem for education becomes not the production of creativity, but the releasing and encouraging of the creativity already there.

How creative the individual is likely to be will depend upon the degree of freedom that is provided for this fundamental drive toward adequacy to to operate. This degree of freedom is what is meant by openness. Yet openness is learned from experience, and what is learned can be taught. Education can help people to learn to be more open to experiences. A basic goal of education itself must be the production of increased openness.

Creativity can be fostered through careful planning and implementation. Our authors tell us
that creativity is a product of: (a) rich experiences, (b) trust in self, (c) openness to date, (d) attitudes that value change, (e) freedom from threat and (f) willingness to be and to become (Combs, et al, 1962:143-144).

Thusly, we are all creative; it only needs to be developed. Creativity comes from affective growth, that is, growth of the individual as a person, in terms of his feelings, senses, and emotions.

In exploring educational objectives in the affective realm, teachers in both education and drama regard Benjamin Bloom's Taxonomy of Educational Objectives, Handbook II: Affective Domain as a good source for exploring learning objectives. Bloom, along with David R. Krathwohl and Bertram B. Masia, have set up a thorough taxonomy, or classification, for affective learning. The categories and their subdivisions are:

1. Receiving (Attending). Sensitization of the learner to the existence of certain phenomena or stimuli.
   b. Willingness to Receive. Tolerance, disposition or inclination toward.
   c. Controlled or Selected Attention. A clearer, sharper awareness of the stimuli.

2. Responding. Small commitment to phenomena, involved in first stage of "learning by doing" process.
   a. Acquiescence in Responding. Passive compliance or obedient behavior.
   b. Willingness to Respond. More involvement or commitment. Voluntary activity or response from choice.
   a. Acceptance of a Value. The emotional acceptance of a belief or attitude.
   b. Preference For a Value. A sufficient commitment to a value to want it, seek it, pursue it.
   c. Commitment. Belief with a conviction or certainty. Faith and loyalty are also here.

4. Organization. Internalization of several values for relevance. Organizing a system with interrelationships and dominant values.
   a. Conceptualization of a Value. Abstractions and relations with other values to form new conceptions.
   b. Organization of a Value System. Ordering a variety of values into a system, a philosophy of life.

5. Characterization by a Value or Value Complex. An internally ordered value system with a hierarchy that forms a unique, personal philosophy or lifestyle.
   a. Generalized Set. Complex values and attitudes are grouped to produce consistent reactions.

Bloom's concern in the affective domain with basic awareness of the learner, initial emotional involvement, internal acceptance of belief or values, organizing of varied values for new concepts, and development of a new, mature personal philosophy, parallels the objectives for educational growth of students involved in a creative dramatics program. Creative dramatics, which is concerned primarily with the
use of the senses and emotions, is affective learning, while
cognitive learning is concerned with the learning of factual
material.

Philosophy and Objectives
of Creative Drama

Creative activities in Mrs. Gipson's class, derived
from Spolin's *Improvisation for the Theatre* and other
sources, were organized to assist in personal growth and
to bring out the creative personalities of the involved
individuals. In discussing philosophy and objectives as
they pertain to education in general, it seems appropriate
to discuss the philosophy and objectives of Viola Spolin,
actress and teacher, as set forth in her popular book,
*Improvisation for the Theatre*. The book, into its sixth
printing in 1970, organically embodies a whole philosophy,
primarily concerned with the personal growth of the indi-
vidual, into a system that uses theatrical means to achieve
educational objectives. Miss Spolin says: "Our goal is
individual freedom (self-expression) while respecting
community responsibility (group agreement). The whole
workshop is based on self-discovery" (1963:34).

Most of Spolin's work is game structured. This
structure is used as a basis for self-expression in theatre
training and as a means to involve the child in game
activities and free the child to gain in personal insights and growth. In the section on "Creative Experience" Spolin says:

The game is a natural group form providing the involvement and personal freedom necessary for experiencing. All techniques, conventions, etc., that the student-actors have come to find, are given to them through playing theatre games (acting exercises).

Playing a game is psychologically different in degree but not in kind from dramatic acting. Any game worth playing is highly social and has a problem that needs solving within it—an objective point in which each individual must become involved. . . . There must be group agreement on the rules of the game and group interaction moving towards the objective if the game is to be played (1963:4, 5).

This helps the individual discover himself and build a self-image through cooperation, communication, and involvement with the group. Spolin further explains:

The first step towards playing is feeling personal freedom. Before we can play (experience), we must be free to do so. It is necessary to become part of the world around us and make it real by touching it, seeing it, feeling it, tasting it, and smelling it—direct contact with the environment is what we seek. It must be investigated, questioned, accepted, or rejected. The personal freedom to do so leads us to experiencing and thus to self-awareness (self-identity) and self-expression. The hunger for self-identity and self-expression, while basic to all of us, is also necessary for the theatre expression (1963:6).

At another point in her book Spolin says: "Styles of theatre change radically with the passing of years, for the techniques of the theatre are the techniques of
communicating. The actuality of the communication is far more important than the method used. Methods alter to meet the needs of time and place" (1963:14).

Ray Glazier says in his pamphlet How to Design Educational Games:

One of the basic theoretical statements which provides a rationale for game learning and the importance of student experimentation as a part of the learning process is Harvard psychologist Robert White's hypothesis of the child's "drive" or "need for mastery," in other words, the child's desire to acquire skills and methods of manipulation of his environment.

Educational games are opportunities for experimentation by players; most of the games which we know and love, as children and adults, have come learning value; all games contain elements of chance; competition between individual players or teams (sometimes both), is particularly vital to what we might call the "mainstream culture" of the United States (1969:1).

In essence, then, a game is a simulated experience and the advantage of playing a game is that the player learns the consequences of actions and situations without actually suffering them (Glazier 1969:1).

Thus, the approaches of creative dramatics and educational objectives in the affective domain, through involvement, communication, and interaction in group activities, are aimed at the development of a strong identity and personal self-concept of each child in order that he can become a mature, creative human being in a democracy. Therefore, in planning objectives for a
drama program for District One, the types of activity as seen in the model, the philosophy of Spolin and Glazier toward education objectives in game technique, and the affective objectives as set forth by Bloom were used as a basis. The objectives of a Drama Program for District One are aimed at helping the student to:

1. Become aware of the physical environment in terms of the senses.

2. Become aware of other people's emotions and feeling through non-verbal communication.

3. Become aware of self's make-up, strengths, and limitations both physically and emotionally.

4. Become sensitive to the thoughts and feelings of different types of people in different situations.

5. Become more open in communication and trust through cooperative relations with others.

6. Respond positively to feelings and emotions and ideas of others in a variety of interpersonal relationships.

7. Develop confidence in personal beliefs and values regarding ideas and feelings.

8. Develop ability to critically evaluate contributions of others when working cooperatively in groups.

9. Develop a positive attitude toward sharing ideas and feelings, with an awareness of the samenesses and differences in self and others.

10. Develop ability to plan self-directive motivations and make free choices based on personal values.

11. Develop ability to adapt to frustrations, and evaluate complicated problems.
12. Develop ability to initiate action and take responsibility for those actions.

13. Develop ability to work for own goals and purposes without need for approval of others.

14. Develop ability to define and assimilate problem situations and arrive at a solution based on gathered knowledge and experience and then maturely to solve the problem.

15. Express the self freely, confidently, creatively, imaginatively in terms of thoughts, feelings, and personal concepts--the whole unified personality, a lifestyle--interacting with the total social environment (Frakes 1971:n.p.).

The objectives are arranged in a hierarchy. While there would be very few reaching any of the last part of the list before high school, the arrangement serves as a rough scale to measure a student's behavioral progress.

The official Tucson Public Schools District One philosophy is stated in the District's Handbook. This is the source used by the Committee of 100 when it established its criteria for the Tucson Public Schools drama program in the Committee of 100 Report. The officially adopted philosophy reads:

The program of the Tucson Public Schools is based upon the belief that a well-balanced education should be available to every child and youth in Tucson regardless of status, mental or physical condition, creed or race (Handbook 1971:52-53).

District One attempts to accomplish this goal by stating nine objectives, which are to:

1. Instill in the pupil desirable qualities of character, especially emphasizing the concept
of right and wrong as interpreted by the American democratic philosophy, creating in him a desire to do right.

2. Prepare him to assume the full responsibilities of citizenship in all its aspects—local, state, national and world.

3. Build in him an understanding and appreciation of all people, and stimulate the practice of cooperation with them.

4. Help him understand and appreciate the home's place in the social order, and develop qualities which will enable him to become a contributing member in his own home.

5. Assist him in building and maintaining a healthy body and to develop a well-adjusted emotional life.

6. Develop his abilities to the fullest extent possible in subject matter and skills, using curriculum materials adapted to his special needs, capacities and aptitudes.

7. Equip him to enter an occupation or further training suited to his abilities which will offer reasonable opportunity for personal growth and social usefulness.

8. Give him as many opportunities as possible to explore, evaluate and develop worthwhile leisure time activities and aesthetic appreciations.

9. Give him opportunities to develop within himself the intellectual ability to be exploratory, to think critically and independently, and to assume a creative attitude toward life (Handbook 1971:52-53).

Much of the District One philosophy, or objectives, seems to be more concerned with affective learning and, therefore, more in harmony with the objectives and philosophy of drama
and creative dramatics than are practically any of the required curriculum, such as social studies, language arts, or mathematics.

Thus, the objectives of the creative dramatics program developed by the writer and the written philosophy of District One are in harmony with current educational and social philosophy and today's concern for affective learning, personal growth of emotions and senses, and fulfillment through understanding of each person's role.
CHAPTER III

FUNCTIONS OF THE DRAMA RESOURCE PERSON

There were three primary considerations in moving from the theoretical guidelines of a drama program to the realities of implementing such a program: utilizing available personnel, developing and supplying material resources, and making use of special knowledge and skills. In utilizing personnel, it was essential to first consider the needs of the classroom teacher and then the distribution of drama aides. Also, it was necessary to arrange tours of plays to increase drama awareness and to fulfill teacher requests for guest speakers in select areas of drama. Material resources made available to classroom teachers included theatre games, group process activities, poetry, short scenes, playscripts, plus special physical and technical theatre equipment. Special skills involved: playcript suggestions, advice on production, suggestions on theatre design, publication of a newsletter, and various solutions to drama education problems.

Utilizing Available Personnel

The regular classroom teacher offered the best hope for developing a strong, long-range program that could be
integrated into the regular curriculum. On September 10, 1971, there appeared in the Green Sheet, a mimeographed newsletter for teachers, the following announcement:

Jack Frakes, former drama teacher at Rincon High School, will now be in a new position as Drama Resource Person on a half day (morning) basis working primarily in grades four through eight, but also offering help where requested in high schools. Intermediate or Junior High teachers interested in organizing a program or expanding an existing one please call 6214 or 6215.

This announcement brought a variety of calls for the next two weeks. Several facts of procedure quickly became apparent: elementary schools have only one telephone, teachers can talk only before 8:30 or after 3:30, most teachers have no planning period, and many teachers are expected to patrol during lunch time. Talking to a teacher with this work schedule became quite a problem for a person who was expected to initiate a program but had a schedule that was theoretically from 8:30 to 12:30. The best way to reach the classroom teacher was to arrive at the school, speak to the principal, and then, if agreeable with the principal, talk briefly with the teacher and arrange a time for a meeting. At that meeting resource materials were made available to the teacher with an explanation on the use of the materials, and encouragement was given to the teacher. Some teachers felt they could not possibly do creative dramatics; some teachers wanted direct help from the drama resource person, which was an
impossibility since the writer was responsible for kindergarten through twelfth grade on a half-day basis. Some of the teachers had never done anything like these exercises but were willing to try; while other teachers said that they had been doing similar exercises for years. At one junior high, the teacher said that all she needed were some ideas to help her expand her present drama program. Although she had never done creative dramatics, she was able to understand the program and incorporate the exercises into her regular drama activities. It was this type of teacher that often used the program most effectively.

An additional program for the classroom teacher that did not come from the Drama Resource Person was the in-service workshop conducted by Mrs. Patricia Swan and Miss Virginia Robinson. Since these workshops were already established at the time of the initiation of the new position of Drama Resource Person, as noted earlier, and since Mrs. Swan was using the results for her doctoral dissertation, it seemed best not to interfere or get involved in any way that might influence the results. Because of this, the writer wrote the following to Miss Wilder:

Since Mrs. Pat Swan will be organizing her workshop within a month, I think it would be best at this time for me to curtail all contact with those elementary schools where I have not already visited. Then, when Mrs. Swan gets her final list of people
and schools involved in her workshop (which I understand is sometime in January for the final list), if I can have a copy of the teachers and schools, I WILL STAY AWAY FROM ANY CONTACT WITH THOSE ELEMENTARY SCHOOLS WHICH HAVE TEACHERS THAT ARE INVOLVED IN THE WORKSHOP. At the same time, however, it would seem to me that those schools which have no teachers involved in her workshop, are again open for visitation upon the teacher's request. I hope these guidelines will avoid any possible overlapping until her study is finished and erase any tension or concern over conflicts (Frakes 1971:2).

At the time of the writing of the letter, communication with some type of program had been established in fourteen elementary schools. The workshop was not started until second semester and the last testing session was finished March 21, 1971. Although another twelve schools were involved before the end of the year, withdrawal from involvement with the elementary schools for five months was a definite hindrance in extending the elementary schools' program further during the first year.

During October it was discovered that a regular creative dramatics program was not suitable for all teachers nor all students. For students with certain socio-economic or cultural backgrounds and teachers not sure enough of the whole approach to guide them confidently, the creative dramatics program was often too difficult to even begin. Several teachers said there was not enough time, and one who tried several exercises abandoned the whole program because as he explained, "the students got
too excited. I had a terrible time getting them quiet again." Another approach was obviously needed and this led to the development of materials in group process activities or group dynamics. It was also clear that many classroom teachers who intellectually understood the value and even desired drama, could not, however, initiate or conduct any type of program by themselves no matter what materials or encouragement were given.

By early October there was already a sizable list of elementary and junior high teachers who needed outside help. However, the writer was not available, there was no money to hire anyone, and the help needed required personnel trained in drama. In cooperation with Mrs. Gipson, the students from her "Creative Dramatics" class were placed with teachers who needed help. The students conducted a session in creative dramatics once or twice a week for thirty or forty minutes. The principal schools involved were Brown, Miles, University Heights, and Erickson Elementary Schools, each having from three to six people. There were more teachers who wanted help but none materialized through scheduling difficulties or lack of enough volunteers. Also, Drama Department students not in creative dramatics were involved. Each student had both his University class work and general drama training as background, plus the material resource package. Some of
the drama students asked for scenes and these were also supplied. The University of Arizona "Creative Dramatics" course finished in mid-January. Five aides were available for the second semester through an individual studies course (Drama 299), the project being practical application of creative dramatics in elementary schools. Where teachers' interest was high and drama aides were not available from the Drama Department either because the school was too far or aide supply was depleted, other sources needed to be explored and tapped.

Several teachers at Marshall Elementary School were eager to introduce creative dramatics into their classrooms: however Marshall, located in the Rolling Hills area, eighteen miles east of downtown Tucson, was too far for volunteer aides to travel from the University. Therefore, Mr. William Burgess, drama teacher at Sahuaro High School, was contacted and asked to find students in his drama classes who would be interested in helping at nearby Marshall School. Three girls, who had their own transportation, volunteered to help a sixth grade class in drama.

A similar program was attempted at Tucson High. During the administrators' conference at Rio Rico on August 19, 20, 1971, Lee Starr, the former principal of Rincon High and current principal of Tucson High indicated he would be interested in initiating a program of high
school drama students helping with creative dramatics and/or helping with drama programs in the elementary and junior high feeder schools in order to expand and enrich future high school drama programs. This led to a letter from Mr. Starr to Mr. Albert Groff, Tucson High drama teacher, stating that the drama resource person would be seeking to develop this program and would conduct several weeks of creative dramatics workshops at Tucson High (Starr 1971: n.p.). Shortly after the workshop started, the students felt that before helping with creative dramatics, they would like to present a play. This led to the selection and production of Interview by Jean-Claude van Itallie, which used creative dramatics techniques; however the subject matter of the play made it unsuitable for performances at either elementary or junior high schools. After the production was over, four of the students decided to help at nearby Roskruge Junior High. The four students worked for three weeks under the supervision of Mrs. Ruth Nichols, English and drama teacher. The other high schools in District One did not participate: Cholla and Pueblo had transportation problems, Catalina had a change of drama teachers and it was not a time to expand the program, Palo Verde and Rincon were not asked because requests had not come from elementary schools in those areas, and Santa
Rita did not feel there were any students that would be both interested and skilled.

In order to find more student drama aides from more sources to help young students with creative dramatics exercises, Rosemary Gipson and the writer met with Barclay Goldsmith, drama and communications instructor at Pima College, for lunch on Wednesday, September 8. The proposal for Pima College students to help elementary, junior high, or high school students with various phases of drama was greeted with an open and friendly attitude. Mr. Goldsmith said he would need to discuss this proposal with Dr. Richard Snider, head of the Pima College drama department, and Mr. William Lewis, drama teacher at Pima College. However, Mr. Goldsmith felt that since there was no money involved for the aides, and it was too late for them to receive class credit at either Pima or the University of Arizona, it probably would not be feasible at this time. After discussing this with Dr. Snider and Mr. Lewis, Mr. Goldsmith called Mrs. Gipson to say that it was not a project with which they could be involved this year.

There was a small group of five people not in any of the previous areas or categories but who had worked in the field of drama as student, performer, or teacher. These people were most willing to help with creative dramatics on a limited basis. The usual approach was to
ask these people with what grade level they would like to work and how often. Then, there was an effort to match up the desires of the drama aides with the teacher's needs and an attempt to find cooperative personalities. Those involved in this group added another dimension to the program.

With communication and coordination, student performers with a well-rehearsed production became personnel for the education of other students. Some high schools toured to junior high schools and elementary classrooms and elementary and junior high classes toured to high schools to see a performance. Tucson High performed at Roskrug Junior High and Safford Junior High. Santa Rita High School toured to Carson Junior High; and Carson, Erickson Elementary and Ford Elementary schools toured to Santa Rita. Cholla High School went to Rose Elementary with a variety program and Pueblo High went to Wakefield Junior High with a poetry program. The greatest activity in this area was Sahuaro Drama Department, under the direction of William Burgess, who performed six childrens' plays. Arrangements were made for Schumacher, Gale, Henry, Marshall, and Wrightstown Elementary Schools to come to plays at Sahuaro during the class day. Catalina High took story dramatizations to both Blenman and Wright Elementary schools. Some junior high people helped elementary drama programs
when they were housed in the same building as they were at Roskrug. Of course, drama students performing for English classes in junior and senior high have been part of the program for years. It seems that wherever students perform well for other students, there is a special type of artistic communication that is aesthetically different from a public production for the community and parents.

As part of the career education in the Model Cities program, Mr. John Michel, director of exemplary vocational education, requested help with any type of drama presentation at Safford Junior High School. It was arranged for a teacher from the University of Arizona Drama Department to talk to the entire eighth grade about his experience in theatre. Other volunteers were recruited from Mrs. Gipson's "Teaching of Theatre Arts" class to talk with smaller groups.

Supplying Material Resources To Teachers and Drama Aides

Once qualified teachers or volunteer drama aides were found who could work successfully with young students, often all they needed was a variety of materials and ideas. Supplying material resources to both teachers and drama aides to meet the range of individual differences from class to class and from school to school became one of the definite duties of the new Drama Resource Person.
During the summer of 1970 the writer did an extensive research project as part of his graduate course program in which the exercises from Spolin's *Improvisation for the Theatre* were arranged in a workable manner for educational theatre. Most importantly it resulted in a better understanding of Spolin's work. Then, combining this work with exercises from a 1969 Summer Workshop at the Eugene O'Neill Foundation in Connecticut, exercises designed by Joseph Chaikin for his Open Theatre actors (Pasolli 1970), and materials developed from over ten years of teaching high school drama, a whole new framework of creative dramatics exercises were developed. These, along with materials from the "Creative Dramatics" summer session class of 1971, formed the basic creative dramatics exercises in a ten week junior high school theatre game package. These exercises were loosely arranged from the non-verbal to the verbal to the emotional and development of character, but the teacher was encouraged to seek his own order in terms of the needs of the group at any one time. One exercise or game was printed on each page and the sixty exercises could be rearranged, used again, or combined. The exercises included developing a character in terms of the qualities of character; using the body, voice, and emotions; exercises which defined character in terms of other known people, or animal traits, or with props,
costumes, and settings; explorations into story-telling, story building, and pantomiming stories; and the putting together of several diverse scenes and playing several scenes simultaneously.

On occasion there was a feeling of sameness with theatre games, or a feeling of wanting to do something with more permanence. (If the goal in music is to sing a song, or in art to paint a picture and put it on the wall, then even with beginning work in drama there is a desire for product over process—that is, students want to put on a play.) Therefore, short scenes written by the Drama Resource Person for two people, but complete in themselves with a beginning, middle, and end and based on various ages in life ("Preschool," "Childhood," "Tomboy," "Teenage," and "Old Age") were supplied to classroom teachers. The characters are simply called "A" and "B" but could be played by two boys, two girls, or a boy and a girl in any combination. The scenes could be memorized or studied for awhile and improvised. The writer also composed a scene called "The Performer" for "A" and "B," a sentimental soap opera type which could be played in many styles. While these short scenes served quite well for classroom exercises in beginning work, after the students have done creative dramatics and short scenes for awhile, most high schools
and some junior highs and on occasion an elementary school, there was a desire to read, memorize, and perform a "real" play.

Most senior high drama departments have their own budgets and the teachers have a knowledge of how to order plays. Some drama libraries are quite extensive but every play can not be in every library. New class combinations bring new needs and new problems in finding "just the right play." While the position of Drama Resource Person was given a generous first year budget to purchase plays, it was not possible to have everything for everyone. Therefore, if some teacher had a need for a particular play or a general type of play (for example, one with ten girls), and if the play was not in the library of the Drama Resource Person, it was necessary to check around and borrow from one teacher to supply another. Junior highs do not have many plays but enough copies for reading purposes could often be borrowed from high school drama departments or the library of the Drama Resource Person.

Many teachers on the junior high and high school level seem to have a need for group process activities. Some of the philosophical objectives of group process activities or group dynamics are basically the same as the objectives of the creative drama exercises or theatre games. But, as already noted, all teachers and students
do not feel comfortable with creative dramatics. Therefore, a program of group process activities was developed, in which groups of five to seven work together. Some of these activities involved the cooperative development of a list of items pertaining to a given problem. Some of the problems are: list as many ways as possible to use a tin can; list items your group would take if running away from home; list ways your group would improve a product such as a stoplight, car, bicycle, classroom or desk; how would your group spend a million dollars, or a thousand dollars; how would you spend the last year of your life? These were gathered from a variety of sources and many were simply created. (Once a teacher starts thinking in this vein, it is easy to create more of these problem situations.)

On Tuesday, October 26, 1971, there was a meeting held to plan a "Need To Read" in-service workshop for Thursday, November 16 at Lineweaver Elementary School. Art, music, drama library, and physical education were to be included in the planning of the program for teachers of elementary students. Since there was a conflict with Pat Swan's workshop, it was decided by Mr. Allan Hawthorne that the new Drama Resource Person could participate but "not hand out drama material." So a whole program called "Being Creative With Poetry" was developed for the workshop. The material was based on Kenneth Koch's *Wishes, Lies and*
Dreams (1970), and Mrs. Gipson's outline for "Making A Poem." Both deal with the child's expression in terms of his senses and emotions and not the usual approaches to poetry such as rhyme, meter, feet, simile. Koch's poem ideas include wishes, comparisons, noises, dreams, metaphors, lies, colors, poems written to music, being an animal, and collaborations. As with many of the other materials, this program was developed for the student to express himself freely in terms of his thoughts, feelings, and senses.

Some teachers, mostly those who work with primary students, wanted more material on basic movement. A helpful book by Elizabeth Morgan, entitled A Practical Guide To Drama in the Primary School, with pictures and drawings that had physical movement games and exercises by age groups, was made available where an interest was shown or need indicated (Morgan 1968).

Such items as properties, costumes, make-up, lighting equipment including color media, colored slides, sound tapes, and records were made available in much the same way as the playscripts. While there was some desire or need for these materials on the elementary level, most of the needs came from the high school and junior high school producing groups. Sources of supply were directly from the Drama Resource Person's materials, or from one
high school to the other. These materials were brought personally by the Drama Resource Person. Sometimes a teacher wanted a recording which belonged to the Drama Resource Person. Instead of sending the recording, it was put on a magnetic sound tape and the tape was sent. On occasion, a school wanted something special like a stage property or costume that was difficult to locate or something large and unwieldy like a platform or door unit or counter that called for making arrangements to obtain a truck for hauling the materials.

Offering of Special Knowledge and Skills

Aside from utilizing of personnel and supplying of material resources to teachers and aides, there were many situations where some type of special knowledge, information, skill, or coordination of people were called for that pertained to drama resource knowledge, which did not deal directly with the classroom or teaching program. Included in this category were suggestions for, and acquisitions of, a variety of playscripts.

During the social upheaval of the 1960's with the loss of appeal of the realistic play, there were young playwrights with new voices speaking to a new young theatre audience. Much of their work was groping and exploratory and short but the new ideas did appeal to young people.
Most of these new short plays were done outside of the mainstream of American theatre in what is known as Off-Broadway, and Off-Off Broadway, where they were performed cheaply for a small, young audience. The most appealing were published and made available to other producing groups. Since high school students were also young, these plays spoke their feelings and experience more directly than did the longer plays from Broadway. The writer, while still a drama teacher at Rincon High, turned to many of these new plays in the late 1960's and early 1970's. It was from this experience and backlog of short plays that it was possible to recommend to junior high schools and high schools possibilities for play production. One of the great educational drama needs continues to be a mature short play with strong characters for an all girl or predominantly female cast.

Possibilities other than written scripts were discussed with intermediate elementary teachers. It was possible to read a popular textbook story or library book one or more times, then set aside the book and improvise a play based on the original source. Sometimes materials from social studies or mathematics were acted out. Creative dramatics seems to be at its best when the material comes from the students in one way or another, either by improvising, or one student writing his own script, or a group
collaboration. All of these methods were used during the 1971-72 school year by elementary schools of Tucson.

In the coordination of teacher and aides the usual steps and procedures were:

1. The teacher indicated a need for a drama aide in creative dramatics.

2. The volunteer drama aide agreed to work with a particular grade level, that type of student from that area of town, and manage to be at the school in terms of the schedule and transportation, at the established time.

3. The initial meeting of the teacher with the aide was set. The first time the aide came to the class the aide might begin, but more often would just be introduced and observe.

4. The establishment of certain ground rules for the aide such as: checking into the office when arriving, understanding that he or she is only a guest in the classroom for which the teacher is legally responsible, calling the school if for some reason he or she will not be able to be there at the agreed time.

5. Resource materials were supplied to both the teacher and the drama aide.

6. A follow-up contact with both teacher and aide was made to see how the program was going and if any changes needed to be made (Frakes 1971: n.p.).

In some cases during the first year Mrs. Gipson made arrangements with the teacher and her students. One elementary teacher who wanted a high school student called Mr. William Burgess to make final arrangements for Mr. Burgess' student to work as an aide after initial contact was made by the Drama Resource Person.
The coordination of performers and audience was usually initiated by the performing group contacting the Drama Resource Person to make arrangements for an audience to come at a specified time to attend the performance. The audience either walked to the production or was driven by members of a parents' car pool. Sometimes the high school (if there was a small cast and simple set) toured to the elementary or junior high school and performed in classrooms or "cafeteriums. One situation involved contacting elementary schools either to attend the University of Arizona children's theatre production or to make plans for the children's theatre to tour to them. This year it was arranged for Miles, Brown, and University Heights to come to the Park Theatre to see the Drama Department's production of an original play by Joan Brinckerhoff entitled Dangerous Daki and His Worthless Witches, and for the children's theatre to tour to Roskruge Junior High School.

Even before the position of Drama Resource Person was created, there was a need for communication among high school drama teachers. During the 1970-71 year the writer sent out several issues of a newsletter entitled "What's Happening In High School Drama." The communication continued during the school year 1971-72 on an average of every eight or nine weeks. It went primarily to high school drama teachers and principals, and junior high drama
teachers. Information included: name of school, teacher, drama department where teacher can be called, name of play, group performing it (intermediate, advanced or beginning), the date of the play, the time, the price, and plays in rehearsal. Sometimes a special announcement such as a new teacher or winner or a contest or festival was also mentioned.

Technical theatre advice was given primarily to fourth through eighth grade teachers who were looking for a simple way of doing productions. Samples of the type of solutions offered for simple productions were: instead of building flats (muslin over a wooden frame) for scenery use cardboard boxes that the students could paint and stack; use painted paper bags for masks; use a tin can with porcelain base plugged into a regular overhead light for key spot in "cafetoriums"; have several areas pre-set for staging plays rather than closing curtain and changing one set; instead of putting a play on the stage of the "cafetorium" have central staging with students on the floor of the "cafetorium" to give more involvement, solve scenery problems and vocal projection problems for the performers; use student-made sound effects instead of recorded sound effects. When Hudlow Elementary was looking for a method of lighting their music-drama production, both for general lighting and for making it more visibly enhancing,
assistance was offered. Since there were no battens on which to hang lighting instruments, the problem of general light was solved by the construction of two ten foot high pipe scaffoldings or light towers with a four foot base. The towers were constructed so that they could be assembled and disassembled easily. The lights were hung at the top of the tower, on a cross bar that looked like a goal post. (These light towers were used later at Pickett Junior High, Pistor Junior High, and Santa Rita High School.) To help enhance the production visually, the use of colored lights was suggested. By putting colored gelatin (which is water soluble and therefore melts and runs when wet) between two thin sheets of glass that are held together by a special tape and then inserted into a metal holder, some beautifully abstract colored slides were created easily. Students were shown how to make these slides and they made them in a wide range of colors and styles to fit various musical selections. The slides were then projected onto the walls of the stage with two Carousel projectors located in the audience area.

When James N. Livieratos began as the new teacher at Catalina High School after the December holidays, the department was in the middle of a production called "Experiment in Theatre," a collage of dance, drama improvisations, colored slides, and a variety of sound effects
and music. The writer volunteered to be of service wherever he was needed and it was decided that sound was the biggest need. So for three days a sound tape was recorded and spliced on the basis of what was observed of the "collage-type" production. A stagecraft student took over the master tape and used it in the performance.

When the Western Opera Theatre was in Tucson to present *Cinderella* in mid-March, crew members of the opera company volunteered to conduct workshops in lighting and costume design. Arrangements were made with the home economics teacher at Palo Verde to use one of the rooms for a costume demonstration, and Mrs. Yolanda Cagigas Harper, drama teacher at Palo Verde, agreed to have the lighting workshop in the Little Theatre on March 16. An announcement was sent out to all of the home economics, art, and drama teachers in District One and the drama education majors at The University of Arizona. About seventy or eighty people, teachers, and students attended the two workshops.

For the Arizona Interscholastic Association (AIA) Southern District Speech and Drama Festival at Catalina on Saturday, March 25, 1972, appropriate intermission or mood music was chosen and brought to the Festival in an effort to set the tone for each short play or cutting of the seven presentations.
Diane Fisher, the newly chosen fine arts chairman for Sabino High School, was basically an art teacher; therefore she turned to the Drama Resource Person for help in setting up a budget for drama. This involved selecting and pricing and typing on the appropriate forms all the needed books, plays, magazines, tools and hardware, lights, make-up, color media, and warehouse supplies. However, lack of funds caused the budget to be reconsidered and cut.

Three eastside high schools, Sahuaro (which opened in 1965), Santa Rita (which opened in 1969, and Sabino (which opened in the fall of 1972), are all designed to be built on the same basic plan. This saves the taxpayers money in architect's fees. However, Santa Rita and Sabino have been planned to open as three-fifths facilities. In other words, there is no theatre wing at Sabino. Only a room is designated and, while the taxpayers voted to build a theatre at Santa Rita, the finished product is scheduled for early 1974.

It was planned to have Sabino use a large thirty-eight by forty-five foot classroom as a theatre until some future time when there is a regular theatre. However, the use of a similar space at Santa Rita has been a problem, both as a theatre facility and use of storage area for theatre. To make better use of the space, a flexible theatre was specially designed by the writer to fit that
space rather than moving into the room and trying to include the necessary additions at a later date.

When the money was approved to build a fine arts complex at Santa Rita High School that was adjacent to the existing plant, the idea was to use the same theatre plan as Sahuaro. However, a number of problems had been found in the Sahuaro theatre, and Karen Husted, the drama teacher at Santa Rita, contended that it was not right to pay for something that did not work well. This position was supported by the Drama Resource Person. Extensive revisions were discussed with George McFerron, the architect for Friedman and Jobusch, who was assigned to this project, and Charlie Dixon, the engineer for the Tucson Public Schools, and changes were made. Both theatres were still essentially a thrust stage (a prevalent design during the 1960's, and still workable), but in the new Santa Rita plan there was better viewing and better control of the workshop area by the relocation of the teacher's office between the shop and the theatre. While working on this project, it was noted that there was a large open thirty-six by thirty-six foot workshop area, and that recent theatre design had tended toward the "environmental theatres" (open, flexible spaces with only power outlets and battens or pipes for spotlights). It was agreed to incorporate this innovation into the Santa Rita plan.
Since Sahuaro was designed on these same plans and was already built, why not price the possibility of converting the existent workshop into an environmental theatre right now? Upon checking with Charlie Dixon, it was discovered the conversion would cost about $1,000 and the board to light the area about $1,900 which could go in on the budget for the Drama Resource Person. If all budgets were to be approved and installations made, then it would be possible to have a whole new modern theatre for $3,000.

While there was a basic program outlined and help given in its implementation, there were many needs and problems that arose for which solutions were sought only on the basis of past experience. Past experience could not be totally adequate to meet the varied situations that occurred in a position that had not been fully defined. However, it was important not to lose sight of the basic program while evolving a definition from the variety and depth of experience called for in dealing with the multitude of situations that were encountered as a Drama Resource Person.
CHAPTER IV

EVALUATION OF FIRST YEAR'S PROGRAM

Considering that the Drama Resource Person was responsible for drama from kindergarten through senior high school, that the position was theoretically half-day for the first year, and that all but eleven elementary schools were out-of-bounds for five months, it was generally a successful year. It was an uneven year with activities in schools covering such a wide range of needs, that at times there seemed to be no central core to the program. The needs and problems of high schools had little relation to the needs and problems of elementary schools. With high schools the emphasis was on production and resources for production: plays, properties, lights, and special knowledge and skills. Although there was the core of a creative dramatics program for the classroom teacher in elementary schools, at times it was felt that it did not reach enough teachers in enough classrooms to be considered a viable district-wide drama program.

Accomplishments

Perhaps the most important accomplishments were the actual establishment of the position, the gaining of an
awareness of the position's possibilities, and the evolving of a tentative definition of the position. The basic establishment of the position and materials will be immensely helpful for solving future problems and creating future programs.

As an outgrowth of the formation of the position was the establishing of initial contact with some teachers and principals and making them aware of the possibilities offered by creative dramatics. In several elementary and junior high classes, there was the establishment of some type of program: creative dramatics, group process activities, or creative poetry writing. When the program worked well in one classroom, the success would be told to other teachers, who asked for assistance and involvement during the next year. Where there was an already existing program, material or help was offered that would enhance the program. The most notable successes were in classrooms where the teachers were free enough to try something new or to accept a volunteer into their classroom and learn from that volunteer.

The success of the volunteer program under the Drama Resource Person was mixed. It ranged from warm relationships being established with teachers and students and continued through the second semester to volunteers showing up for only one or two weeks. Most volunteers worked about
once a week for ten weeks. Some kindergarten through eighth-grade students received a good drama background from the University drama students. Most of the volunteers and most of the students involved in the basic introduction to classroom creative dramatics received benefits of some kind. Even when the program did not fully succeed, the principals were cooperative and the teachers were thoughtful, considerate, and understanding. Furthermore, teachers and principals seemed interested and positive about further involvement in the creative dramatics program.

Jean Larson, Principal of University Heights Elementary and Robert Whalen, Principal of Brown Elementary commented on the contributions of the creative dramatics program to their schools. Mrs. Larson said, "thank you for the added dimension you have given to the total growth and developmental pattern of our youngsters" (1972:n.p.). Mr. Whalen stated that he was "pleased with the involvement in so many classrooms and with so many children in each classroom" (1972). There were five volunteers involved in six classrooms. This program had started the previous spring when Molly Starr worked with Mrs. Soto and Miss Small. Mr. Whalen was convinced of the value of the program and therefore helped to achieve its expansion. And because of this past year's program he felt there was
an improved attitude and behavior for the whole school and a better, more wholesome attitude in the student body towards one another (1972).

In terms of the values to the children participating, Bob Butler, sixth grade teacher at Brown, said that the program helped a kid to project, to loosen up, to be somebody, to turn himself loose, and to get kids in social studies to do something different (1972). Barbara Soto, also a sixth grade teacher at Brown, said that creative dramatics helped "to get kids to be less rigid and structured and improve interpersonal relations" (1972). In terms of what actually happened, that is, what creative dramatics did for the students in the classes, Bob Butler said, "some of my quietest girls were most outstanding in creative dramatics. And some of the areas where they were slowest in academic work they came out of themselves. Drama was a place they could have success. The best feelings came from the quietest ones" (1972). Mr. Whalen also noted this as he stated: "Children who never push themselves forward--not aggressive normally--they came forward. The most sensitive child participated. Some of the most successful were the shy, retiring children" (1972). Mr. Whalen also stated: "Children could perform freely. Drama broke down children's fears of being ridiculed" (1972).
There was diverse opinion as to whether the greatest value came from the classroom program or the dramatic production. The classroom teachers seem to feel that creative dramatics in the class was more free and therefore more creative, and that the process was more important to the students' growth than the product. From the principal's point of view and the parents, the production of a play, the product, was a natural outcome of work in drama. Mr. Whalen said, "the day we performed in the auditorium there was pride, and surprise at the play's success" (1972). In comparing classroom creative dramatics with the production situation, Bob Butler said, "in creative dramatics there was a change from the structured (regular academic work) or regular day's work to creative dramatics which was unstructured, but when we got into the production, it became structured again. It lost spontaneity and interest. We got to bickering. They (the students) wanted it to be good for Molly. They practiced so hard they got tired of it" (1972). Mr. Whalen also felt that parents were interested in what their children were doing and therefore wanted to see the production. At Marshall Elementary, Edna Melson, sixth grade teacher, felt that their greatest accomplishment was putting on a play and making a movie (1972). Perhaps an answer to this dilemma is a presentation or demonstration of the creative dramatics process
so that parents will better understand the value of creative
drama as a process rather than a product.

The principal reason for such a wide-spread program
reaching so many students during the first year was because
of the drama aides. Most of these aides came from the
University of Arizona Drama Department. It is hoped that
in the future there will continue to be drama aides
available to again work with the elementary and junior high
teachers of the district.

Beginning with only a printed package of theatre
games, used for creative dramatics, the resources were next
expanded to include creative poetry writing. Because every­
one who wanted to involve the class in drama activities was
not able to handle the creative dramatics materials, group
process activities was developed. While these formed the
base for future resources, there were requests for mate­
rials on puppetry, specific materials for primary grades
and for choral speech resources.

Other accomplishments during this first year had to
do with solving the problems of "cafetorium" staging and
with working with architectural designs for new high school
theatres. Solutions suggested for the cafetoriums were
classroom production, production in the center of the "cafe­
torium," and on one side of the "cafetorium" with students
sitting on the floor. In line with suggesting new ways of
staging plays, which may be more meaningful to a changing society, was the work done with the architects in changing styles of newly designed theatres. In some respects changes in theatre design for high schools may have the most profound effect on the high school program

**Unrealized Projects**

The major shortcoming for the first year was the introduction or establishment of a creative dramatics program in too few elementary schools. The program was uneven with only a class here and there. While about sixteen different elementary schools were reached with this program, there were only three or four schools with up to five teachers participating. In most elementary schools there were only one or two teachers involved. There were many reasons for this such as the half work day, withdrawal for five months because of Pat Swan's in-service workshop, not enough awareness of the program from the Green Sheet or word of mouth, and the natural hesitance and reluctance to experiment with something new or initiate changes on the part of the principals and teachers. Some teachers wanted volunteer help but none was available. There was not enough involvement of high school drama students with elementary students and Pima College was not able to participate at all.
On the junior high level, there was no consistency either. Many junior highs do not have any type of drama program—not even on an optional nine-week choice basis. Others want only "solid material" in drama, such as classroom memorized readings of monologues or "junior high" level one-act plays. Yet, where the administration has offered (or allowed) drama to be chosen as an elective, it is extremely popular. This experience was in line with the findings in the Committee of 100 Report of 1967. There was not enough discussion with junior high administrators and teachers about the values of drama. In order to create a new climate there must be more of an overall explanation of the program.

In terms of creative drama materials, special programs need to be planned for kindergarten and primary elementary and further refined for intermediate elementary and junior high. While the present junior high exercises can work for intermediate, they are not ideal, and more explanation and clarification on how to use the present materials on all levels is necessary.

Also, the stated objectives need to be further refined as to what should be accomplished on each level. While this could have been done during the final year, more information was needed about the nature and abilities
of the primary and intermediate elementary students to create meaningful objectives.

Because of the wide variety of needs, many requests called for a whole new set of material resources and new skills in problem-solving. Sometimes there was more reaction than action. Sometimes there were ironies such as the teachers who wanted to do something with elementary drama, but not creative dramatics, and they did not want to do it themselves. Also, "The Need to Read" workshop in which the elementary administrators wanted something from the Drama Resource Person, but because of Pat Swan's in-service workshop it could not be drama. Further there were schools that wanted to have lighting effects for a program, but the "cafetoriums" had no way to handle lighting effects, and if supplied by some light tower, they wanted to cover up the light tower and push it back out of the way.

**Future Needs**

As society changes, needs change. While long range needs cannot as yet be fully defined, some short range needs on the basis of the first year's program can be stated.

Throughout the first year there were requests pertaining to information on the making and use of puppets and development of scripts for puppets. While the art department could help out with the design and making, the teachers
felt that puppetry more properly fell within the province of drama than art. So, specific information on puppet-making, stages and settings, and scripts need to be worked out and developed.

The problems of lighting "cafeterious" and staging some sort of presentation (musical or dramatic) in the elementary school "cafetorium" need to be analyzed for maximum results. Suggestions should be written out for teachers who feel they wish to do a "cafetorium" production.

Possibilities that need to be explored are: the classroom production (Catalina at Blenman); the use of the center of the "cafetorium" with students on the floor instead of chairs (Brown Elementary); simultaneous or multiple settings in order to avoid time consuming set changes and loss of continuity; the use of slide-projected images onto walls (Hudlow Elementary); and lighting, special costumes, and mask effects.

Another innovation might be the establishment of an exchange of plays or a high school drama festival that is aimed at the enhancement of the student audience and student performances between schools during school hours. There would be no winners or value judgments such as "superior." The objective would be improved communication between students of different drama departments and knowledge gained from the new experiences.
In line with the exchange idea, high schools should be encouraged to do at least one children's play a year for elementary feeder schools. This would not only develop a future audience and future drama students for high schools but also possibly could establish an interest with elementary teachers in doing drama in the classrooms.

For high schools it might be helpful, if they are interested, in establishing an inventory of materials and scripts that could be exchanged when needed. Another possibility for having more access to a variety of furniture, costumes, and set pieces that may not be used very often is to have a central warehouse.

For conventional classrooms the material entitled "Being Creative With Poetry" seemed most popular, because it became part of the language arts approach. Also, easy to put into immediate use was the material on "Group Process Activities." Phyllis Schwimmer, ninth grade speech and English teacher at Pueblo, wrote "Thanks for the group stuff. It will come in handy. The 'Doctor's Dilemma' is especially good" (1972:n.p.). Earlier she had written about the poetry: "That last bunch of material you sent was great! We had the poetry thing dittoed off for the other English teachers" (1971:n.p.). For most teachers the basic creative dramatics materials were the most difficult to put into immediate use. However, Marsha Turbyfill,
a junior high music and drama teacher at Carson Junior High, began immediately using the creative dramatics material and mixing it in with materials from her established course in drama. In May, at the time of a production of a musical play at Carson, Mrs. Turbyfill said, "now that I've used creative dramatics, I don't think I could ever go back to the old way" (1972).

The development of exploratory drama materials that are especially right at kindergarten and primary elementary level is a definite task for the new year. A clearer, organized approach for teachers on how to create original materials and story dramatizations with their own students is something that must be offered. Classroom productions in elementary schools call for story outlines that use creative dramatics exercises in telling the story, which is more educationally desirable than trying to match creative dramatics training with a realistic type of story or play.

Also, it is important to find appropriate short stories which call for a narrator and cast of performers and adapt them for performance. These story dramatizations could be used in the elementary class or by junior high or high school performers presenting the story for elementary students.

Not as a top priority, but at some point, the basic program calls for a rewriting of and addition to creative
dramatics exercises. This may have to be aimed toward drama in language arts or social studies for elementary and junior high teachers who are not willing to accept drama for its own values.

Also, the teachers of junior high and beginning drama in high school often request some specially written scenes—particularly with girl casts—which can be acted in the classroom. These would be scenes in the style of the "Ages" mentioned earlier. Another assistance to junior high school and high school would be a list of plays to read and be considered for junior high and high school production. Also, in conjunction with the play list would be the development of a large library of these plays to which junior high and high schools can have access. There must be a constant search for and access to more plays and stories and other materials that speak more directly to students of all levels in our time.

Some way must be found to give more help to classroom teachers, who are the best source for the development of the creative dramatics program. Once given a clear explanation of how to use the drama resource materials all teachers need is a little encouragement to "open up" and try something new.

Aside from a personal one-to-one contact with the classroom teacher, an in-service creative dramatics
workshop with in-service credit for elementary and junior high teachers should be offered. Not only would there be a greater utilization of time, but each teacher could share ideas with other teachers. This workshop could be planned at a time of day and time of week that is desirable for participating teachers.

More qualified drama aides should be sought. While University drama students were the major source of aides during the first year, and there is every reason to believe this source will continue, a careful choosing and placement of these people is essential. A better knowledge of the personalities of drama aides and of the teachers in an effort to match personalities is more important. Also, qualified townspeople who have a background in drama and are willing to volunteer their services could be sought out and involved in the creative dramatics program.

A continuous rotating file was begun on available drama teachers. This file is a good addition to the personal insight that an interview might give. A form has been developed and given to the students in Mrs. Gipson's drama education class. Returned forms will be placed in a permanent but rotating drama teacher file.

As a base for the whole volunteer program, a proposal by the writer for four part-time drama aides to
introduce and/or expand the classroom drama program was submitted to the School Board of District One. This proposal states:

This is a long range planned program for the introduction of drama and creative dramatics into the regular classroom curriculum as one of the fine arts along with art and music. This program, for elementary and some junior high classrooms, will be based on helping the teacher with drama activities and tailored to fit the specific needs of the students, teachers and schools where it is requested. Included could be brief drama presentations, creative dramatics improvisations, role-playing situations, group process activities or various combinations of these. The proposal is to hire four part-time (two hours per day) drama aides at an estimated annual expense of $3,000 for all four.

Two part-time aides could serve one school a day or five different schools per week for one semester and ten different schools by the end of the year. Four part-time aides could reach twenty different schools during the year and by the end of three years a large portion of the district could have had the opportunity to initiate some type of drama program (Frakes 1972:n.p.).

The proposal was accepted in June and aides will be hired for 1972-73.

**Future Objectives and Philosophy**

The needs of elementary students and classroom teachers should be more fully defined. Also, the ever-changing, ever-evolving student needs, particularly in these times of great social change, call for future objectives and philosophy that can be stated only in a very general sort of a way.
However, in line with the recommendation in the Committee of 100 Report, a more clearly defined program continuity has been developed for all levels. Separate programs and objectives—in line with human growth while still acknowledging individual differences—has been established for primary and intermediate elementary, junior high, and high school.

In order to create a favorable climate for the drama program, more information about the program, an explanation of its merits and values to education should be conveyed to principals, counselors and teachers, and what the actual program offers for the student. Many parents, teachers and administrators still have to become aware of the value that creative dramatics can have in the personal growth of students, the understanding and use of emotions and growth of self-identity, and how strong self-concepts are essential to any real education.

Teachers and principals should be made aware that not only is drama in line with the stated philosophy of the district, but this philosophy, and the objectives of drama education are essential for today's and tomorrow's young students.

How we communicate with each other, how we use our emotions, how we regard ourselves are all valid concerns for educators and students preparing to live together in
an everchanging, complex social world. The time for such a humanistic education through drama is now. The need for expanding these resources was never greater. Small, but significant initial major steps have been taken in fully accepting drama as a normal part of the school curriculum.

In explaining further some of the problems and ramifications in dealing with affective learning, Bloom and others state:

The affective domain contains the forces that determine the nature of an individual's life and ultimately the life of an entire people. Much of the affective domain has been repressed, denied, and obscured. It is as though we have come upon the unconscious and begun to examine its contents.

Our own society has fluctuated as to the affective objectives it will permit the school to develop. Political and social forces are constantly at work, pressing the schools for some affective objectives and just as constantly placing restrictions on the school with regard to others . . . and (consequently) all too frequently (this) has led school staffs to retreat to the somewhat less dangerous cognitive domain (Bloom, et al. 1964:91).

There are warnings and concerns that must be faced by teachers involved in humanistic education. Help from many sources, a little faith and patience, and a great deal of hard work are needed to create a more wide-spread drama program and to realize "a well-balanced education for every child and youth." Thus, creative dramatics could become the most meaningful part of the curriculum in our changing times.
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