CHILDREN'S IDEAS FOR DRAMATIZATION

by

KAREL LOIS LOGANHUME
Diploma of Education, University of Cambridge
B.F.A., University of Victoria

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
in the Faculty
of
Education

[redacted]

We accept this thesis as conforming
to the required standard

[redacted]
Dr. Terry D. Johnson

[redacted]
Dr. Robert Armstrong

[redacted]
Dr. Jean Dey

[redacted]
Dr. Nelson Smith

UNIVERSITY OF VICTORIA
April, 1983

Supervisor: Dr. Terry Johnson

ABSTRACT

This study, which was the first step towards a preparation for a drama curriculum, set out to discover what children could contribute toward the material for dramatization. It appeared that no formal research had been focused on this problem and a review of the literature revealed that writers on children's drama held a variety of opinions. One group advocated that selection and creation of some of the stories for acting out should be the responsibility of children. This study, based on that recommendation, was concerned with the following: the ability of children to produce ideas for stories, which, when dramatized, offered the responsibility of a main role to every child in a class of twelve; the sources and the content of these ideas; the story elements within the ideas; and the topics the children wished to avoid.

The subjects were 54 children of eight, nine, and ten years of age who attended recreational drama classes. There were 16 boys and 38 girls. The sample was representative of the diversity and disparate numbers of

the ages and sexes of the children who attend these drama classes. Because of this disparity the sample was treated as a whole.

The subjects were each requested to contribute six sets of ideas for stories and to state material they did not wish to dramatize. These contributions were tape-recorded and simultaneously transcribed for later examination. The data revealed that the great majority of the sample produced stories suitable for dramatization by a class of twelve. Numerous internal and external sources were used as stimuli for story creation which covered a wide range of topics in both real and fantasy worlds. There were a great variety of environments, an emerging awareness of past and future time periods, and an active involvement with the present time of their own lives. The children demonstrated capability in using combinations of age groups but showed a preference for casts of characters that were either all adult or all children. The subjects in the sample demonstrated capability in generating many diverse problems but not solutions. Topics that the children wished to avoid were negative in nature and appeared to be related to their own personal experiences and television. The data revealed that an incredibly rich diversity of stories was created by the sample, and therefore, supported the

findings of the writers who concluded from their experiences that children are capable of assuming the responsibility of creating stories for dramatization.

Examiners:

[redacted]
Dr. Terry D. Johnson

[redacted]
Dr. Robert Armstrong

[redacted]
Dr. Jean Dey

[redacted]
Dr. Nelson Smith

TABLE OF CONTENTS

Page

Page

LIST OF TABLES

The children came tumbling into the old law court where the drama lesson was to be held and gazed up at the High Court bench.

"Wow!" cried one child. "We can plan trials here."

"Or climbing mountains," said a second

"Yeah, and hiding in caves," whispered a third.

"What about a pirate ship and walk the plank?" called a fourth.

"I know," stated the fifth child, "it can be a Noah's Ark."

"How about a castle where a king lives?" suggested a sixth.

"I want it to be a ship's bridge and I want to be a captain," declared the seventh.

"An eagle's nest and a great magic eagle scares us-" shouted the eighth.

"It could be a dragon's cave and he breathes fire and chases us," whispered the ninth.

The tenth child said nothing.

The eleventh child looked at the High Court bench long and solemnly. "Hey, a submarine with a periscope," he said finally.

The twelfth child looked at the teacher, "I guess we just do games and exercises, huh?"

And so it all began because a teacher listened.

(From the diary kept by the teacher/ investigator at Bastion Theatre School 1976-1981)

CHAPTER I

INTRODUCTION TO THE PROBLEM

Statement of the Problem

Bastion Theatre School offers classes in theatre and drama to students of all ages in the communities of Victoria, Saanich, and Sooke, British Columbia. The directors of this school require a curriculum for the drama class attended by children of eight, nine, and ten years of age, but no official organization exists to develop curricula for recreational drama classes in British Columbia. This study has been initiated by the teacher of these classes preparatory to creating such a curriculum. Before any curriculum can be prepared, however, the objectives of the education directors who run the school, of the parents whose children attend the school, of their children, and of the teacher must be taken into account.

Background Information

The Directors' Objectives

The education directors of this school follow the definition of drama made by Pierini who declares, "By definition drama is an art form which tells a story,

usually of human conflict, by means of action and dialogue" (1971, p. 11)." The directors make the distinction between theatre classes in which students learn techniques of presenting a play to an audience and drama classes in which the students dramatize stories and situations for their own benefit and in which there is no audience. It is recognized that as all the students attend on a voluntary and fee-paying basis, a curriculum must be made that will appeal strongly to the students.

The directors' main objectives for the drama classes within the school are not to develop professional actors but to develop self-confident, listening,thinking, communicative, creative and caring students who will understand story structure and acting techniques and who will appreciate eventually the work of all those engaged in theatre by becoming knowledgeable and supportive audiences. The directors also want the curriculum to be designed in such a way that should a child at a later stage wish to become involved in theatre as an actor, director, playwright, or technician, he would have already laid a solid groundwork for the skills and understandings required by theatre.

To achieve these objectives the curriculum should include opportunities for all students to make their

contributions and to perform their experiments in acting out stories without fear of being judged negatively to the detriment of their joy and satisfaction.

The Parents' Objectives

There is no statement on the parents' objectives for enrolling their children in the school. From informal interviews with parents between 1976 and 1981 the teacher/investigator has discovered that the parents wish their children primarily to enjoy themselves. The parents have all stated that they are not prepared to spend energy, time, and money on bringing reluctant children to class. They wish their children to become more confident in their own abilities, more poised when talking with adults, better able to concentrate on any task at hand, and more skilled in communication and the production of ideas for stories. Only 1% of the parents wanted their children to become professional actors.

The Children's Objectives

Informal interviews with the children who attended Bastion Theatre School between 1976 and 1981 revealed that all the children had enjoyment of the class as their primary objective. Their second objective was to be able

to use their imagination. One half of the children interviewed stated they were not sure what they wanted to do in the drama sessions. The other half were very definite in wishing to use their imagination to create their own stories and to act these out with genuine concentration and without interference from uninterested children. They said that they had come to Bastion Theatre School to find other children who would work with them to achieve these objectives.

The Teacher's Objectives

The teacher/investigator follows Pierini's definition of drama quoted above. The teacher's first main objective for herself is to gain as deep an understanding of each child as possible so that she can become sensitive to their needs and wishes. The teacher's second main objective is to help the children enjoy dramatizing stories and to utilize their ideas. Through these activities the children are given opportunities to learn social skills, the skills of concentrating, of sensory recall, of non-verbal communication and verbal communication, of understanding the construction of stories for dramatization, of producing, selecting, and organizing ideas into story form, and of evaluation of the stories and their dramatization. Naturally it is of paramount importance to the teacher that the children

enjoy each session as they use their imagination, not only to ensure continued attendance but to avoid the disciplinary problems that can arise from boredom and insecurity. To this end the teacher supports the directors' objectives for giving the children opportunities to make their contributions and experiments in an accepting atmosphere.

Summary of Objectives

It can be concluded that the children's enjoyment is of importance to all four groups: directors, parents, children, and teacher. The second common objective is the dramatization of stories with the adults viewing this activity as preparatory to the understanding of play structure. Objectives common to the three adult groups are the personal and social development of the children and within these objectives, the skills of concentrating and communicating are valued. Development of the imagination and creativity are the objectives of the directors, children, and teacher. With the common objectives established, the next step is to consider some drama authorities' views of the drama curriculum.

The Drama Curriculum

Anderson (1971) says that it is impossible to lay down for an art form a universal methodology and that the approach to any drama program development should be one of experimentation. Challen (1973) supports this view because he believes that no one drama curriculum can meet the variety of children and situations that teachers will face, due to the fact that teachers themselves vary so much. As a result, Challen states that the main aim of any drama curriculum is to give the children as many varying experiences as possible

Day (1975), having noted the constantly changing foci, according to changing fashions, on the aims and content of drama curricula, believes that there should be one unchanging focus, the child himself. As early as 1929 Brown had presented this view, that the creation of a drama curriculum should start with the study of the interests and activities of the students which should then be directed along the lines of the art form under study. Duke (1973) stresses that the focus should be more on the needs of the student, while Sockett (1976) insists that no curriculum will have any success unless an understanding of the students is taken into account.

Stabler (1978) maintains that teachers must assume the responsibilities of assessing the needs and dramatic possibilities of children and of deciding upon the teaching methods. He feels that the teacher will be aided in these activities by a complete understanding of the form and functions of drama. However, the reverse of Stabler's statement can be true, that the nature of children's drama can be better understood when teachers as curriculum developers have a greater understanding of children in drama.

Byers (1968) is more specific in her affirmations that understanding the child is of importance to the development of a drama curriculum. According to Byers opportunities should be given to the child to contribute ideas to drama:

> When an idea is expressed, it often reveals characteristics unique to a particular student - how he thinks and responds, his attitudes toward his problems, his background and experience, his secret wishes, his imagination, his intelligence, and his ability to communicate. (p. 9)

Gillies (1973) goes a step further. She insists:

> The leader in creative drama must not only listen - she must learn unrelentingly to write down what she hears, for through the children's words she will begin to understand the meanings behind the voice of each child speaking, the whir of each mind thinking and working as no other mind has ever worked before. (p. 13)

Byers (1968) and Ranger (1970) suggest another step to be taken in endeavours to understand the child in drama: the teacher must become alert to all the sources from which the children take their ideas and to make a record of these.

This investigator has observed that when children of eight to ten years of age believe that the drama teacher values their contributions and is interested in learning more about the sources they use, there are, in general, three results. The children are more willing to come to class, they carry out their activities more enthusiastically, and they begin to reveal more of their inner selves, thus aiding the teacher to create a more meaningful drama program.

Summary

This section of Chapter I has covered the initial preparation for drawing up a drama curriculum. The objectives of the people involved - the education directors, the parents, the children, and the teacher - have been briefly examined and compared. Some drama authorities' views on curriculum creation have been looked at, and their agreement on the main focus, the child, has been determined.

Conclusions

As a result of the examination of this problem, it would appear reasonable to begin the preparation of a curriculum for Bastion Theatre School students of eight to ten years of age with an investigation, as Byers, Ranger, and Gillies have advocated, into the contributions that the children choose to offer in drama class.

Definition of Terms

The following terms have been formulated for use throughout the study.

additions: words extra to the meaning such as "er," "um," "well."

circumlocution: use of many words where few would as efficiently convey meaning.

contribution: ideas offered for a story creation for dramatization, expressed in one or many words.

curriculum: planned learning opportunities that emphasize the students' development, the large body of knowledge, and the basic cultural values.

drama: imaginative thought which creates or interprets a full story or a fragmentary situation containing some form of conflict translated into action by movement and dialogue for the benefit of the actor

and not for an audience. Other commonly used terms are Acting Out, Child Drama, Creative Drama, Creative Dramatics, Improvisation, Informal Drama, Play-acting, Spontaneous Drama, Story Dramatization.

dramatization: the process of acting out a story either from original or derived sources. This involves the preparing of a story so that it can be acted out.

idea: combination of thoughts, emotions, sensations that are raw material offered for story creation for dramatization.

imagination: the faculty which evokes mental pictures of what is not physically present or of what has not actually been experienced, often by a process of combining these mental pictures or images from previous experiences.

program: pre-planning of what the teacher decides should occur between teacher and student.

redundancy: superfluous use of synonyms which does not add to meaning.

source: that which stimulates thoughts and ideas.

The Purpose of the Study

This study concerns the stories and partial stories individually offered by children of eight to ten years of age for dramatization by the class as one group. These stories were created by the children without any teacher-chosen stimuli being offered.

These contributions were analysed for story elements and then classified as reality or fantasy. The investigator then endeavoured to determine the sources from which the students consciously produced their ideas. These were analysed to determine which sources were internal and which external to the child. The external sources were classified according to type, such as television, books, life experiences and plays. This study also attempted to discover the topics that these students prefer not to act out.

Assumptions of the Study

The study worked on the following assumptions:

1. That the investigator's own biases were conveyed to the students through verbal and non-verbal modes as little as was humanly possible.

2. That the students' contributions truly reflected what they wished to contribute.

Limitations of the Study

The sample was not randomly selected because the subjects are students who voluntarily, and with their parents' co-operation, attended drama classes at Bastion Theatre School. There are not an equal number of girls and boys within the sample, nor the same number of students within each age group. The sample does not, therefore, represent the child population of Greater Victoria, but it does represent the child population that attends recreational drama classes within the district on a voluntary fee-paying basis.

This study did not claim to be clinical research. It was set within the demands of a normal recreational class situation to facilitate easy replication by a recreational or classroom teacher. Within the hour-and-a quarter class time, a maximum of five minutes was allotted to each of the 12 students to record his/her ideas for that session to enable the students to take part in other drama activities.

Significance of the Study

The results of this study will be of practical value to the teacher of drama and language arts:

(1) The study will show whether or not students of eight to ten years of age are capable of producing stories suitable for dramatization without teacher-chosen stimuli, and are thereby capable of making significant contributions towards the material to be used in the drama curriculum.

(2) This study will also reveal the story interests of this age group. These interests can be used as a guide by the teacher when selection of specific material for concept and skill development is needed.

(3) In addition, the teacher will become aware of how much knowledge children of this age group in drama classes have of story structure and of the story elements of which they are still unaware. It will also be clear which material the children have not yet explored and which topics they specifically wish to avoid and the reasons for these decisions.

(4) Finally, there will be an understanding of the source or sources that most influence the children in their story creation and of the sources that they are presently using.

The boy came into drama class dressed as Superman.

"I've seen the film six times and I want to play Superman," he declared excitedly. "Look at my cloak. I can boom across the skies and fly and fly." And for the next six sessions he flew and flew.

The session after that the teacher suggested, "Why not try acting out another kind of character?"

"Sure," he said, "I'll be Super Boy," and off he zoomed without waiting to hear more from the teacher.

In the following session the teacher suggested firmly but kindly that he try a very different kind of character. The boy thought for a moment and then his eyes sparkled.

"Sure," he said, "I've got a great idea. I'll be Super Bird," and off he flew, his cape flaring out behind him.

From the diary kept by the teacher/investigator at Bastion Theatre School 1976-1981

CHAPTER II

REVIEW OF RELATED LITERATURE

The review of literature presented in this chapter centres on three interrelated fields in drama: the ability of children to initiate, without teacher-chosen stimuli, material for dramatization and the consequent appropriateness of incorporating this material into the curriculum; the content of the children's contribution as noted by drama authorities; and the recorded sources of this material.

The Place of Children's Contributions

Four points of view emerge from this review concerning the ability of children to contribute material for dramatization and the inclusion of this within the curriculum planning.

Selection of Material by the Teacher

Writers like Walker (1957), Carlson (1973), the compilers of the Drama/Theatre Framework for California Schools (1974), and Seely (1977) are concerned that the art form should be the main focus of a drama program,

and consequently their work presents teachers with detailed methodology and exercises for developing specific skills with the onus placed on the teacher for the choice of the total content to be acted out.

Another category of writers also believes in teacher-selected content for the greater part of each lesson. Lease and Siks (1952), Ward (1957), Crosscup (1966), Bowskill (1974), and Layman (1974) consider that the quality of stories created by children for dramatization without teacher-chosen stimuli are mediocre at best. As one of their main foci is on obtaining literature of a high quality for the dramatization, these authorities in drama prefer the teacher to make the selection for dramatization.

Selection of Teacher-Chosen material by Children

A number of authorities believe that students should be encouraged to select from teacher-chosen material and to contribute ideas to short scenes and to the interpretation of plot, characters, and motivation. In examining the examples that Durland (1952) gives of how well-known stories can be dramatized, it can be seen that Durland's emphasis is not on the child's creation of a story. It is on the child's contributions

to teacher-led discussions about the interpretation of roles, the understanding of the plot and motivation, and the improvisation of dialogue to make the play become a slice of reality for the children.

Burton (1955) is concerned with the teacher's success in building the children's acting skills and proposes that the teachers choose the story material and encourage the children to contribute to the division of the story into scenes and to the interpretation of the movement and dialogue. Nuttall (1960) states that one of his aims is to stimulate the imagination by encouraging the children to interpret in their own way the movements of a character.

Lightwood (1970) is primarily concerned with the inexperienced teacher of drama for young children and, like Nuttall, believes that children are able to select the way a character can be interpreted.

Duke (1973), whose main focus is on the child's self-expression, finds that students are frequently unable to provide ideas for story creation and recommends that the teacher select the story material so as to give the children a well-formed structure on which to build. In this way he feels the child has an excellent basis for producing ideas for discussion on interpretation of the story.

Bowskill (1974) states, "The most important role of the teacher is that of selector and controller of stimuli and trigger starters" (p. 45). He believes that playmaking should be the culmination of discrete development of skills and that the child's growth arises from the selections from teacher-chosen stories and from contributions to the dramatization.

Although Layman (1974) deplores the way teachers start with a curriculum, her book presents a plan for activities for the teacher to use to help the children develop specific dramatic skills. Layman emphasises that children's ideas are important but speaks disparagingly of their content and offers content for characterization for use by the teacher. Complo (1974) likewise states that she believes the children should be encouraged to express thoughts, feelings, and original ideas but, while she gives the teacher ideas on how to dramatize stories already written, nowhere does she describe how to incorporate the children's contribution of ideas into group stories.

McCaslin (1974), like Ward, emphasises that "believable characters, a well constructed plot, and a worthwhile theme make for engrossing drama. What better way of discovering and learning to appreciate literature?" (p. 17). Therefore, McCaslin's support of exploration,

evaluation, and use of the children's ideas focuses on the interpretation of the children's choice of teacher-selected material.

McIntyre (1974) is vitally concerned with helping the classroom teacher with little or no experience to gain insight into the role the dramatic process plays in stimulating language learning. McIntyre elaborates on the need for children to use their own ideas in improvisations but indicates that the teacher's first step in helping the children's full story-length dramatization is to choose stories that have stood the test of time.

Allstrom (1957), Cornwell (1970), Fairclough (1972), Stewig (1973), Baker and Wagner (1977), and Barter (1979) stress the importance of providing many different forms of stimuli to aid the flow of children's ideas. Methods are then presented to aid the students to create a play out of these ideas.

Selection of the Material by Teachers and Children

Barnes (1968) maintains that children should be encouraged to communicate ideas and feelings to the group and in turn to accept often contradictory ideas and feelings as the group builds its story. Barnes believes that the child "must not be expected to

subordinates his perceptions and needs to a pattern imposed by the teacher" (p. 19), but rather that the children and teacher should share the responsibility of the selection or creation of the story material for dramatization.

Goodridge (1970) insists that it is important to develop the children's imagination and for the teacher to develop a sensitivity to the children's responses. To this end Goodridge created a handbook of materials for the teacher. Goodridge states:

> Sometimes topics will be initiated by the children, sometimes by the teacher, based on the agreed interests and needs of the children. It is necessary to keep a balance between teacher-initiated projects and class-initiated ones. (p. 82)

Material Selected by Children

A study of the literature also reveals that there are drama authorities who hold that some material for dramatization should be selected and created entirely by the children. Within this group of writers, opinions vary as to the amount of time allotted to this activity and the stage of the program to which it is allotted.

Ranger (1970), for instance, asserts that the children's own story creation should be preceded by discrete exercises in speech, movement, and

characterization in order to give children the necessary understandings of the activity. Challen (1973) is of the opinion that the majority of children prefer to have their material chosen and organized for them, although he acknowledges that there are children who are capable of producing and acting their own stories. Challen believes that these children should be given time later within the program to do so. Siks (1977) believes that the teacher should introduce children to poetry and stories for dramatization that they would not normally discover before using their own material. The aim of this procedure is to raise the standard of the material offered by the children.

Unlike Challen, Slade (1954) emphasises that children are very capable of producing a rich flow of stories, provided the appropriate atmosphere and environment are established. Goulding (1970) affirms, "Any child should enjoy making up his own play and every child should have the opportunity to try it" (p. 123), and follows this statement with demonstrations of helping children weave their own ideas into a group story. Walker (1970) and Anderson (1971) also feel that story creation and dramatization by the students is important enough to be included in the program and

they also illustrate how the teacher can aid the students in these activities.

Stabler (1978) and Bolton (1979) affirm that children are capable of producing ideas for group stories and that these should be valued by the teacher, who in return for this acceptance, will then expect commitment and hard work from the students. Blackie (1972) and King (1972) also report that the more responsibility the students assume for idea creation, the greater their involvement and self-discipline.

As early as 1926 Overton has maintained that part of the drama curriculum should be assigned to helping students choose and develop their own story material so that the teacher can gain insight into the individuality of the students. Heinig and Stillwell (1974) endorse this belief.

Brown (1929) and Heathcote (1980) give more detailed reasons. Brown observes:

> Original plays offer the teacher clear insight into the tastes and interests of children. They show her how closely the subject matter of her own work with them has touched them and what outside influences catch and hold their attention. They keep the teacher cognizant of the children's development in appreciation of social life about them and of their understanding of literature in school and out; a contact easily lost if too much of her work with them is directed and planned by herself. (p. 37)

Haggerty (1966) supports this last statement of Brown's and concludes that it is the teachers' insecurities which lead them to omit children's contributions and so destroy the children's spontaneity in favour of much safer pre-planned lessons. Thus they lose their sensivity to the children's needs. Heathcote (1980) cites more reasons for using the children's own material in her first sessions with them: the greatest personal pleasure and satisfaction derived by the children from seeing their ideas worked out in action; the opportunity for the children to think for themselves and to make important decisions; the insight gained by the teacher into the needs and resources that emerge from this decision-making; and the resulting involvement of the children when they use their own ideas. Heathcote uses many forms of drama with the children in the regular classroom that are not initially stimulated by the children because she maintains that stretching them towards further goals and awareness is one of her aims. In a private conversation with this investigator, Heathcote in 1980 agreed that recreational drama provides a challenge for the teacher and the appropriate environment for dramatization of the children's contributions.

Like Heathcote, Alington (1961) asserts that continuous decision making and the production, selection, and organization of ideas by the children are necessary in any art form and, therefore, should be included in the drama program.

King (1972), like Haggerty, states that teachers' insecurities lead to the teachers' domination of program development. These teachers fear that if children have input, several events take place: chaos ensues, the control of learning passes from their hands, and the children show that they are less inhibited and more imaginative than the teacher. King contends that the teachers can always make a brief outline of the aims they wish to achieve and then leave two-thirds of each session for the children's contributions instead of providing "dozens of meaningless exercises in an effort to fill up forty or so minutes" (p. 45). Once children are encouraged to contribute ideas, King reasons, they never fail to respond.

Byers (1968) maintains that in recreational drama the teacher's main purpose is to help the children select and organize ideas, which they are capable of producing, into a group story for dramatization.

Peachment (1976) declares that student creation of stories for dramatization should be part of the regular classroom program and he enthuses:

> Creating a play from scratch with a class of children based upon their ideas, experiences and imagination is probably the most neglected area of educational play-making, perhaps because of the demands it makes upon the teacher. And yet, of all the methods of teaching drama in schools, this is the one that I find most satisfying. (p. 45)

Gillies (1973) states:

> When 'the players themselves' create this kind of drama shaped by a leader respectful of the power of each person in the group, and fired by serious discussion and positive criticism, creative drama stands its greatest chance of reaching the height for which it was conceived. (p. 19)

Content of Children's Ideas

A search of the literature was also made to discover what the writers had experienced concerning the ability of children aged eight to ten years to produce ideas for stories for dramatization. Also to be discovered were descriptions and accounts of children's ideas.

Introduction

Crosscup (1966) emphasises that the difference evidenced between experiences gained by individual writers will account for the varying philosophies.

Many of the writers whose work has already been examined earlier in this chapter made no mention of the children's initial ideas and stories for dramatization as this was not the purpose of their work.

Generalised Reports

Brown (1929), contending that child-made stories should occupy a part and not the whole of the curriculum, has this to say:

> At best the plots of original plays are crude and the speech they require is not above the patois of the children's everyday expressions; they follow no standard of style of construction and therefore do not refine the literary and dramatic tastes of the children. (p. 56)

Lease and Siker (1952) report that children use "thrilling situations based on illogical or unsound motives" (p. 226). Layman (1974) finds that the ideas supplied by children for dramatization are centered "on bank robberies, fights, rough games, and other undesirable situations" (p. 21).

Bowskill (1974) notes that the choices made by the children reflect their values and their general attitude to life, thus accounting for differences in story creation among children. Bowskill records that

some children choose exciting materials, others romantic material, some choose the mundane, or the factual, or classical. Material sometimes focuses on people and sometimes on events. Courtney (1980) observes:

> Dramatic themes often reflect concern with industry - physical characteristics, clothing, home and family, recreation and school. Yet, at the same time, imaginative activity can flare up with great excitement and plots can be exaggerated. The child loves myths and legends - including the elements of both realism and fantasy. (p. 55)

Detailed Reports

Haaga (1952) and Siks (1958) are among those who believe that teachers should select the material for acting out. Siks reproduced a script created by an eleven-year-old about friends who met ten years after leaving school to compare the way in which they had followed their ambitions (p. 353). Haaga reports two stories that her seven- and eight-year-old students had developed from teacher-chosen stimuli. One was about snow people who came to life through a gift from a fairy and who returned to snow when they failed to use this gift to the fullest. The other story was of an ill-tempered gnome who could not see or catch the fairies

who were teasing him. The third topic of a fair was chosen and developed by the students themselves.

Brown (1929), Goodridge (1970), Ranger (1970), Walker (1970), Gillies (1973), and Peachment (1976) each give a few examples of topics and characters devised by their students. Environments chosen included outer space, caves and supermarkets. Characters chosen came from history, fantasy, and present-day reality.

Allen (1979) notes little of fantasy, such as magic and talking animals, in the drama of eight-to ten-year-olds except when it is supplied by the teacher. He found that children are more interested in the world around them and that when they do use fantasy, they do so to make meaning of their own lives.

Byers (1968) was involved with helping children create their own original plays for performance. A detailed account was kept of the students' work and from this she concludes that children of eight and nine years of age usually create magical adventures in a fantasy environment peopled with fairy-tale characters and talking animals.

Several writers found that in addition to characters and plots children offered problems within their stories.

McGregor (1979) points out:

> the symbolic situations in drama need to involve some form of conflict, if new insights and perceptions are to emerge. This does not mean that the content of drama always has to be sensational or traumatic, nor that it should necessarily involve life-or-death confrontations. Rather there must be an inherent tension in the represented situation. (p. 90)

Baker and Wagner (1977) observe:

> Ideas only come out of action intended to meet a problem. Then ideas start popping up from everywhere in the most unexpected places - dreams, breakfast, etc. You will really be having an adventure in the true sense of the word ..... like being lost in a jungle. We, ourselves, are a fantastic adventure if we are brave enough to explore. (pp. 20 - 21)

Certainly within the children's stories reported by Byers (1968) there were problems to overcome. Walker (1970) relates how her students were able to incorporate a problem that the characters had to face within the stories each group had created.

Siks (1977) classified the problems that emerged from her students' stories:

> In drama the story content comes from feelings caused by a conflict that reflects human experience. Such a conflict may be caused by forces in the physical environment, by another person or persons, by an idea or belief, or by an inner conflict of the individual. (p. 33)

Finally, Allen (1979) notes:

> Something happened in their stories - something vital and alive. In the children's stories there was tension, the essential chase, the battle between strong and weak which appeared to have a probable universal significance for children. (p. 27)

Sources of Children's Ideas

A further review of the literature was undertaken to discover if writers on children's drama had found specific sources from which students generated ideas. Very few writers listed specific sources for initial ideas for story creation that were not stimulated by teachers. No detailed published studies have been made in this area.

Internal Sources

Singer (1975) classifies the sources of a person's ideas as external and internal. He defines the internal as

> the inner dimension of his short-term memories, the elaborations upon events perceived and events drawn from long-term memory storage, and associations and combinations of old memories with recently perceived events or with images just aroused. (p. 77)

Schwartz (1974) speaking of these internal sources has this to say:

> The total amount of information imprinted or coded within our brains is huge, and the associations that can be generated by evoked recall are very deep. Information available for recall includes everything we have experienced, whether we consciously remember it or not. This total body of stored material is always with us, and it surrounds and absorbs each new learning experience. Furthermore, it is constantly recallable when cued by the appropriate stimulus. (p. 69)

It would appear that many of the sources that children will use will be internal.

Generalised Reports on External Sources

Brown (1929), and Crosscup (1966) report that children's ideas spring from daily events in their own lives, from classroom socials studies, from newspaper articles, and from holiday preparations. Byers (1968) and Peachment (1976) report a very wide range of external and internal sources.

Allen (1970) reports, "I have in fact seen very little drama in junior schools that is not based on an existing story or material" (p. 54).

Moreno (in Hodgson, 1972) speaks of dreams, folk tales, and fairy stories as having great effects on children's minds.

A few writers note the role television plays in stimulating children's ideas. Lightwood (1970) insists, "TV has a strong influence on children and many of their ideas for acting come from it" (p. 22). Singer (1975), in observing the role television plays as a source of ideas for daydreaming, says:

> Although we have very little formal research data on this subject, it does appear that to some extent television viewing at moderate levels acts as a significant stimulant to the imaginative capacities of children. It provides them with a much greater amount of material, novel creatures, interesting combinations of music and words, and exposure to far-off countries and different customs, all of which undoubtedly lead to an enrichment of the child. At the same time this greater enrichment must take place within some kind of organized setting. (p. 237, Singer's emphasis)

Maxine Boag in 1980 surveyed three hundred Intermediate grade students at ten elementary schools in Victoria, British Columbia, and found that the average television viewing came to thirty-one-and-a-half hours a week, making a yearly total of twice the time spent in the classroom. From this she draws the conclusion that television is the most powerful influence on children and on the way they learn to be human beings.

To complete this examination of the small number of writers who report the sources that children use, it is of interest to note an observation made by Singer (1975):

> Under most circumstances it is likely that the response to the external stimulus source will take priority over a response to material drawn from the long-term memory system. (p. 77)

Summary and Conclusions

Writers on drama, then, have varying foci which in turn have determined the content of their work and their findings. There is consensus on the value of developing children's understanding of story structure, of encouraging children to contribute to the interpretation of a story, and of helping them to achieve, within their abilities, a high level of acting skills. However, there is divergence of opinion on the ability of children to create stories for dramatization. Some writers do not consider this at all and others view negatively the quality of the content. Others, like Slade (1954), Peachment (1976), Stabler (1978), and Heathcote (1980) have discovered that students are capable of this work and have found this approach to teaching drama to be the most demanding and the most satisfying. These authorities

have demonstrated that it is possible to meet the Bastion Theatre School objectives. In the matter of the content of children's ideas and stories for dramatization and the sources of these, no detailed research studies have been made.

Therefore, a more formal study is needed to determine the ability of children of eight, nine, and ten years of age to create stories for dramatization and to determine the content and sources of these stories and the topics the children wish to avoid. The next chapter deals with the design of such a study.

The four boys had their heads together.

"We've got to make plans to get our story right," they said.

"Now, we've got to decide when we board the sub and then we have to plan where it's going first," stated the self-chosen leader.

"Yeah, but first we've got to decide who's going to do the jobs on the sub," suggested the second boy.

"No," said the third, "what we've got to plan is where the island is and where the cave of the skulls is and where the Zygons will attack."

"I want to be Super Bird," said the fourth.

"No you don't," chorused the other three.

"Now," said the self-chosen leader, "we'll make the sub here, the island there, and the cave of skulls in the small room over there."

"What about the jobs on the submarine? I want to be captain," declared the second boy.

"No, I'm going to be captain," said the self-chosen leader..

"Gee, I'm muddled about this story," groaned the fourth boy, "Couldn't I be Super Bird and destroy all the Zygons?"

"No! chorused the other three.

"Let's get teacher," suggested the third boy. "I'm really in a muddle!"

From the diary kept by the teacher/investigator at Bastion Theatre School 1976-1981

CHAPTER III

EXPERIMENTAL DESIGN AND PROCEDURES

This chapter focuses on the description of the sample, the data collection, and the methods used for data analysis. One set of data from a girl and another from a boy within the sample are combined into one contribution to illustrate the investigator's approach.

The Sample

Attendance at the Bastion Theatre School Junior II drama class, from which the subjects were drawn, is the result of the individual child's interest in drama. Classes at the school are limited to 12 students so that teachers can give attention to each student. For a number of reasons, generally only 50% of the students attend a second term, so as new students entered the school each term, they were added to the sample.

Collecting the Sample Data

The investigator interviewed privately every child participating in the study and made a written record of the child's name, age, sex, grade, school, and home

address. The child's previous experiences in day school and recreational drama classes and the child's reasons for attending Bastion Theatre School Drama II classes were also recorded. This information was used to build the sample description.

Sample Description

The sample consisted of 38 girls and 16 boys of 8, 9, and 10 years of age. The group of 8-year-olds consisted of 13 girls and seven boys, the 9-year-olds of 14 girls and three boys, and the 10-year-olds of 11 girls and six boys. Only two subjects were in Grade 2 and only two were in Grade 6. The majority came from Grades 3, 4, and 5. Eight children attended private schools and nine attended alternate schools. Of the rest of the subjects, 22 were drawn from 14 schools within one predominantly suburban school district, 14 from eight schools in a more rural school district, and one from a more distantly placed rural school district.

The subjects' families were mainly middle class. The subjects who had no drama experience prior to joining the sample numbered 32. The other 22 subjects had some experience with a variety of drama activities ranging from one term to four school years

either in day school classrooms or in recreational drama classes, with the majority having less than one year's experience. The subjects joining the drama classes at Bastion Theatre School because they enjoyed acting out their own stories numbered 23. There were 11 children who declared they wanted to come but gave no specific reason. Nine children stated specifically that they attended classes to have fun and to use their imagination. Only six children attended because they wished to become professional actors. The rest of the sample came to try out a new activity or to make friends. The foregoing information leads to the assumption that this sample is a true reflection of all the groups that have attended and probably will attend the Junior II drama classes at Bastion Theatre School. Consequently the inferences drawn from data collected from this sample can be incorporated into a curriculum that can efficiently serve future students.

The Contributions

One of the investigator's main aims for the children who voluntarily attend recreational drama classes is to give every child an opportunity to be actively involved for the whole hour-and-a-quarter of the class time.

When a story is dramatized the aim is to offer every child an opportunity to play a character fully involved in the making of decisions and the solving of problems within the story dramatization. Therefore, the children in the sample were asked to include in their contributions a main character for each child to play. The majority of the children achieved this in the three introductory lessons of each term by creating stories about a group of people like a large family, a gang of friends, a group of scientists, a ship's crew, or a team of firemen.

Data Collection

Establishing the Atmosphere

It was vital to this study for the children to feel that they were respected, that their contributions were valued, and that their ideas for stories and their designation of the sources were accepted cordially without prejudgment as to quality or appropriateness. It was also vital for the children both to feel confident enough to offer ideas that they really wished to act out and to feel comfortable about not offering anything should this be the case.

The study was conducted, therefore, during regular class sessions by the investigator who was also the

teacher. To help the children understand the importance of genuine participation in offering ideas, they were informed that their contributions would be dramatized in succeeding sessions.

The first three sessions of each term were used to help the students become familiar with the teacher, with each other, and with the environment. The investigator used this time to establish the trusting, sharing, and self-disciplined atmosphere that led the children to feel confident that their contributions would be accepted cordially. The audio tape recorder was in evidence in the hope that the children would not be inhibited by its presence when data collection began. Informal observation indicated no outward evidence of inhibition.

During these same sessions the students were given opportunities to use a variety of stimuli for the production of ideas and for the organizing of these ideas into stories for dramatization.

Time of Collection

The students met on Saturdays in their normal class time. The children were each invited to contribute a story, or partial story, or just one idea, according to their inclinations, at the beginning of each session for

six sessions to make a maximum of six contributions for each child. These six sessions took place within one term after the first acclimatizing sessions were presented to the children. No child was asked to offer contributions for more than one term even though some of the children in the sample attended for two or more successive terms. Data was collected during four terms.

The last sessions of each term were set aside for recording topics the students did not wish to act out, for absentees to catch up on missed sessions, and for the class as a group to act out some of the contributions included in the data.

Method of Recording

The audio tape recorder was placed on the investigator's desk and switched on. One by one the children were invited to the desk in private to offer their contributions for the class as one group to work out. At the same time the teacher wrote these down to enable the children to observe the making of the records that were to be read aloud to the class at later sessions. The children were then asked to designate all the sources of which they were aware that had stimulated the various parts of their contributions.

Each source was also written down next to the appropriate section of each contribution.

When a child expressed himself in a way that would be unclear to the students considering this contribution for dramatization in a later session, the teacher sought clarification. When a child appeared to be at a loss for certain words to express thoughts, the teacher provided the necessary vocabulary. When a child appeared troubled about an inability to complete a story element, the teacher provided the necessary questioning to elicit this. When the child's non-verbal communication suggested uncertainty as to a source, the teacher again sought clarification.

For the written record the teacher omitted the children's additions, circumlocutions, redundancies, and, where possible, direct speech.

When a child chose not to contribute an idea at any time, there was no pressure to contribute and in no way was the child made to feel a failure. A note of this choice was made within the data in order to discover the number of children who chose not to contribute the maximum number of times.

The same procedures were followed when the children stated the topics they did not wish to act out and the

reasons for their choices. These procedures were also followed when absentees made requests to catch up on missed contributions.

The audio tapes are available for examination on request. The investigator's more concise written records were used for the data analysis. These are also available for examination on request.

Analysis of the Data

The contributions were totalled to compare the number of contributions actually given with the maximum number possible to discover whether or not the sample was able to contribute its own material for dramatization. Each contribution was next examined to discover the sources, the general classifications of content, and the story elements. The topics designated by the children as ones to be avoided were then examined.

Since there were only 16 boys within the sample and only three of these were nine-year-olds, there was no attempt made to discover significant differences between the age groups and the sexes. The sample was treated as a whole.

Sources

The sources assigned by the children to their contributions were classified into internal and external sources. Internal sources were designated by the contributors as already being in their minds. Children designated an internal source by such statements as, "It just popped into my head", and "That's from brain power." Unspecified prior knowledge, reasoning and planning, speculation, daydreams and wishes, interests and liking were all designated as internal sources.

External sources were recognized by the children as areas outside their minds which stimulated their contributions. Statements such as "My grandfather is a jeweller", "That idea came from the story my group is acting out while you collect ideas" are examples of the way the children designated the source as external. Where a source was designated twice in the same contribution, the two designations were counted as one source. The external sources were classified according to type: life experiences, television, books, other classmates' stories, movies, and the investigator's more specific questions.

Story Content

Each contribution was first examined to discover whether the general content belonged to the real or to the fantasy world. Contributions where elements of the real world were put into unlikely juxtaposition were classified as illogical reality and counted as a separate category within the contributions dealing with reality.

The other contributions dealing with reality were then sorted into the following eight categories: trouble everywhere but at sea; trouble at sea; trouble with other natural disasters; wars, fights, and robberies; finding, seeking, and repairing; involvement with animals; small troubles; injuries, healing, and caring; and miscellaneous.

The contributions dealing with fantasy fell into six categories: fantasy beings, magic, general fantasy, science fiction, space fantasy, and time fantasy.

Story Elements

Environments were classified into natural and man-made and the natural environments were then classified according to whether they were terrestrial or extra-

terrestrial.

Time settings were classified into past, present, future, and fantasy time periods. The children frequently related their contributions as though they were experiencing them at the moment and the investigator read the contributions back to the children in the present tense to give the children a sense of involvement. The children who wished to designate their contributions as being set in the past, did so by such statements as "We are chambermaids in the time of King John of England", and "This is in the sixteenth century when Dracula was alive". When no designation was made on the time setting, the other elements in the contribution were considered and the time setting was then placed in the appropriate classification.

Characters were classified by age group according to whether they were children, teenagers, or adults. The roles assigned by the children to the characters at the beginning of the story were then placed into categories of those who play, discover, heal, rescue, rule, organize, teach, steal, and menace.

The problems were examined to discover if clear cut conflicts existed. Such problems were organized into nine categories of adversaries against which the main

characters contended: nature; man; magic beings,aliens, and strange forces; animals; disease; humans' inner selves; and the law.

Next the problems were again categorized according to the work inherent in the problem such as to discover, to reason, to escape, to repair, to heal, and to prevent.

The solutions fell into four main categories: offered, partially offered but with no satisfactory conclusion, acknowledged with the decision to let the solution emerge from the dramatization, and not offered. The contents of the first category were then grouped according to whether the solving was undertaken by the main characters or by people and forces outside the main characters, and these same solutions were categorized according to whether they were peaceful or not.

Avoided Topics

Topics that the students did not wish to dramatize were sorted into the following six categories: disliked roles, racism, accidents and broken bodies, trials and divorce, killing and death, and suffering animals.

Preliminary Processing of the Data

A composite story, based on one contribution from a girl and one from a boy in the sample, is now presented as

an example of the preliminary analysis procedure that was followed. The composite subject has been assigned the name of Leslie.

Audio Tape Recording: Transcript

TEACHER: Hello Leslie, what do you want your story to be about today?

LESLIE: Well, er, um, we are kids and one of us is a teacher and one of us is a brand new kid and we are picking on this brand new kid going to our school. *(Long pause)*

TEACHER: Yes, I have that written down.

LESLIE: This new kid, well he has something wrong with him. *(Long pause. The subject bites lip and looks upward).*

TEACHER: Is something wrong with his body, or with his speech or with his . . .

LESLIE: We are picking on him because he has a mental problem. His walk is different and every time he tries to kick a ball he sort of ... *(The subject's hands move up and down jerkily).*

TEACHER: Limps?

LESLIE: Yeah. He limps to it to kick it and then kicks it the wrong way. That's it, he walks as though he has just got both his legs out of a cast.

TEACHER: Yes, I have all that written down.

LESLIE: Then I find out. I'm the teacher.

TEACHER: I'll make a note of that, Leslie, but when I read the story to the class there might be others who would like to play that character as well, so could you tell the story to me, say like a reporter?

LESLIE: Oh sure. Okay. Well the teacher she finds out and tells the new kid to tell her his problems. And the problem is how does the teacher stop us kids from teasing the new kid and the teacher tells us, "You hurt his feelings".

TEACHER: Ah, you have now given me a problem and how it it is starting to be solved.

LESLIE: Yes, and we decide to be nice to him but one of us still laughs at him and steals his lunch money when the teacher's back is turned.

TEACHER: So you have a second problem now for the new boy.

LESLIE: Yes. How do we stop that person doing all that to him, that's the problem. Can the class help when we act it out?

TEACHER: Certainly. So we'll let the class decide how that second problem is solved. Thank you, Leslie. Where did you get all those ideas?

LESLIE: Well, I was a new kid at school and I got picked on by all the kids and the teacher told me to tell her all about it, but I made it up about the mental problem, that was in my head. And the bit about the way the new boy walked, well, I've got a friend who is a little guy and both his legs were in a cast. The first problem about the teacher stopping us kids and telling us about his feelings just popped into my head.

TEACHER: Thank you. What about the rest of the story?

LESLIE: Well, I reasoned it would be interesting if I added the bit about the lunch money and the laughing. Those were brain power.

TEACHER: Thank you, Leslie.

Written Transcript and the Sources

Contribution	Source
One of us is a teacher. The rest of us are kids who are picking on a brand new kid going to school.	1. External - Life Experience - subject's own experience at a new school.
because he has a mental problem	1. Internal
His walk is different. Every time he tries to kick a ball he limps to it and kicks it the wrong way. He walks as though each of his legs was in a cast.	2. External - Life Experience - subject's friend had both his legs in casts.
a teacher finds out and asks the child to tell her his problems.	1. External - same as the first external source.
How does the teacher stop us from teasing him? The teacher tells us the boy's feelings were hurt and so we decide to be nice to him.	2. Internal
But one of us still laughs at him and steals his money when the teacher's back is turned. How are we going to stop that person doing these things?	3. Internal - Reasoning
Let the class decide the second solution.	

Analysis of the General Content

Classification	Category
Real	Healing and Caring

Analysis of the Story Elements

Environment	Categories
School	terrestrial, man made

Time	Category
School day	present

Characters	Age	Work Role
1. Teacher	adult	teach
2. Kids	children	learn
3. New boy	child	learn

Problems	Conflict	Work
1. Teacher has to prevent the group from tormenting one child	with humans	to prevent
2. The group of children has to prevent one child from tormenting another	with humans	to prevent

Solution	Degree	Type	Solver
1. Teacher explained the hurt child's feelings	offered	peaceful	main character
2. -	acknowledged	-	-

The contributions from the 54 children in the sample were similarly processed. The data from these preliminary analyses were then collated and the findings are presented in the next chapter.

The red haired boy asked if he could bring his four year old sister to class that day. He and his friend decided to build a space ship and invited the little girl aboard.

She proceeded to stock the ship's kitchen with all the cereal boxes and other grocery cartons available in the props room and then busied herself with the preparation of a meal. Meanwhile the two boys were piloting the ship across the universe through many dangers, frequently being hurled from their seats and then frantically crawling to the instrument panel to get the ship back on course.

The little girl moved forward to the flight deck with the meal. The captain turned to look at her. "I haven't got time for a meal now. Can't you see I'm fighting Cylons?"

Without a word she turned and trotted back to the kitchen and proceeded calmly to sweep and dust while hordes of Cylon vessels attacked the ship.

At the end of the session the boys were describing their adventures.

"First, we went a million billion miles across the galaxy and into a black hole where we weighed hundreds of tons. Then we came out of that and flew across another galaxy," explained the red head.

"And thousands and thousands of Cylon warships fought us," continued his friend, "and we beat them all and then we came back a trillion, zillion, zillion miles home again."

The children looked at the little girl who held up three fingers.

"And I cooked three meals," she said.

From the diary kept by the teacher/investigator at Bastion Theatre School 1976-1981 .

CHAPTER IV

RESULTS AND DISCUSSION

This chapter presents the results of the investigation into five areas of children's contributions for dramatization: the ability of children to contribute stories appropriate for dramatization by the class as a whole; the sources of the ideas used to build these; the kinds of stories offered; the story elements present within the stories; and the topics the children wish to avoid.

Contributions

The number of contributions offered by the whole sample were first examined to determine if the group as a whole were capable of producing stories and then each contribution was studied to determine if it were possible, when the contribution was later dramatized by the whole class, for each child to participate fully. It was discovered that the total number of contributions offered came to 310, 95.68% of the maximum of 324 requested. Forty-six children, 85.18% of the 54 children in the sample, each offered a maximum of six contributions. The remaining eight children all offered at least three

contributions each. The criterion of possible full participation by every child in the dramatization of the contributions was met in 305 stories, 98.38% of the total number offered. It is noted here, that as the great majority of the sample offered either complete or nearly complete stories for dramatization, the terms "story" and "contribution" will be interchangeable.

Numbers and Types of Contributors

As noted in Chapter I it is recognized that the numbers within the different ages and sexes of the children in the sample are not large enough to be statistically significant for application to the population of children who attend recreational drama classes. However, it was important to discover if there were a disparity of offerings between the ages and the sexes. The results of this examination are presented in Table I.

TABLE I

Analysis of the Number of Contributions by Age and Sex of the Contributor

Sex	Number	Age	Maximum Requested	Total Offered	Percentage of Maximum
Girls	13	8	78	74	94.87
Boys	7	8	42	39	92.86
Girls	14	9	84	84	100.00
Boys	3	9	18	18	100.00
Girls	11	10	66	64	96.97
Boys	6	10	36	31	86.11
Total	54		324	310	95.68

As can be seen in Table I there was little disparity between the contributions offered by the children when they were grouped according to age and sex. Together the 38 girls produced 97.37% of their maximum, and together the boys produced 91.67% of their maximum, further substantiating the decision to view the sample as a whole. Therefore, the rest of the data will be drawn from the sample as one group.

Sources

The children drew ideas for the 310 contributions from 763 sources, which were classified either as internal or as external.

Internal Sources

It was discovered that the children used 430 internal sources which amounted to 56.4% of the total. An attempt was made to discover if the children were aware of the different kinds of internal sources at their disposal. Table II presents the categories the children offered.

TABLE II

Categories Found Within the Sources

Designated as Internal by the Children in the Sample

Internal Sources	Percentage of 430 Sources
Generalized as Internal	83.49
Reasoning and Planning	8.37
Likes and Interests	3.26
Wishes and Daydreams	2.09
Unspecified Prior Knowledge	1.86
What If	.70
Facing Fears	.23

It will be noted in Table II that the majority of sources were presented as internal. It is evident, however, that the children were beginning to analyze the kinds of internal thinking that produced their ideas and were beginning to believe that it was important to report these. As a result it is possible to see the emergence of six more categories of internal thinking in addition to the generalized category.

External Sources

The 43.6% of the sources classified as external were divided into 6 categories, as presented in Table III.

TABLE III

Categories Found Within the Sources

Designated as External by the Children in the Sample

External Sources	Percentages of 333 Sources
Life Experiences	53.45
Television	20.12
Books	11.11
Ideas from Classmates	6.91
Movies	5.71
Stimulated by Teacher/Investigator's Questions	2.70

Table III draws attention to the fact that the children's own life experiences accounted for more than half the external sources used. Of the other sources, television was employed most. The majority of these sources came from a variety of individual shows, though Scooby Doo and The Smurfs were each cited three times and The Royal Wedding, M.A.S.H., May Day, May Day, and Gilligan's Island were each cited twice. Only two books were mentioned more than once as providing sources. These were Little House on the Prairie and The Lion, The Witch, and the Wardrobe. The ideas from classmates were either derived from conversation with friends before class or from the plays created by self-chosen groups in class time while the investigator was collecting individual contributions. Raiders of the Lost Ark, cited as a source by three children, was the only film mentioned more than once as a source.

Since the children's life experiences accounted for such a large percentage of the external sources they were subjected to further analysis and are presented in Table IV.

TABLE IV

Analysis of the Children's Own Life Experiences Which Formed the Largest Category of External Sources

Life Experiences	Percentage of 178
Victoria City Sights and Weather	21.91
Holiday and Seasonal Celebrations	16.29
Family	15.17
Bastion Theatre School's Costumes, Props, Events	12.92
Other Forms of Recreation	11.80
School	9.55
Friends	5.61
Miscellaneous	2.81
Illness and Bodily Sensations	2.25
Sounds	1.69

It is apparent from Table IV that the children used their own city and its very variable weather as sources of ideas. From the children's recorded comments it is also apparent that they often visit local museums and other places of interest. The Bastion Theatre School is situated close to the city harbour and there are views from every window of water, ships and boats of all kinds, imposing buildings, and distant hills and it is apparent that the children have used these views also as sources of ideas. Holiday and seasonal celebrations and family life together provided more than 30% of the sources derived from life experiences. Bastion Theatre School provided more life experiences. The children were allowed to use the dress-up boxes during class time, and, as some of them tried on the hats and cloaks, ideas flowed for stories. The use of sounds and bodily sensations were also beginning to be used as sources of stories. The five items classified as miscellaneous involved different children experiencing a power outage, driving through a forest on the way to a cabin, discovering that a lady had locked herself out of a car, and hearing from unspecified sources of children losing their parents and of the gradual pollution of the

world. It can be seen from Tables III and IV that the children have used a wide range of external sources to produce ideas for stories to dramatize.

Story Content

Stories of the Real World

The stories were next examined for general content and it was discovered that 232, 74.84% of the total number of 310, could be classified as dealing with reality. Table V presents ten categories found within this group of stories.

TABLE V

Categorization of the Content of the Children's Stories that Dealt with Reality

Stories of the Real World	Percentage of 232
Illogical	6.47
Trouble Everywhere but at Sea	16.38
Trouble at Sea	12.50
Trouble with Natural Disasters	11.64
Wars, Robberies, Fights	11.64
Seeking, Finding, Repairing	11.21
Involvement with Animals	9.90
Small Troubles	8.62
Injuries, Healing, Caring	7.33
Miscellaneous	4.31

Table V shows that only 6.47% of the stories that dealt with the real world had elements set in illogical juxtaposition. Except for the eight-year-old group of boys, at least one contribution in this category was drawn from every age group of boys and girls. Some examples of the contributions assigned to the category of Illogical Reality included: children fooling their parents that they were social workers come to discuss the family; children selling spices made of wood; the town hall swaying but the council members being more concerned with their spilt coffee; and a doctor popping off to the jungle to get a special herb while the sick dog and its owner wait in the surgery.

Table V reveals that stories dealing with troubles that occurred everywhere but at sea belonged to the largest category and accounted for 16.38% of the stories set in reality. Stories included in this category involved characters that survived plane crashes, fell down holes, became trapped in caves, sand dunes, mines, bear traps, and elevators, and by natives in the jungle. Characters were lost in deserts, shopping centres and on the way to their grandmother's house. They were stranded on an iceberg and on a mountain, and they escaped from orphanages.

The stories that dealt with trouble at sea comprised the second largest category of 12.5% of the total number of stories dealing with the real world. Trouble at sea found the characters being stung by sea scorpions, being thrown overboard in a storm, facing tidal waves, evading pirates and sharks, fighting Nazis underwater to get secret plans from a submarine, coping with seals and with holes in the gas tank, and surviving numerous ship wrecks.

The category containing stories about natural disasters accounted for 11.64% of the total number of stories found in Table V. Earthquakes, volcanoes, blizzards, and fires were among the natural disasters from which the characters had to escape.

It can be seen in Table V that stories which dealt with wars, robberies, and fights accounted for 11.64% of the 232 stories set in reality. In this category the stories were of people captured by the enemy, of cheerleaders fighting and hockey teams brawling, of hostage taking and kidnaping, and of the snaring of jewel thieves.

Table V shows that 11.21% of the stories set in reality concerned stories of seeking, finding, and repairing. In these stories the characters tried to

preserve old buildings and to find lost keys in the sand, they researched sea animals and sought a cure for cancer, they planned a fireproof house and looked for lost children and for fruit to avoid scurvy.

Stories about animals accounted for 9.9% of the categories shown in Table V and involved characters who cured sick animals, found lost and stolen ones, stopped the spread of a deadly disease, escaped from bears, and caught a dog that had brought chaos to a cat show.

Stories about small troubles concerned the recovery of balls and the capture of mice that had chewed through their wicker cage and were running loose in the class, the dilemma of cutting an 80 foot pizza and of finding nothing but soap in all the cupboards in the house. This category accounted for 8.62%.

Characters who cared for the old and lonely, planned parties for others, healed the sick, and found help for the injured were in the stories that accounted for 7.33% of the total.

The last and smallest category of Table V contained such assorted stories as those about the first people to climb a mountain, a power outage, children in a multi-lingual camp, lumberjacks, film crews and the mystery of contaminated pop.

It would appear that within the 10 categories of stories classified as dealing with reality, there was a wide variety of topics.

Stories of Fantasy

It was discovered that 78 stories, 25.16% of the total, were set in fantasy worlds. Table VI shows six categories found within this group of stories.

TABLE VI

Categories of the Children's Stories

that Dealt with Fantasy

Stories of Fantasy	Percentages of 78 Sources
Fantasy Beings	29.49
Magic	19.23
General Fantasy	17.95
Science Fiction	14.10
Space Fantasy	10.26
Time Fantasy	8.97

The largest category found in Table VI contained stories about fantasy beings and accounted for 29.49% of the 78 contributions classified as dealing with fantasy. This category of stories included characters that were fairies, gnomes, elves and a leprechaun, candy people, tiny humans, a mad scientist, scary monsters, ghosts, talking skeletons, a vampire, Dracula, unseen beings, a man born with real wings, radio-active insects, and talking dogs.

The second largest category within the stories about magic accounted for 19.23% of the 78 stories dealing with fantasy. The magic took the form of flying vans, disappearing vistas, adventures through mirrors and the backs of wardrobes to fantasy worlds, magic potions to increase and decrease size and to make problems disappear, strange curses on things and people, growing and shrinking dolls, a talking pillar issuing a magic ring, and the attaining of super powers.

Like the first two categories in Table VI that dealt in fantasy worlds, the third largest category containing stories of general fantasy concerned a wide range of subject matter. This included a rose that lasted 100 years, a bomb-eating dog, the Empress Hotel floating out to sea, a squeaking chair that betrayed the pot of

gold to a thief, slaves working for hard-hearted kings and queens, a version of the Raiders of the Lost Ark, uranium that acted as a magnet, a small red marble that rolled through bottles and cans and out the other side, and red dust that turned humans to stone.

Table VI also shows that the category of contributions dealing with science fiction contained 14.10% of the stories set in fantasy worlds. In some of these stories the characters were concerned with making devices to stop earthquakes and with coping in the future with either a starving or with a totally polluted world. In other stories the characters had to face a world without energy or with our sun going nova. Astronauts had problems with meteors, cosmic storms, and the mechanisms in their ships.

The stories of space fantasy told of alien invaders, of a space creature that sucked up a rocket's fuel, of a girl and a dog who manned a wooden space ship, of pilots who had to make unscheduled landings on strange planets, and of meteors made of rock blasted out of China and impacting on an unknown planet.

Stories about time fantasy belong to the smallest category in Table IV. In these stories time machines and time warps wafted people into the time of King Tut,

into the land of little blue people three apples high, and into the days of pirates and treasure and sailing ships.

It can be seen that within the 78 stories categorized as fantasy and within the 232 stories categorized as reality there was a very wide variety of content. In the next section the story elements within these 310 stories are examined.

Story Elements

Environments

Within the 310 stories offered by children in the sample there was a total of 407 environments. In 18 of the contributions the physical surroundings were not designated but an examination of the other elements within these contributions led to the conclusion that all of them were set on earth. However, no decision could be taken as to their being natural or man-made as the stories could have taken place in either setting. Within the other 292 contributions there were 229 man-made environments and 160 natural environments, of which 17 were set in extraterrestrial places like the moon, unknown planets, space itself, and Venus. The small number of extraterrestrial settings was accounted

for by the fact, as is shown in Table VI, there was only a small percentage of stories dealing with science fiction and space fantasy and even some of these stories were set on earth.

Because the characters in a number of the stories moved from one environment to another, the number of environments exceeded the number of stories. In one story with a single natural terrestrial setting the characters explored the woods around Banff without going into the town. In a story with two natural terrestrial settings the characters played on a beach and then swam out to sea. A story in which the characters left a cave to climb down the rest of the mountain to explore a deserted island exemplifies a story with three natural settings. A story where the characters lived in a garbage can is an example of a story that had one terrestrial man-made setting. Characters who lived in a sweater and climbed out to explore the closet in which it hung were in a story with two terrestrial man-made settings. Characters in a terrestrial man-made environment and a terrestrial natural setting are found in stories set in submarines under the sea, tents in a forest, the Golden Gate bridge

with the waters beneath it, planes on sides of mountains, and ships wrecked on islands. A story that took place inside a space ship crashed on Mars combines a man-made setting with an extra terrestrial natural setting.

Within the 310 stories the children in the sample created a number of combinations of terrestrial, extraterrestrial, natural, and man-made settings and presented environments that ranged from a home inside a wart on a finger to a journey between the stars.

Time Settings

Nineteen stories were set in the past, 12 in the future, and 58 in fantasy time. Eight contributions were designated as happening in the present and 213 were not designated but presumed to be happening in the present. It would appear that unless a child was actually concentrating on offering a contribution set in the past or future events, the time element was not important enough to be mentioned.

Of the 19 stories set in the past, five were designated by the children in the more vague terms of

"long ago" and "olden days". One story was set 3,000 years ago, one 2,000 years ago, and one in the days of King Tut. One contribution was set in the time of King John of England, one in the sixteenth century, and two in the days of sailing ships. Two contributions were set in the days of the pioneers on the Canadian prairies, and two were designated as "100 years ago". Two stories were set in World War II and one was set a few years ago. Of the 12 stories set in the future, three were set respectively in 1989, 1994, and "sometime in the future". An examination of the other elements in these stories did not indicate any change from the present way of life. One other story was set in the near future and eight were set in the far future. The number of stories set in the past and in the future were very small compared to the main body of stories set in the present. Many of the stories set in the worlds of fantasy seemed to be suspended in time with no clues given to show in what time period they belonged. Consequently they were given a category to themselves.

Characters

The ages of the characters created by the children in the sample fell into three main groups: adults,

children, and teenagers. Combinations of these three age groups were found in the groups of main characters as well as single groups. Table VII presents these choices.

TABLE VII

The Children's Choices of Single and Combined Age Groups Within the Cast of Characters

Age Groups	Percentage of 310 choices
Undesignated "We"	33.87
Adults only	26.13
Children only	25.16
Children and Adults	10.32
Adults and "We"	2.26
Adults and Teenagers	1.29
Teenagers	.65
Adults, Teenagers, and Children	.32

It can be seen in Table VII that the largest category within the children's choices of age groups for the characters in their stories shows that nearly 40% of these choices were designated simply as "we". Examination of these contributions revealed that the characters could have been adults, teenagers, or children. The "we" presumably reveals the fact that the contributor acknowledged that he/she and the rest of the class would be playing these characters. Table VII also shows that 26.13% of the stories contained only adult characters and 25.16% contained children as the only characters. Of note is the small number of teenagers in the stories. Table VII presents the roles given to each character by the children at the beginning of their stories.

TABLE VIII

Roles Assigned to the Characters at the Beginning of the Stories by Children in the Sample

Roles	Percentage of 349
Designated Only as "We"	4.87
Tourists, Games players, Travellers	32.67
Discoverers, Explorers, Learners	22.93
Planners, Creators, Healers, Producers and Sellers of Goods	14.04
Rulers, Teachers, Rescuers, Preservers	7.45
Victims of Many Circumstances	7.16
Competitors, Citizens, Spectators	4.87
Animal Lovers	4.58
Those Who Menace	1.43

Table VII shows that there was one group of age combinations for characters in each of the 310 contributions offered by the children. Table VIII presents 349 roles assigned to the 310 groups of characters by the children in the sample at the beginning of the stories. In some stories, therefore, individual characters had roles different from others in the same story. For instance, in one story about a child with a sprained leg there were the roles of the young students, of the teacher and of the school secretary. In another story, where the age group chosen was that of adults, the characters were individually assigned the roles of cat show officials, cat owners, spectators, and a dog owner.

Table VIII also shows that in 4.87% of the contributions the children in the sample had designated the characters only as "we". Examinations of these contributions revealed that no other story elements were present to indicate any roles even inherent in the story for the characters. The largest category contained the roles of tourists, game players, and travellers. These accounted for 32.67% of all the roles assigned to the characters. Within this category were characters who were campers, picnickers, hikers, mountain climbers, parachute jumpers, horse riders, and people who travelled

by ships of all kinds, trains, planes, cars, buses, bikes, and by foot. There were also the crews of ships, submarines, and planes, and there was one group of castaways. There were groups who played games for fun and those who were involved in celebrations and parties.

The next largest category contained characters who discovered, explored and learned. In this category, which accounted for 22.93% of the roles, were to be found astronauts, astronomers, scientists, researchers, seismologists, marine biologists, explorers, treasure seekers, detectives, test pilots, scuba divers, prairie pioneers, curious children, students, and finders of animals and things.

In the third largest category of roles were planners, creators, healers, and producers and sellers of goods. This category embraced a diversity of roles and included marine architects, planners of escape and of the fulfilling of wishes, potion makers, dancers, singers, artists, film makers, doctors, veterinarians, paramedics, miners, farmers, builders, construction workers, and lumberjacks. Also included in this wide-ranging category were museum and office workers, computer consultants, financiers and property buyers, shoppers, pedlars, waitresses and cooks and chambermaids, housekeepers and slaves.

Table VIII shows that only 7.45% of the total number of roles involved the work of those who rule and officiate. In this number were dictators, kings, and queens. There were also judges of courts of law and judges of competitions and members of city council. The teachers in this category were gymnastic and school room teachers. Those in this category who guarded, rescued, and preserved were policemen and security officials, bomb experts and firemen, members of the army and of rescue squads, and one group who belonged to the Heritage Society of Victoria. Of the 349 roles, 7.16% were those of victims to the following: continually talking dogs, giants, heat, war, fire, time warps, dictators, robbers, and elevator doors that had stuck.

The smallest category in Table VIII contained the roles of pirates and robbers who menaced their victims at the beginning of the story. This category contained only 1.43% of the 349 roles. It would appear that the children preferred to create characters who took part in the more positive as well as active aspects of life.

Problems

In some of the stories the characters faced as many as three problems. Consequently, within the 310 stories, 345 problems were presented which were grouped into seven categories.

TABLE IX

Problems Facing the Main Characters Within 310 Contributions Offered by the Children in the Sample

Problems	Percentage of 345
Escape and Survival	29.57
Search and Rescue	28.11
Thinking and Communication	18.84
Prevention and Riddance	9.28
Preservation and Care	6.38
Attempted Destinations	5.50
Coping	2.32

Table IX shows that 29.57% of the problems concerned the character's needs to escape and survive. The second largest category contained 28.11% of all the problems and involved the characters in seeking and rescuing many kinds of people, animals, and objects. Together these two categories accounted for more than half of the 345 problems offered by the children in the sample. This is not surprising since Table V revealed that more than half the stories set in reality were about characters overcoming disaster and problems of many kinds.

The third category contained almost a fifth of the problems confronted by the characters. These problems required the characters to persuade others to their own point of view, to prove a fact to others, to find other means of communicating, to speculate on others' actions, to discover new ways of healing and saving lives, to face their own fears, and to change their own attitudes and actions towards others.

Table IX shows that a tenth of the problems involved the prevention of unpleasant events from taking place and the getting rid of people and things without violence.

The fifth category contained problems that were concerned with the preservation and care of people, with seeking a cure for cancer, with repairing objects and with

entertaining and cheering up others. These last three categories were basically concerned with positive social values and together contained 34.50% of the total number of problems offered.

Of the 345 problems, 117 required the characters to confront their adversaries in clearly defined conflicts. As this type approximated a third of all the problems, it was subjected to further analysis. These results are presented in Table X.

TABLE X

The Adversaries Involved in Clearly Defined Conflicts with the Main Characters in the Children's Contributions for Dramatization

Category	Percentage of 117
Nature	40.17
Man	29.06
Magic Beings, Aliens, and Strange Forces	13.68
Animals	8.55
Disease	5.98
Himself	1.71
Law	.85

Table X clearly reveals, as do Table V and Table IX, that the children in the sample were concerned mainly with stories that involved characters contending with the forces of nature and the machinations of men. The categories containing the smaller number of conflicts dealing with magic beings, animals, disease and man's inner self clearly reflect, of course, the smaller number of stories dealing with these topics.

Solutions

Within the 310 stories that they had created, the children had formulated 345 problems, 77.68% of which were not provided with solutions. Another 4.06% of the problems were partially solved and 18.26% were given complete solutions. Twenty-five children in the sample provided these complete solutions, eight children provided partial solutions or acknowledged that a solution was needed, and 21 children did not offer a solution for any of the problems they presented nor did they acknowledge that one was needed. It appeared at the time of data collection that these 21 children were unaware that solutions are important story elements. However, informal discussions at the end of the data

collection for each term elicited three reasons for failing to offer solutions: an inability to think of one at the time; a belief that a better solution could be achieved when everyone in the class contributed to the creation of a solution; and a belief that more enjoyment and believability in the dramatization would result if the solution emerged from the actual dramatization and that, therefore, there was no necessity to supply one.

The 14 partial solutions and 63 complete solutions were combined and examined to determine if the solvers of the problems were the main characters or people and forces arriving fortuitously. Table XI presents the results of this examination.

TABLE XI

Categorization of the Solvers of the Problems in the Childrens' Stories for Dramatization

The Solvers	Percentage of 77
Main Character	77.93
People Arriving Fortuitously	16.88
Forces Arriving Fortuitously	5.19

It can be seen from Table XI that nearly 80% of the problems were solved or partially solved by the main characters in the story. Eight children provided solutions that were not solved by the main characters. The solvers in these cases were either outside authority figures such as the sports coach, parents, and police, or they were forces such as the wind and a magic flying van that suddenly appeared.

The solutions were next examined to determine the methods involved in their application to the problems. Eight of the 77 solutions offered no exact descriptions of the methods and were really more of a report of the outcome. Of the remaining 69 solutions, 62 were peaceful and seven required aggressive action. Peaceful solutions took the form of hiding, taking shelter, escaping, borrowing money, finding the lost persons or objects, performing a medical operation, manipulating objects, understanding the hurt feelings of others, and telling jokes to create laughter. The aggressive physical actions were used to overcome thieves, invaders, and other menacing characters.

The data concerning these solutions was far too small for conclusions to be drawn and applied to the general population. Nevertheless, an examination of this

data was made to determine if there were indications that some of the children understood the necessity for the presence of this story element and for the involvement of the main characters in the solving of the problem. It appears that less than half the sample were aware of this necessity and were ready to respond to it.

Avoided Topics

Within the sample there were 23 children who stated that there were no topics they wished to avoid. From the other 31 children came 50 requests to avoid particular topics. One girl did not want sad endings to stories and another disliked stories that were noisy. There were individual requests to avoid the roles of animals, babies, bullies, people who gave orders, and mad scientists and monsters, the last request coming from a girl whose younger brother for the last four years has played nothing but these roles in his spare time, a fact to which this investigator can testify.

Two girls wished to avoid the topic of divorce as their parents were getting divorces. A boy and a girl preferred to avoid stories about trials, because they felt that television shows presented the man on trial as being treated meanly. In one session eleven children were discussing informally after class the kinds

of racism they were experiencing in their respective schools, either against themselves because they spoke another language within the school or against others who came from non-Canadian cultures. These eleven children felt that as they were coping with this problem five days a week, they would prefer not to focus their attention on it in recreation classes.

Stories involving transport accidents and hospital operations involving blood and broken bodies evidently repelled seven children. Avoidance of dramatizations concerning death from illness, injury, and murder was requested by nine children. The involvement of close friends in accidents, the deaths of other close friends, and the surfeit of such scenes on television news were the reasons given.

Nine children wished to avoid topics involving animals that were hurt, stolen, or killed. Eight of these children were not in the group that asked to avoid topics of violence to human beings.

Summary

From this examination of the data it can be seen that all the children were capable of producing stories for dramatization. Numerous internal and external sources were being used by the children as stimuli for story

creation which covered a wide range of topics in both the real and fantasy worlds. There was a great variety of environments, an emerging awareness of the past and future time periods, and an active involvement with the present time of their own lives. The children demonstrated capability in using combinations of age groups for the casts of characters in their stories but showed a preference either for adults or for children in them. They were obviously capable of generating problems but not solutions. They shared their feelings about the topics they did not wish to dramatize. They presented the investigator/teacher with an incredibly rich diversity of stories for dramatization.

It was the week before Remembrance Day and the children came quietly to the drama teacher and asked to do a play about Jewish children in the German concentration camps.

"We want to know what it was really like for those kids," they said. "Will you help us by being the Nazi guard and ordering us around a lot? Can we go down to the basement where there are bars on the windows and where it is dark and cold so that we can really pretend we are in a concentration camp?"

The hell of these camps can never be fully understood by others but the children's intentions were to be respected. All was arranged and their play began. Dissatisfied with their first efforts, the children insisted on trying again until the reality they had created for themselves met with their approval and with their intentions to respect those who had suffered and died in the camps.

Their work lasted several sessions and at the end they sat and talked.

"I'm glad I"m Canadian and I'm glad Jewish kids can be okay here but I'm sorry so many Canadian boys had to die to stop all those camps," a child said quietly. "I wonder why God allowed it all?"

From the diary kept by the teacher/investigator at Bastion Theatre School 1976-1981

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

Implications in the Drama Curriculum

This study, which was the first step towards a preparation for the drama curriculum, set out to investigate what the children could contribute toward the material for dramatization. The investigator/teacher wished to determine the children's ability to contribute a particular story form, the sources used for this material, the content and construction of the material, and the subject matter that the children wished to avoid. Conclusions and implications for a drama curriculum for children of eight, nine, and ten years of age can now be made.

Contributions

The results of this study support the experiences of Walker (1970), Anderson (1971), Stabler (1978), and Bolton (1979). These drama educators believe that children are capable of producing ideas for dramatization. The sample in this study produced, without teacher-chosen stimuli, more than 95% of the material that was requested

from them. These children demonstrated very clearly their understanding of the special nature of the stories needed to ensure the active participation of every member in the class when the dramatization of these takes place. The children produced in more than 98% of their contributions stories in which there were either large groups of characters or a variety of strong individual roles to fulfill this need. Although there may be a number of occasions when teachers need to select a story for dramatization to meet specific educational needs, it is recommended that the curriculum be structured to afford the children many opportunities to produce their stories for dramatization through which the majority of drama concepts and skills can be taught.

Establishing the Atmosphere

Both Slade (1954) and King (1972) state the importance of establishing the appropriate atmosphere and environment for the collection of the children's ideas. They believe that if this is accomplished the children will produce a rich flow of stories. It is evident that the atmosphere created for the story collection in this study, which was described in Chapter III, was a productive one. It can be concluded that a sincere interest in the children's ideas, an absence of the red

pencil, a cordial acceptance of what is offered, and a positive attitude to the children's attempts to express themselves are all conducive to the generating of ideas. The creation of this kind of atmosphere should be considered an important element in the section of the curriculum dealing with teaching methods.

Stories from the Sample

As there were not enough sessions to give the children in the sample opportunities to dramatize all the stories they had created, they requested that their stories not be discarded but kept in a book they wished to be called The Bastion Book of Ideas. This wish is being honoured. The date on which the story was offered and the age of the contributor will be noted. The children who wish to do so will add their signatures to each of their stories. Stories by children who wish to remain anonymous will be coded to let readers know the sex of the writer. All these stories will then be placed in categories according to content. Stories created by children, who attend drama classes at Bastion Theatre School after the completion of the study, will be added to this book to make an ongoing file.

This project is one that drama teachers may wish to undertake so that a permanent record of the children's

story creation is available to all those who show interest, such as parents, supervisors, and members of the general public. The children may not be skilled or confident enough to present their dramatization to the general public or even to their parents, so this record is one way of bringing awareness of the children's work to others.

The permanent record provides opportunities to make comparisons every few years to discover if there are changes in the children's ideas and interests, and in the quality and structure of stories created for dramatization. This permanent record may also be used to provide the teachers with material they require to meet specific educational needs.

Sources

Bowskill (1974) believes that the most important responsibility for the teacher is to supply the stimuli for the children's ideas. Allstrom (1957), Cornewell (1970), Fairclough (1972), Stewig (1973), Baker and Wagner (1977), and Barter (1979) also stress this responsibility. However, the data on the sources used by this sample lead to the conclusion that these children were able to assume this responsibility. This conclusion

supports the findings of Byers (1968) and Peachment (1976) who state that children do use a wide range of internal and external sources for drama.

Internal Sources

The children in the sample used 430 sources, most of which they described merely as internal. However, it was of interest to note, in the short time allotted to the recording of each contribution and its sources, some children were able to include more detailed descriptions of these internal sources. As a result, six more categories were added to the analysis of the internal sources as shown in Table II. Although the numbers within these categories were small, it is an indication that children can be led into consciously using more of these categories whenever story creation takes place.

External Sources

Brown (1929) and Crosscup (1966) report that children's ideas spring from daily events in their own lives. Their findings are supported by the data from this study. This is of great advantage because no child's life experience is exactly the same as another's and it is the use of this source that helps to give an individual

quality to a story. Consequently, use of life experience for sources will be actively encouraged in the drama program.

Moreno (in Hodgson, 1972) speaks of dreams, folk tales, and fairy tales as having great effects on children's minds, but the children in the sample did not consciously use these. The children appeared not to express an interest in folk and fairy tales but it is recommended that dreams be brought to their attention as useful sources.

Brown (1929) and Crosscup (1966) also observe that holiday preparations stimulate children's ideas. The findings from this study support this. These writers state that classroom socials studies supplied children with ideas for story creation. An examination of the sources categorized as life experiences shows that socials studies, history, science, and language arts each supplied only one idea for a story, thus leading the investigator to wonder why school subjects stimulate so few ideas for story creation.

Lightwood (1970) and Boag (1980) note the strong influence that television exerts on children. However, it appears that the children consciously used television very little when it is considered that, of the 763 sources, television supplied approximately 9%.

Television, books, movies, and sights in personal environments supplied many visual images to stimulate the children's ideas. However, it can be seen from Table IV that sounds were used least as sources. A greater awareness of images of sound, touch, taste, and smell is obviously needed and so activities to build this awareness could be included in the curriculum as the majority of educators cited in Chapter II have advocated. However, it is recommended that instead of separating these activities from story creation, they be incorporated into the building and preparation of each story to help the children become aware of the need for using sensory images as sources of ideas, as enrichment of the environments they create, and as part of their acting skills.

Story Content

Byers (1968) concludes from her experiences that the stories of children of eight and nine years of age have mainly fantasy as content. Courtney (1980) finds both realism and fantasy in children's stories but does not report in what proportion children use these two types. Fantasy and realism were also used by the sample in this study, but stories of fantasy accounted

for only a quarter of the stories created. This data, therefore, supports the findings of Allen (1979) more than those of Byers. Courtney also reports the use of myths and legends by children of this age but there was no evidence of overt use of this in the stories created by the sample. Lease and Siks (1952) report that children create stories based on illogical or unsound motives, but the findings of this study show that stories with an illogical ordering of events accounted for less than 7% of the stories classified as realism. Layman (1974) makes a very generalised statement that children create stories of roughness and robberies, but Table V shows that the sample created relatively few stories concerned with these themes compared to the number of stories that carried themes on seeking and finding lost people and objects, repairing vehicles, healing the sick and seeking cures for disease, and caring for the old and lonely. It is recommended that teachers support children's emerging social awareness by giving them time in the drama program for the specific creation of stories with these positive qualities.

It is very apparent that stories requiring characters to use great physical action and ingenuity to escape disasters of all kinds were in the majority of the stories created by children in the sample, and it is possibly through these types of stories that teachers can

encourage children to use the five kinds of sensory images previously mentioned in this chapter.

Story Elements

Brown (1929) states that children's plays follow no standard of construction. However the data from the study show that the majority of children were very much aware of most of the story elements and used them to create clearly understandable stories.

Environment

As already stated in Chapter IV the children in the sample demonstrated an ability to create many types of physical settings. However, the children defined only briefly what the environments were, thus indicating the need for the development of more descriptive skills. Once again, this might illustrate the children's need to learn to create clear sensory imagery based upon the acquisition of more knowledge about physical environments.

Such a process was employed with the children in the sample. One of the few stories selected for dramatization in the short time available during the study was about a volvano erupting near an unnamed village in Hawaii. A class discussion was initiated by the teacher who pooled her

own experiences and knowledge of volcanoes and Hawaii with those of the children. Travel folders, photographs, and geography books were then consulted. Using all that they had discovered, the children built sensory images to use in the dramatization which included: the salty taste and smoothness felt against the skin of the turquoise-coloured water; the constant pounding of frothy-topped surf; tiny grains of soft white, wet sand beneath bare feet; warm winds relieving the heat of the sun at noon; sweat pouring down their backs from digging in the fields; dust from red soil swirling in the nostrils; the harsh smell of sulphur fumes; hot ash choking the breath; and darkness everywhere. These images were integrated into the acting out of the story and appeared to help the children maintain their concentration towards this make-believe world with the result that the final dramatization was vivid and compelling.

Only one emotional environment was depicted in the stories from the children in the sample. This was inherent in a story about an orphanage hated by all the children who were forced to live there. However, no clear description was given of the physical environment or the feelings and behaviour of the orphanage supervisors to explain an atmosphere of hate and suppression.

Failure to depict such ambiance possibly results from the children's failure to understand the need to describe more clearly the feelings aroused by characters' reactions to the physical environment and to each other. This type of environment building could be co-ordinated with progress in characterization as described on page 109.

Time Settings

The children in the sample evidently preferred to set their stories in the present. Some stories were set in the past but only two of these dealt with Canadian prairie pioneers, an indication, perhaps, either that their own history does not appeal to them or that they consider their knowledge to be insufficient. The two girls who did create these stories set in Canada stated that much of their knowledge came from the American book and television series Little House on the Prairie and little from what they had learned at public school. The drama curriculum might include stories of Canadian history, particularly local history, to stimulate an interest that is obviously lacking. It is apparent from some of the stories set in the future that one or two children were expressing a very negative view of the future of this world. To counterbalance this, stories with a more positive view of the future might be placed in the curriculum.

Characters

A number of children did not designate the characters' ages and roles and used only the term "we". These children need help in picturing more clearly the characters and the stories they create. The skills of visualisation will also be included, therefore, in the development of the senses mentioned in previous paragraphs.

An interesting point to note with this sample is that very few of the children chose to include teenagers in their stories. Table VII indicates that the children chose stories where they would either be playing adults or children of their own age. This preference can be noted in the curriculum. Teachers can decide whether or not to request the children at this stage to play age groups for which they show no interest. Of note in Table VIII is the small number of characters designated as menacing which reflects the few stories containing main characters who displayed deliberately negative behaviour. It could be concluded that the children preferred not to play this type.

What was most apparent from the results of the study was the ability of the children to create a great number of different occupational roles for the characters,

the dramatization of which could offer a variety of acting experiences. In order to take advantage of this wealth of roles, teachers might consider providing children with reference material to help them develop a greater understanding of the professional responsibilities attached to these occupational roles.

There was not much evidence of characters in the stories from the sample having distinct mental and physical attributes. A few were given: a lady who was mean, old, and filthy rich; a mother and father who were cruel; a boy who walked as though each leg were in a cast; and people born to be short who really loved animals. Development of this aspect of character creation might best proceed when each child assumes a character in the story to be dramatized and begins to build the attributes during the acting out with the guidance of the teacher.

Problems and Solutions

It was clear from the data that the children enjoyed stories in which they, as characters, would be facing exciting predicaments. Few contained solutions, but as no child offered a story in which the characters died, it is to be presumed that the children wished the characters

to extricate themselves, no doubt, at the last minute by a hair's breadth, and no doubt, these are the stories that will be created by the majority of children. However, the children in the sample did offer other types of problems. Among these were problems that required characters to use different forms of communication, to consider and select possibilities, and to care for others. Two stories evidenced an emerging awareness that characters can be concerned with their own inner struggles. Teachers might consider using part of the drama program to develop children's interest in creating stories with these other types of problems.

It is very obvious that the story element not used well was that of the solution. Two approaches to the developing of children's skills in problem-solving might be considered. Prior to dramatization the whole class could be asked to contribute to the discussion of a classmate's story that contained no solution, and a concensus reached on the appropriate one. Another approach might be to allow the solution to emerge from the acting out of the story. Teachers may consider other methods, but whatever methods are employed, it appears important for teachers to assign time in the drama program for the development of this skill.

Avoided Topics

It is recognized that there is a difference between children's whims and real needs. This study was initiated to discover the topics children wish to avoid for very valid reasons. Racism, divorce, blood and broken bodies, and death were among the topics that children in the sample preferred not to dramatize, either because they had personally experienced these or because they had developed an aversion to these through a surfeit in television. It would be regrettable if children avoided drama classes because teachers were unaware of their needs. Therefore, it would appear advisable for teachers to be sensitive to topics that children wish to avoid.

Post Hoc Analysis

The stories were examined to discover if the children had included descriptions of the characters' feelings and reactions to so many of the disasters they had to face. It would appear that the majority of the characters met these with great aplomb. However, 16 children did include 26 brief desctiptions of 14 emotional qualities: hatred, fright, strange feelings, worry, nervousness, hurt, sadness, loneliness, amazement,

surprise, excitement, kindness, happiness, and happy laughter. It is suggested that teachers nurture and guide this growing awareness of characters' responses to events. This work can be co-ordinated with the development of the emotional environments.

Conclusion

Brown (1929) shows the importance of studying the interests of the child. This study has helped to find these. Duke (1973) and Day (1975) state that the curriculum must focus on the child. This study clarifies the focus. Overton (1926), Slade (1954), Haggerty (1966), Goulding (1970), and Bolton (1979) believe that children can create their own stories for dramatization. This study confirms this belief. Byers (1968) and Ranger (1970) suggest that teachers must become alert to all the sources from which children take their ideas. This study has made a record of these. King (1972) says that by giving children the responsibility of providing material the teacher "avoids excessive domination of the class, and, most important of all, he avoids a mental and physical breakdown after only the first week" (p. 45). This study points the way to teacher-preservation.

The completion of this study has led to the belief that children can assume responsibility for providing material for dramatization. Teachers can, therefore, assume the following responsibilities: continued support of the children's use of a wide variety of sources; guidance of decision-making by the whole class on topics to be avoided, based on individual requests; development of the children's skills in elaborating story elements as described earlier in the chapter; and choice of stories to develop the children's social and cultural understandings dramatized as the teacher deems appropriate.

The second stage of development of the drama curriculum can now be undertaken. This involves an investigation into the concepts and skills needed by children of this age in order to create believable dramatizations. Concentration, sensory recall, movement, vocalisation, improvised speech, establishing the truth of situations and the levels of attainment needed in these areas are among the acting components to be considered for inclusion in the curriculum to help children achieve a sense of accomplishment in their dramatization of their stories.

Implications for Parents

Parents may wish to be informed of the sources from which their children draw ideas, such as sights and events in their own city, daily and vacation activities with the family, visits to local places of interest, and family festivities, so that they can continue to provide experiences of even greater variety for their children. Parents can also be made aware of the ability of their children to create a diversity of stories and of the importance of supporting this aspect of children's activity. Parents can be encouraged to create stories with their children in their moments together.

Implications for Teachers

Social Studies

Children in the sample showed great interest in a variety of natural environments such as forests, jungles, volcanoes, tropical islands, caves, and ocean beds as well as in such problems as pollution and the depletion of energy resources. Teachers may wish to build on these interests by adding to the children's knowledge of these locations and topics. In turn, this knowledge can enrich story dramatization.

The children also evidenced a very great interest in the sea, an interest in which drama teachers and socials studies teachers can work together. For instance, the explorations of seamen like Columbus, Cook, Drake, Magellan, and Da Gama can be dramatized in such a way that instead of learning bare facts, the children can begin to have some understanding of the conditions under which these men sailed and took great risks, and thereby gain a greater respect for these men than learning isolated historic dates ever can.

Language Arts

The sample in this study was not randomly selected, so it cannot be said to represent the whole school population in this age range. However, the data from this study on stimuli for ideas, on children's ability to create stories that are expressed orally, on their understanding of general story structure, on the content chosen, and on the topics children avoid may all be of use to teachers who wish to stimulate oral language. The methods of data collection employed apparently successfully in this study might also be found to produce a flow of ideas in the classroom.

Another aspect of the language arts program, the art of storytelling and of reading aloud, might be developed from this initial work in story creation. McIntyre (1974) describes in detail this process.

Since oral language precedes written language, oral story contributions for dramatization can lead to creative writing. McIntyre speaks of the process of creative writing which arises from children's intent to make a permanent written record of the final version of the dramatization of stories created orally by the class. Describing this work with fourth grade children, McIntyre says, "It was liberally sprinkled with the adventures of pirates, deep sea diving, astronauts, and cowboys, but it communicated originality, imagination, and excitement to the reader" (p 62).

The data and the process of dramatization showed how school librarians, literature teachers, and drama teachers may be able to co-operate to the children's advantage. Whenever the investigator/teacher referred children to literature on the same topic as they had chosen for their stories and suggested they contact their school librarian, the children showed interest and brought library books to the next session to share with the investigator. Teachers of literature and school librarians can also support the drama teacher, by guiding

children to the appropriate resources. When story preparation is in process there is need to gather information about various environments, life in other times and occupational roles.

Finally, it is hoped that descriptions of this study will encourage teachers in the public school to consider using story creation and dramatization in the classroom to enrich oral language, literature, and socials studies.

Recommendations for Further Study

1. This study was made with a sample representative of the ratio of ages and sexes of children who attend Bastion Theatre School so that the findings would be pertinent to the building of the school's curriculum. However, more knowledge is needed by drama teachers about the stories for dramatization created by boys and about the differences and comparisons between such stories made by boys and girls. Therefore, it is recommended that a similar study be made with a much larger sample containing an equal number of boys and girls and an equal number in each age group, the sample to be drawn from recreational drama groups in the same area to

determine more closely if the findings from this study can apply to a larger sample. These findings can assist the developers of curricula for recreational drama.

2. This investigator wishes to determine, as a result of this study, why the children chose to include very few teenagers in their stories.

3. A study could be undertaken to examine the influences that have resulted in some children's gloomy view of the future and to determine which of these is the strongest.

4. A study is needed to discover the best placement of children of five, six, and seven years of age in drama classes. Therefore, a study similar to the one undertaken by this investigator/teacher needs to be made to determine if the interests of the three age groups are similar enough for them all to be placed in one class or whether separate curricula and separate classes are required.

BIBLIOGRAPHY

Alington, A.F. Drama and Education. Oxford: Basil Blackwell, 1961.

Allen, J. Drama in Schools: Its Theory and Practice. London: Heinemann Educational Books, 1979.

Allstrom, E. Let's Play a Story. New York: Friendship Press, 1957.

Anderson, D. I'm Four Potatoes - Drama for Schools Re-defined. Victoria, Australia: Practical Assistance for Classroom Teachers Pty, Limited, 1971.

Baker, K. & Wagner, J. A Place for Ideas: Our Theatre. New Orleans: The Anchorage Press, 1977.

Barnes, D., editor. Drama in the English Classroom. Urbana, Illinois: National Council of Teachers of English, 1968.

Barter, N. Playing with Plays. London: Macdonald Educational Limited, 1979.

Blackie, P., Bullough, B., Nash, D. Drama. Basingstoke and London: Macmillan Education Limited, 1972.

Boag, M. Television: the plug-in drug. Victoria: Monday Magazine, December 12-18, 1980.

Boag, M. The plug-in drug: what does TV do to children? Monday Magazine, December 19-25, 1980.

Bolton, G. Towards a Theory of Drama in Education. London: Longman Group Limited, 1979.

Bowskill, D. Drama and the Teacher. Toronto: Pitman Publishing, 1974.

Brown, C. Creative Drama in the Lower School. New York: D. Appleton - Century Company Incorporated, 1929.

Burton, E.J. Drama in Schools. London: Herbert Jenkins Limited, 1955.

Byers, R. Creating Theatre. San Antonio: Trinity University Press, 1968.

California State Department of Education. Drama/Theatre Framework for California Public Schools. Sacramento, California: California State Department of Education, 1974.

Carlson, B.W. Let's Pretend it Happened to You. Nashville, New York: Abingdon Press, 1973.

Challen, J. Drama Casebook. London: Methuen Educational Limited, 1973.

Complo, Sister J.M. IHM. Dramakinetics in the Classroom. Boston: Plays Incorporated, 1974.

Cornwell, P. Creative Playmaking in the Primary School. London and Toronto: Chatto and Windus, 1970.

Courtney, R. The Dramatic Curriculum. New York: Drama Book Specialists (Publishers), 1980.

Crosscup, R. Children and Dramatics. New York: Charles Scribner's Sons, 1966.

Day, C. Drama for Middle and Upper Schools. London and Sydney: B.T. Batsford Limited, 1975.

Duke, C.R. Creative Dramatics and English Teaching. Illinois: National Council of Teachers of English, 1973.

Durland, F.C. Creative Dramatics for Children. Yellow Springs, Ohio: The Antioch Press, 1952.

Fairclough, G. The Play is NOT the Thing. Oxford: Basil Blackwell, 1972.

Gillies, E. Creative Dramatics for All Children. Association for Childhood Educational International, 1973.

Goodridge, J. Drama in the Primary School. London, England: Heinemann Educational Books, 1970.

Goulding, D.J. Play-acting in the Schools. Toronto: The Ryerson Press, 1970.

Haaga, A. Supplementary Materials for Use in Creative Dramatics with Younger Children. Seattle: University of Washington, 1952

Haggerty, J. Please, Miss, Can I Play God? London: Methuen and Company Limited, 1966.

Heathcote, D. Unpublished Material and Conversation. University of Victoria, 1980.

Heinig, R.B. and Stillwell, L. Creative Dramatics for the Classroom Teacher. Englewood Cliffs, New Jersey: Prentice-Hall Incorporated, 1981.

Hodgson, J. editor. The Uses of Drama. London: Eyre Methuen Limited, 1972.

King, C. A Space on the Floor. Toronto: Fitzhenry and Whiteside, 1972.

Layman, G. Educational Drama, Steps to Oral Language. St. John's, Newfoundland: Publications Committee, Faculty of Education, Memorial University of Newfoundland, 1974.

Lease, R. and Siks, G.B. Creative Dramatics in Home, School, and Community. New York: Harper and Brothers Publishers, 1952.

Lightwood, D. Creative Drama for Primary Schools. A Handbook of activities. Glasgow and London: Blackie, 1970.

McCaslin, N. Creative Dramatics in the Classroom. New York: David McKay Company, Incorporated, 1974 2nd edition.

McGregor, L., Tate, M., and Robinson, K. Learning Through Drama. London: Heinemann Educational Books Limited, 1977.

McIntyre, B.M. Creative Drama in the Elementary School. Illinois: Peacock Publishers, 1974.

Moreno, J.L. Drama as therapy. In John Hodgson, The Uses of Drama. London: Eyre Methuen Limited, 1972.

Nuttall, K. Let's Act Teacher's Book. Longman's Green and Company Limited, 1960.

Overton, G.S. Drama in Education (Theory and Technique). New York and London: The Century Company, 1926.

Peachment, B. Educational Drama: A Practical Guide for Students and Teachers. Plymouth: Macdonald and Evans Limited, 1976.

Pierini, M.P.F. Creative Dramatics: A Guide for Education. New York: The Seabury Press, 1971/

Ranger, P. Experiments in Drama. London: University of London Press Limited, 1970.

Schwartz, T. The Responsive Chord. Garden City, New York: Anchor Books, Anchor Press/Doubleday, 1974.

Seely, J. Dramakit. Oxford: Oxford University Press, 1977.

Siks, G.B. Creative Dramatics: An Art for Children. New York: Harper and Brothers, Publishers, 1958.

Siks, G.B. Drama with Children. New York: Harper and Row, Publishers, 1977.

Singer, J.L. The Inner World of Daydreaming. New York: Harper Colophon Books, Harper and Row, Publishers, 1975.

Slade, P. Child Drama. London: University of London Press, 1954.

Sockett, H. Designing and Curriculum. London: Open Books Publishing Limited, 1976.

Stabler, T. Drama in Primary Schools. London and Basingstoke: Macmillan Education Limited, 1978.

Stewig, J.W. Spontaneous Drama: A Language Art. Columbus, Ohio: Charles E. Merrill Publishing Company, 1973.

Walker, B. Teaching Creative Drama. London: B. T. Batsford Limited, 1970.

Walker, P.P. Seven Steps to Creative Children's Dramatics. New York: Hill and Wang, 1957.

Ward, W. Playmaking with Children from Kindergarten through Junior High School. New York: D. Appleton - Century-Crafts, Incorporated, 1957 2nd edition.

APPENDICES

A SELECTION OF THE CHILDREN'S STORIES

Stories are presented in the appendices that follow to illustrate both the condensed and the more elaborated story forms that were found in the contributions of the boys and girls in each age group. These stories were also selected to illustrate the variety of environments, roles, problems, adversaries, solutions, and lack of solutions. In the written transcripts of the stories offered orally the investigator omitted additions and circumlocutions, added punctuation, and retained the children's verb tenses, vocabulary and word order.

Appendix A contains condensed stories and it will be noted here that the condensed form was not found in stories created by the boys of nine years of age. Samples of more elaborated stories are contained in Appendices B, C, and D.

APPENDIX A

CONDENSED STORIES

Fantasy Beings

A dog talks all the time. How do we stop it from talking?

(Girl - 8 years - Grade 3)

Space Fantasy

We are people on a space journey who are attacked by a creature who sucks up our fuel. With no fuel, how do we get back to earth?

(Boy - 8 years - Grade 3)

Reality - Troubles Everywhere but at Sea

We are parachute jumpers. When we jumped a gust of wind carried us into high trees. How do we get down?

(Girl - 9 years - Grade 4)

Fantasy - Science Fiction

We are scientists. The whole world has run out of power. Governments hire us to discover a new source of energy.

(Girl - 10 years - Grade 6)

Reality - Miscellaneous

We are lumberjacks in a forest. We have to cut the whole forest down within a week or get fired. We have the equipment.

(Boy - 10 years - Grade 5)

APPENDIX B

ELABORATED STORIES FROM EIGHT-YEAR-OLDS

Fantasy - Science Fiction

We are astronauts who go to the moon to find new things. We find after a day on the moon that we cannot go back because there is a cosmic storm which will hit the moon. How do we find safety? We find it - a hole inside a crater. Inside there are rocks that glow. Is it safe to pick them up?

(From a girl in Grade 3 whose work as a four-year-old was described in the story that appears before Chapter IV)

Reality - Seeking, Finding, Repairing

We are adult professional scuba divers and we are planning to go to an underwater cave deep down in a salt water lake. The cave has many animals that we are going to research. It is under a forest growing on the land and the water is very polluted. We can see through it with difficulty. We have to figure out how we get down there, what equipment we will need, and how to raise money to buy the equipment.

(Boy - Grade 3)

APPENDIX C

ELABORATED STORIES FROM NINE-YEAR-OLDS

Reality - Wars, Robberies, Fights

The two boys in our class are pirates who are seeking buried treasure in the olden days. We girls have a map to it but it is locked up very safely. The pirates kidnap us to make us give them the map. We girls refuse and the pirates say we will walk the plank. Do we give them the map or not? We make a fake map with the treasure marked on it in a big place way out in the middle of nowhere on the wrong island. We tell the pirates where the fake map is. The pirates leave to get the treasure and never come back from that wrong island.

(Girl - Grade 5)

Fantasy - General

We find a very small red marble which we take home. Since our mothers and fathers are very cruel we decide to hide it in a knives and forks cupboard. The next day we go to look for it but it isn't there. Three days later we go to the kitchen and find holes in bottles and cans made out of the hardest aluminum possible. We tell many people who come to see this thing. Some think a rat makes the holes and some think someone has been drilling a hole for joke and fun. Who or what is making these holes? It is the marble that travels and makes holes. How do we stop the marble from travelling?

(Boy - Grade 3)

APPENDIX D

ELABORATED STORIES FROM TEN-YEAR-OLDS

Reality - Injuries, Healing, Caring

We are walking down this old road and we see this house. Everyone has told us it was haunted. We walk towards it slowly and go up the steps. The door opens and we walk in because we are curious. We see no-one downstairs so we go upstairs. We go into a room and see an old lady. She has pretended to haunt the house because she wants to be left alone because her husband died. How do we get her to come to town with us to meet people and not be lonely any more?

(Girl - Grade 6)

Reality - Involvement with Animals

We are kids who are all friends. One of us has a dog with white and brown spots. We all take her for a walk to the beach. We let her off her leash and she is playing with us. We throw sticks into the water and she fetches them. There are bullies who don't like us on the beach. The dog runs up to them and they call to her trying to get her away from us. They run away and the dog runs after them. She won't come back to us. She is deaf in one ear. How do we get her back? We follow them running with her leash. They take her into their club-house. We knock on the door. When they open the door the dog comes running out excited to see us.

(Boy - Grade 5)

VITA

Surname: LOGANHUME Given Names: KAREL LOIS

Place of Birth: BRITISH CONSULATE, HAMBURG, GERMANY

Date of Birth: October 4, 1924

Educational Institutions Attended, with Dates of Entering and Leaving:

UNIVERSITY OF CAMBRIDGE 1942 to 1944

UNIVERSITY OF VICTORIA 1969 to 1974

UNIVERSITY OF VICTORIA 1977 to 1983

Degrees, Diplomas, Etc., Awarded, with Dates and Names of Institutions:

Diploma of Education 1944 University of Cambridge

B.F.A. in Theatre (with Distinction) 1974 University of Victoria

Honors and Awards:

Graduate Fellowship 1978/79 and 1979/80

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis:

CHILDREN'S IDEAS FOR DRAMATIZATION

Author: [redacted]

Karel Lois Loganhume

April 25, 1983