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Children's Drama Available for the Elementary School Children of Portland, Oregon

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AN ABSTRACT OF THE THESIS OF

..... Margaret O. Gender for the Master of Science in Teaching
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This thesis was an endeavor to find the drama available for the elementary children of Portland, Oregon. In deciding what drama was for children two different forms were first researched. Children's theatre done by adults such as in community services, educational programs and professional and commercial theatres were studied. Drama by children, referred to as the less formalized drama, creative dramatics was also investigated.

To further examine the background of children's theatre in the United States, various children's theatres around the country were studied including the University Children's Theatre at Northwestern under the direction of Winifred Ward and Goodman Memorial Children's Theatre in Chicago under the direction of Charlotte Chorpenning. With the advent of the educational field into children's theatre culminating

with the Children's Theatre Conference the movement became wide spread throughout the United States. A great deal has been done to spark children's drama not only in the viewing of children's plays in production but affording children actual participation in creative drama workshops and children's productions. More and more community theatres, commercial groups and universities are doing children's drama throughout the nation.

In an effort to find what was being offered to the Portland children in drama, the Portland Public Grade Schools were first approached. With the help of the Language Arts Supervisor five areas of drama for children were researched through reading and interviews. Although the Portland Public Grade Schools have no drama courses instructed by specific drama teachers they do encourage drama to be correlated into the classroom program and taught in "in service" courses for their teachers. The "model school program" has drama as a definite course and the Portland schools offer a summer school which has a creative drama course available to the elementary school children.

The University of Portland, a Catholic university in Portland, has achieved the most definite progress in the Portland area in children's theatre. They not only produce children's plays during the school year but offer creative drama and playwriting in their course of study. Under the instruction and production of Mrs. Catherine Roberts for the last six years they are striving to bring children's theatre to the Portland children and their teachers.

Portland does offer some excellent theatre for children in the community. The Portland Junior League, a service group, has nationally

been involved throughout the years with their children's play productions by their groups for the school children of their communities. Now, after turning their productions over to Portland University they still maintain a very worthwhile program of puppetry for the school children of Portland. Portland Junior Civic Theatre, one of the oldest children's theatre groups in Portland, not only produces children's productions by children but conducts a children's drama school throughout the year. The Portland Park Bureau also takes an active part particularly during the summer in children's drama and training. The newest to Portland is the Playmaker's Group, relatively young but eager in its endeavor for the children of the area. Their efforts include both productions and schooling on a creative drama premise, with improvisational plays by the adult Playmaker casts.

Children's theatre in Portland is developing but has faced many problems and has many more to surmount. The progress of the active workers in this movement show hope for the future for the children of Portland.

The appendix of the thesis is devoted to several programs involved with the teaching of drama. First is a course in creative drama offered to college students in the colleges and universities having such courses in their curriculum. A creative drama course correlated with the regular classroom subjects in the Portland Grade School Curriculum is also included. Last, a summer school plan for community theatre is shown.

All the arts combine in the theatre, decor, the dance, impersonation, effective speech, the song, pantomime, the projection of personality, the art of supressing self and even ill will, for the unity of effort.

Hundreds of other arts could be listed including the art of living together and the art of creative imagination. That is why the play can never be omitted from child education.

CHILDREN'S DRAMA AVAILABLE FOR THE ELEMENTARY
SCHOOL CHILDREN OF PORTLAND, OREGON

A THESIS

SUBMITTED TO PORTLAND STATE COLLEGE
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF SCIENCE IN TEACHING

By

Margaret Othus Gender

July 1967

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TABLE OF CONTENTS

Chapter	Page
I. DEFINITIONS AND CATEGORIES OF CHILDREN'S THEATRE....	1
II. BACKGROUND OF CHILDREN'S THEATRE.....	9
III. DRAMA OFFERED FOR THE ELEMENTARY SCHOOL CHILDREN IN THE EDUCATIONAL FIELD.....	15
IV. DRAMA AVAILABLE FOR THE ELEMENTARY SCHOOL CHILDREN IN THE COMMUNITY.....	41
BIBLIOGRAPHY	60
APPENDIX	63

It is my conviction that the children's theatre is one of the very, very great inventions of the 20th century, and that it is of vast educational value.... It is much the most effective teacher of morals and promoter of good conduct that the ingenuity of man has yet devised - for the reason that its lessons are not taught wearily by the book and dreary homily, but by visible and enthusing action and they go straight to the heart.... Book morals often get no further than the intellect - but when they travel from a children's theatre - they do not stop permanently at the half way house, but go on home.

Mark Twain

CHAPTER I

DEFINITIONS AND CATEGORIES OF CHILDREN'S THEATRE

Drama is a fusion of all the arts and deals with the actions and motives of man. It can perhaps be more closely integrated with the child's everyday living than many other of the arts.

We may divide children's theatre into two forms. There is no conflict of ideologies between them. One is drama for children--which we might judge as formal drama and drama with children--that is designated as informal drama.

Two types of formal drama exist today--children's theatre done by adults and children's theatre done by children. Children's theatre exists wherever a production of a written script is directed specifically for the child audience. Any activity which does not provide the child audience with a true theatre experience is not children's theatre.¹

The value of both forms for the actor involved must be secondary to what the experience means to the boys and girls who see the play. The success of the production is judged by the joy and the cultural value it affords the child audience.

1

Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre, (New York 1960), p. 18.

Beliefs and objectives of present day children's theatre set forth by the Children's Theatre Conference are:

1. Theatre gives boys and girls the joy of seeing good stories come alive on the stage.
2. Higher standards of tastes can be developed in children since taste always improves with true art experience.
3. Human experience a child sees on the stage will help him grow in the understanding and appreciation of life values.
4. A good children's theatre will build in children a basis for becoming a discriminating adult audience of the future.

Children's Theatres produced by adult groups are divided into three main types: Community service, educational, professional-commercial. In the United States, more than 1,200 units, largely amateur, produced from one to four plays annually for children. More and more community groups, 200 high schools, and at least 220 colleges are producing.

The community-service group is more often a sponsor than producer. Their boards are made up of many units from schools, museums, libraries, radio and television stations, community playhouses, universities, etc. In a service type group--a director is frequently the only paid member and many plays are produced entirely by volunteers. A good example of the community service group doing children's theatre by adults is the Seattle Junior Programs, Inc. serving more than a million people in the

² Winifred Ward, Drama With and For Children, (Washington 1960), p. 9.

³ Geraldine Brain Sika and Hazel Brain Dunnington, Children's Theatre and Creative Dramatics, (Seattle 1961), p. 33.

Seattle area and earning its budget annually. This civic group sponsors programs with the University of Washington's School of Drama which are performed by the drama students.⁴ Operating entirely as a sponsoring group it has reached annually over 15,000 children. It holds a nationwide playwriting competition, offers demonstrations in creative dramatics, gives international fellowships to universities, has a radio program of children's classics, and sponsors a weekly newspaper column "Playtime" listing current entertainment for children.⁵ There is still another group called the Fantasy Fair Players, composed of the graduates of the University, sharing in the plays offered. Each play is presented ten times in downtown Seattle theatres and two performances of each offered in the suburbs.

The second type of adult theatre for children is the educational institutions. Many colleges and universities, public and private, following the lead of Northwestern University have become producers for children. This children's theatre was founded by Winifred Ward, the movement's prophet and guide from 1926 until her death. She inspired, advised, organized, and wrote on children's theatre. In the universities it is the function of the theatre program handled by the professors in the theatre department. School theatre is subsidized by the university and the overhead is covered. They have only to collect their immediate

⁴
Geraldine Brain Siks, Creative Dramatics-An Art for Children. (New York: Creston and London 1958), p. 109.

⁵
Jeanne L. Hall, "Building Future Adult Theatre Audience." The Speech Teacher, XIV, No. 3 (Sept. 1965), p. 237.

expenses, for all the facilities are free. Goodman Memorial Theatre in Chicago is also one of the oldest organizations producing plays for children. It offers four plays a year. Each play is given each week-end to capacity audience for approximately two months each.

The University of California at Los Angeles may be taken as a more recent example. Its Department of Theatre Arts gives two plays a year with often a third as a thesis project. Each play is performed 14 times to audiences of from 300 to 750. ⁶ Plays are toured, also, under the auspices of Junior Programs being directed and supervised by two full-time faculty members.

The last of this group is the professional-commercial producers. These theatres opening in home theatres depend on their tour for main income. Children's World Theatre, National Children's Theatre, and Merry Wanderers Theatre are examples, all moving out from New York City. They depend on local sponsors who often are connected with professional booking agencies.

The second form of children's theatre is children's productions done by children. There are both encouraging and discouraging aspects to the producing of plays by children. It has problems because of (1) lack of good scripts for children to produce, (2) evidence of poor facilities for production in most elementary schools and community theatres, (3) inadequacy of trained and experienced teachers, directors, and child actors, (4) lack of research and study in this area. Several instances of outstanding accomplishment in the field of theatre by children are a hopeful sign of the realization of the importance of this

kind of experience. In Youngstown, Ohio, the Civic Children's Theatre, under the direction of a trained leader, is one. Their group was the first recipient of the Winifred Ward Prize for the best new children's theatre in 1957. Plays are produced with casts chosen from the children of Youngstown who wish to try out for parts in the cast or the crew.

An active participation in children's theatre, in which the acting is done by the children, is a delight which all children long to share and is at the same time an activity which is in the highest sense educational. If well directed, it may contribute to a child's skill, to his understanding of character, and to his appreciation of theatre.

In an interview with Marian Johnson, children's playwright and Children's Theatre teacher, she emphasized:

Children's theatre with children has real value if a child in the play feels that he or she is giving something to the audience and pleasure to other children by his performance rather than developing simply a show off attitude. It gives to many children of the middle class, in this permissive age, their first real feeling of responsibility. The child in the production is important as an individual but responsible to a group, a group of many ages, yet working together toward a common goal.

This field has merit but depends a great deal upon the training of the director or leader as does any field of education.

Informal theatre or theatre with children is termed creative drama. Creative drama is not for the talented few nor is its purpose to entertain an audience. Participation is all important and the experience of the child who lacks talent is often as fruitful and as enjoyable as that of the child with marked dramatic ability.

Creative dramatics springs from the inside into body movements and language. Empathy is so strong in true creative dramatics that the actor becomes the character he impersonates. The child tries on life in his dramatic play. He plays father, mother, doctor, grocer, etc. He creates his dialogue as he goes. Later he begins playing stories he hears, stories he knows, folk and fairy tales, here and now stories, legends, fables, and parables. He learns no lines, he makes them, he lives them. Because he uses his own language patterns, he knows and understands what he says. Expression is no problem when a child is articulate. As he moves into the middle grades he goes farther afield. He plays long ago and far away people. His desire to really be the person he portrays leads him on a treasure hunt for information about the character. He learns how the person lived, what he wore, what he ate, what he did, where he traveled. Out of this information the actor fashions a person, a personality.

The child's heritage is a rich source of dramatic activities. In history, literature, science, and current affairs he will find his themes, his plots, or threads. He will gain in vocabulary, factual knowledge, organization thinking, social skills, insight, and many other intangibles.

A group of children, a whisk of chiffon, a broomstick, a paper hat, a little elbow room, an appreciative enthusiastic teacher these are the ingredients of elementary school dramatics.

Ideally creative drama should be taught in the elementary school so it becomes for children a vital living experience which builds appreciation for itself as an art.

However in most elementary schools, drama has been left to the individual teacher as to whether or not drama has any place in the school program. The result has been an uneven and haphazard use of drama, not to be compared with the superior programs in the other arts. Two reasons for this are trends away from specialization and toward the self-contained classroom, which is now changing again with the start of the back-to-back program discussed later in this thesis, and the great emphasis being placed on science and mathematics stemming from public demand.

In the grade schools dramatic play is the value in providing all children with opportunities for discovering and expressing themselves. Since creative rhythmic movement is an integral part of creative drama, it must accompany the work in all the grades. Use of nursery rhymes familiar to children at first and then simplified stories can be used. Here, too, is an excellent time for the use of puppetry but creative rhythmic movement and dramatic play should be prerequisites to the using of the puppets. Young children should not make puppets that require more than an hour to make them. A puppet is not a toy, a doll, nor an example of handiwork, it is nothing until it becomes an actor.⁸ Although the outcome of puppet plays is performance, plays

⁸

Ward, op. cit., p. 25.

in creative drama must go on developing--growing with every playing. When the children have had experience in (1) dramatic play, (2) creative movement, (3) situation and characterization, they are ready and eager for stories drawn from literature of their own age level.

So much of the value of creative drama comes from its use in a unified study program, interwoven with other subject material, that it needs to be in the curriculum rather than an outside-of-school activity.

I think the use for creative dramatics can be summed up by Winifred Ward in her statement:

If we are to produce people who have imagination enough to do scientific research as well as to work with others to maintain a self governing state--emphasis on science and math must be balanced by a corresponding emphasis on the arts and humanities.⁹

CHAPTER II

BACKGROUND OF CHILDREN'S THEATRE

Before delving into Portland's use of drama to educate its elementary school children, one needs to know, not only what drama is for children, but how such drama developed in the United States.

Throughout the history of drama children have seen productions upon the stage. The Greeks brought their children when they came to the great festivals of Dionysus and surely children saw the miracle and morality plays of the middle ages. A few children were in the pits to see Shakespeare performed on the stage and saw the Commedia dell'Arte performed throughout the countryside of Italy. It was not until Mme de Gentis in 1770 introduced a children's theatre that anyone saw theatre for children. The first children's theatre was a private theatre on the grounds of a country estate of the Duc de Chartres near Paris. There the talented Mme. de Gentis made rich use of drama to tutor her young pupils, the Duke's daughters in 1770. She was the first to realize that through the medium of drama children could be taught--taught not only the fundamentals of history and drama, but also taught dreams of fantasy to stir the imagination. Her theatre of education flourished until the French Revolution. The plays she wrote for them

were published in four volumes entitled L' Theatre de' education from 1779 - 1780. They were translated into six foreign languages and her writing was strongly influenced by Jean-Jacques Rousseau's Emile.

In 1865, in the United States, the production of Joseph Jefferson in Rip Van Winkle delighted children as well as adults for almost a half century.

By 1900 more plays suitable for children made frequent appearances in New York's commercial theatres such as Tom Sawyer, Little Lord Fauntleroy, and the Prince and the Pauper. James Barne's London presentation of Peter Pan was well accepted. The Blue Bird, Little Women, and Snow White were also seen on Broadway.

In 1903 the Children's Educational Theatre was founded in New York City, organized along broad educational lines. It was here the ideas of Mmc. de Gentis, generated almost a century and a quarter earlier, were now made significant in America. It was founded by Alice Herts in which definite educational policy governed production for the lower east side children. This only lasted six years. Also out of the settlement houses of New York in 1915 came Stuart Walker's Portmanteau Children's road show. In 1910 the Drama League of America was founded. This was the first national organization dedicated to the promulgation of community, and the improvement of professional offerings. In 1919 the first college curriculum in children's drama was started at Emerson College, Boston. By 1920 professional companies had practically given up children's productions since the production cost of children's theatre was every bit

as expensive as adult theatre. The producers could only count on a house on week ends because of the children in school and could only charge half-price for seats for the child audience. Making a profit on production was almost impossible. In 1921 the Junior League's production of Alice in Wonderland in Chicago, established a program of dramatic activities resulting in the Junior League "Play Bureau."¹¹ By 1938, 148 Leagues in the United States were doing children's productions. In the same year as the beginning of the Junior League's interest, Clare Tree Major began a touring company out of New York City which lasted three years. The big impetus came in 1925 when Winifred Ward started the Northwestern Children's Theatre in conjunction with Northwestern University. It was a community and college project, both working together. In 1926 University of Tulsa started children's theatre with child actors. In the late twenties the King-Coit School for acting began in New York City. It was an acting school for children ages three to twelve which emphasized acting, designing, make up, scenery, and costuming for the children. Productions were done as an outcome of the schooling. They were training professional actors. By 1930, because of the depression, the Federal Theatre was established. As a part of the program, productions for children were staged outdoors in city parks or inside ordinary halls and school auditoriums, scattered throughout the forty-eight states. In 1935 the theatre was established by an act of congress and the same act closed it in 1939. Another great step forward for

11

Ward, op.cit., p. 33.

children's theatre came when Maurice Gnessin, head of drama at Goodman, brought Charlotte Chorpennig and Louisa Dale Spoor together and for twenty-seven years this children's theatre grew from a small resident company and school to one of the largest centers of education in theatre in the United States.¹² With Charlotte Chorpennig as director of the children's theatre and Louisa Spoor as manager they started an intensive period of playwriting and production. By experimentation alone and through collaboration, this prolific playwright, Charlotte Chorpennig, more than doubled the repertoire of good scripts for children's theatre. The students of the school of theatre presented plays each Saturday as part of their school training. The next year the Palo-Alto Children's Community Theatre began, founded by Hazel Robertson as an experiment conducted in the Community House. Its aims were to: (1) create a love of the beautiful means of drama and the associated arts, (2) to afford entertainment and recreation for the children of Palo Alto, and (3) to furnish a program both indoors and outdoors which provided opportunities for everyone interested in participating in a department of the organization.¹³ In 1936 a theatre was given to the city to house the children's community theatre and the City of Palo Alto subsidized the children's theatre. A membership fund of fifty cents per child was set up for a year's participation. They rented costumes for two plays a month and charged ten and twenty-five cents admission.

12

Otto Maurice Forkeat, Children's Theater Captures Its Audience, (Chicago 1962), p. 10.

13

Carolyn Fisher and Hazel Claister Robertson, Children and The Theatre, (Stanford, California 1950), p. 39.

The year 1933 saw the Junior Programs Inc., developed by Dorothy McFadden, within a very few years it included three companies offering ballet, opera, and drama for children. Through schools and community organizations its programs were toured to hundreds of cities and towns. It conducted the most extensive campaign to bring entertainment of quality to boys and girls. In 1935 Grace Price Productions started, which was a regional professional touring company, at a moderate cost. According to its records, during seven years of its existence 1,300 performances were given by this company, 700 performances were given by other companies which it booked and over 40,000 children made up a total audience in 43 states.¹⁴

In the area of publication was the founding of the Children's Theatre Press by Sara Spencer in 1935. It is a publishing house devoted exclusively to the printing of children's plays and related materials.

With the organization of AETA in 1936, the organization designated in 1937 children's theatre as a special work project. By 1944, the Children's Theatre Committee was founded, later to become CTC, concerned exclusively with children's theatre activities including those of educational, community, and professional origin. The first meeting was held at Northwestern under Winifred Ward's direction. In 1950 publication of its own newsletter was under way to keep members of CTC informed of children's theatre activities throughout the country. It was published by the Children's Theatre Press, Coach House Press and Samuel French.¹⁵ In addition

14

Davis, op. cit., p. 114

15

Geraldine Brain Siks and Hazel Brain Dunnington, Children's Theatre and Creative Dramatics, (Seattle 1961), p. 17.

to summer conferences, workshops were established. A regional type organization was made possible for activities of many members who had previously been unable to participate. Finally a survey of college curricula completed in 1953 produced evidence that both plays for children and courses of study were being included in 127 institutions. With the founding of Children's World Theatre in the late forties another professional company began activity, but the death in 1955 of its director, Monte Meacham, halted progress just as the company was becoming nationally known.

The foregoing was included in this thesis to give the reader a picture of some of the forces throughout the years and across the country that have worked and are working toward achieving a goal in this field that cries for expansion.

CHAPTER III

DRAMA OFFERED FOR THE ELEMENTARY SCHOOL CHILDREN IN THE EDUCATIONAL FIELD

Portland Public Schools

In organizing material to form a judgment of children's drama available in the City of Portland for the elementary children in 1967, two forms of children's drama are discussed in this thesis. The first is drama found on the educational level taken from the Portland Public Schools, the Colleges and Universities in the community, and non-profit organizations that contribute to the enrichment of children's drama in the city. Material was gathered from interviews and newspaper articles. Included in this chapter are the Portland Public Schools, the Portland Public High Schools, Portland University, Lewis and Clark College, the Portland Park Bureau, and the Portland Junior League.

First in this thesis it was the writer's concern to discover what was being done in the Portland Public Schools in drama at the present time. Mrs. Siminoe, Assistant Supervisor of the Language Arts Program of the public schools was at first contacted.¹⁶ Although no drama training as a subject is taught in the elementary grades, teachers may use it in their classroom if they wish. Mrs. Siminoe suggested four

16

Interview with Mrs. Siminoe, Assistant Supervisor of Language Arts Program, Portland Public Schools. May 14, 1967.

teachers to contact in the schools that have been working with them.

Mr. Dale Lange of Glencoe Grade School and Mrs. Phillip Moore of Atkinson Grade School had planned together an enrichment of language arts program that included drama for in-service training for the teachers of Portland. Mr. Byron Adams had been until recently a drama instructor in the Model School Program in Portland and Mrs. Lorraine Fletcher had used creative drama in her classroom at Markham Grade School.

On contacting Mr. Lange at Glencoe Grade School he explained that he had done several school programs as an outgrowth of his seventh and eighth grade language art program.¹⁷ Because they had been so successful, Mrs. Siminoe had contacted him and urged him to work with Mrs. Moore on an in-service course for teachers. Last year they held two classes. Twenty-five teachers attended the first class and fifteen the last. The class has been requested again for next year. The course was entitled Language Enrichment and encompassed literature, creative drama, speech, and writing with emphasis on role playing. In the drama section of the class program he started with pantomime, then added words, mimicry, dramatic reading and role playing.

Mrs. Moore, when interviewed, added that this in-service class was designed for the upper grade teachers.¹⁸ So much interest had been shown by teachers of the middle grades that they too were allowed to enroll in

¹⁷

Interview with Dale Lange, Portland Grade School Teacher. May 16, 1967.

¹⁸

Interview with Mrs. Phillip Moore, Portland Grade School Teacher. May 20, 1967.

in the class. The in-service courses are designed to enrich Portland teachers' teaching by offering them classes sponsored by the local school district. There is no cost to the teacher attending the classes and no college credits given on the completion of the course. Atkinson Grade School, where Mrs. Moore teaches, is on a relative new plan to this district entitled the "back to back program." This program is based on the principle of having the sixth, seventh, and eighth grade classes in a home-room situation for half a day. They then travel to special classes the rest of the day. In the schools having this program, the home-room teacher teaches the language arts and social studies program. Art, Music, Science, Math, and Gym are taught by a teacher specializing in these fields. Some schools offer an elective course in this program that the student may choose himself. Three to five elective courses may be offered to the student and he is entitled to attend the class once or twice a week as time allows. The Portland Public Schools do not have a Junior High School plan. Therefore, the "back to back program" gives the upper grade students not only a variety of studies but a variety of teachers as well. It also gives these students their first chance at making choices.

Mrs. Moore had an opportunity at Atkinson Grade School to participate in this program. This gave her the chance not only to teach her seventh and eighth graders in home-room but also to teach a class offered only to eighth graders of speech and drama. This class was conducted forty minutes a day each day of the week. She concentrated her speech and drama class on panels, book reviews, and demonstrations for speech work and choral reading in her drama work. The students gave

a choral reading program for the parents at Christmas. Her students also gave a demonstration at the in-service classes during the year. In Mrs. Moore's home-room class she uses drama in correlation with her literature program and has found a great deal of material to use in her English text books.

The next interview was with Mrs. Fletcher at Markham Grade School.¹⁹ A cordial invitation was offered to visit her class of sixth graders on May 26, 1967 which was readily accepted. The class was in the process of giving a presentation of an adaptation of Ali Baba and the Forty Thieves from their sixth grade reader in the auditorium. They had invited another sixth and a fifth grade class in the school to watch their performance. The class had made their own properties and sets. They were simple sets and properties but effective in helping to tell the story of their play. One simple example was the horses for the thieves to ride. The horses had been fashioned of a broomstick with papier-mache heads. The students wore regular school clothes but created their own costuming with hats and beards to develop their characters.

This production of Ali Baba and the Forty Thieves had evolved from a reading group. The children had chosen a story they thought they could dramatize the best. They had rehearsed it by improvising the scenes. They were putting on a play written and composed by themselves. Often scenes were not written at all but made "on their own feet" when moved by the dramatic stimulus of rehearsal. This was drama which bore no evidence of stilted language of adults. Every movement of the rehearsal

19

Interview with Mrs. Lorraine Fletcher, Portland Grade School Teacher. May 26, 1967.

and of the final performance showed supreme delight. Best by far was the reaction of the audience. The children in the audience enjoyed the play because the actors put all their childish exuberance and excitement into performing the tale. With twenty-six children on the stage the play ran very smoothly. There was no foolishness on stage. These were very earnest young actors trying to tell their story. After the play was over, the bows taken, and an enthusiastic audience left the auditorium, the class was invited to have a discussion of the play. Mrs. Fletcher posed the question, "What the children might have done better?" This met with eager participation by all the cast. They were critical of themselves but very constructive. Predominately the criticism came on characterization and timing.

Mrs. Fletcher has been a teacher for forty-one years. During these years she has always correlated drama into her social studies, reading, and language arts program no matter where she taught or what the subjects were called at the time. Her teaching started in a one-room school house in 1926. She has had no theatre education other than her own eagerness to read about drama and see children's drama in action. She has always used drama as a teaching aid and kept up with its teaching ideas and techniques by studying on her own.

During this year at Markham she has done several productions. At the first of the school year her class put on a creative play for their parents and with twenty-six students she had one hundred and forty-eight parents and relatives attend this family night. She found this to be a most interesting way of meeting the parents of her children. At Christmas the class presented A Christmas Carol from a written script. This was put on for the whole school; a project Mrs. Fletcher has done

for the last few years. This was double cast so that each child had a chance to work in the real play. The costumes and sets were more elaborate, with the help of parents, than was generally done in the class. The Three Little Pigs the class presented to the kindergarten class. This was costumed only with masks the students designed and made. To Your Good Health and The Emperor's New Clothes, both creative plays from their reading program, were given in the auditorium for the primary grades. These sixth graders had had a very busy year; but their academic work had not suffered.

On returning to the classroom, after the play, the students showed responsibility and cooperation as they prepared for class work routine. Improvisations were then done in the classroom. The eagerness of the students to participate was enthusiastic. Everyone in the class wanted to take part in these role playing improvisations.

Mrs. Fletcher was very proud of three of her students that had been elected student body officers for the forthcoming year and accredited it to their self assurance gained in drama work. She was also encouraged by the contagious feeling that had been aroused in the school. Five other teachers in the building were beginning to correlate drama into their teaching programs. Although she was discouraged that more was not being done city wide in drama in the elementary school, she reminded this writer that at least she was able to teach drama if she chose. This was not always her right in the forty-one years of her teaching.

Mr. Byron Adams, a fifth grade teacher at Wilson Park, had until this year worked in drama for the model school program in Portland.²⁰ The model school program was established for the underprivileged children of the Portland area, providing special training and education to this low income group. At the program's conception, Mr. Adams was involved in a curriculum plan of speech and drama for these children which he presented to the administration department of the schools. He planned oral activities for the children, kindergarten through the eighth grade, emphasizing poetry, speech, and play acting in correlation with the reading and social studies program. Nine schools were involved in the model school program. For two years he went into the home-room situation of each grade with his speech and drama projects. His object was in each class to develop and give projects of drama or speech for the students and show the teachers how to carry it on. "Most teachers," he said, "took this time for their coffee break and did not seem interested in the projects." He was left to carry the program himself; therefore it lacked the carry-over value to the classroom curriculum. The primary grades he found very receptive to the program, but after the fifth grade he had trouble introducing the program to the students. He dealt mainly with speech and choral reading work and did nothing with creative drama. "Creative drama needed too much environmental background to inspire imagination which these children did not have," he is quoted as saying. The students were very receptive when given

20

Interview with Byron Adams, Portland Grade School Teacher.
May 20, 1967.

an idea; so all his plays were written for them. Emphasis was specifically on speech work because this is where he found the children very handicapped. He planned speech activities to make the children conscious of good speech habits. An outstanding example of his speech training was one young girl in the seventh grade who could not communicate orally at all. He was very proud, and the class applauded when she spoke a complete sentence for the class at the end of the term.

For role playing he found it much safer to rely on scripts because the disadvantaged children seemed to need control situations. They needed to know what was expected of them at all times. If not in a control situation, they would recreate their own experiences, which he felt were very negative.

Personal relationships with the students Mr. Adams found very rewarding. He demanded perfection in his speech and drama work and the students tried very hard to maintain his standards. He felt children lost trust in a teacher that would accept any type of work, thereby insulting the child.

Mr. Adams has had a great deal of experience in drama. He was, before working in the model school program, the drama coach at Girl's Polytechnic High School in Portland. Now that he is teaching a self-contained classroom of fifth graders, he does a great deal of drama with the children. His feeling is that drama in the grades holds a great deal of fear for the average teacher because she fears the loss of control of her students in such creative work.

The Portland Public Schools through-out the city have for several years offered summer school classes for children, kindergarten through eighth grade, held in some of the high schools. One of the courses offered in this summer school program is creative drama available to fourth through eighth grade children. On June 28, 1967 it was the writer's opportunity to visit Grant High School, one of the high schools in the program. Here the creative drama course is taught by Mrs. Boehm of the Portland Grade Schools.²¹ Mrs. Boehm teaches at Beach School during the school year, a seventh and eighth grade home-room. Also at Beach on the "back to back program" she teaches two classes of creative drama on an elective basis. These classes open to seventh and eighth graders meet two times a week for fifty minutes each period. She was very pleased at the students' reaction to the classes. Because the school draws some children from the underprivileged communities in the city, she found many of her children blossoming in this class where they had not in the academic subjects. The classes were held in the auditorium at Beach Grade School, giving the children the opportunity to work on a stage.

This is the second summer Mrs. Boehm has worked in the summer school program in creative drama at Grant High School. She is a graduate of Oregon State College in elementary education. Even though she has never had academic training in drama, her enthusiasm and teaching techniques for her classes comes from intensive study in the field of

21

Interview with Mrs. Boehm, Portland Grade School Teacher.
June 28, 1967.

children's theatre and creative drama. Hopefully in the future she can find time in her busy schedule to take some graduate theatre training. To aid Mrs. Boehm in her summer school classes, Miss Bloom, a graduate this year of Wilson High School and enrolled next year at Stephens College, is her assistant. Miss Bloom has had a great deal of theatre training in high school where she won two drama awards at her graduation.

The two creative drama classes run eighty minutes each with forty children in each class ranging in age from fourth graders to eighth graders. The classes are held in the Grant High School theatre department, which consists of two rooms. One room is used for set and property construction and the other for class work and rehearsals. A creative production is given at the end of the four-week period at an open house for the parents.

Mrs. Boehm starts her classes with improvisations with emphasis on concentration, mood, character, developing into dialogue. Interwoven into the first week is story telling by both the teacher and the assistant, with the idea of encouraging the children to choose a story they would like to develop for their open house presentation. This summer they chose from the six stories read to them Tyll Ulenspiegel, a German folk tale. The class then started improvising their own scenes from the story. By the second week of classes the children audition for the class with their own created scenes. The class saw these scene presentations and chose the cast for the play by voting. On the writer's visitation day the class was in the process of discussing the organization of their play. The cast had already been selected. Ten

children were working with Miss Bloom in the adjoining room on the set design, which they had already presented to the class. They had decided what properties were needed in each scene and how the stage was to be dressed for each set.

Mrs. Boehm was conducting a class discussion in the main stage room. The students were deciding on the introduction, attack, complication, major crisis, and resolution of the play they were planning. Next they discussed the stage set proposal, sent to them by the set committee, and offered a few changes they would, as actors, like made. In this discussion, Mrs. Boehm brought in the theatre terms applied to the use of the stage (up stage center, down stage right, as examples).

The improvising of the first scene was then presented by the cast on the stage. There is no proscenium stage in the room. A curtain divides the room into stage area and audience space. Therefore, many technical aspects of the theatre are eliminated for this production. After the first scene was presented, the cast was invited to stand before the curtain. The remaining part of the class, not participating in this scene, discussed with them what was done well in this scene and what needed improvement. The class entered into the discussion period with a great deal of interest. They gave constructive criticism of the problems facing the cast members in their characterizations and stage movements. The scene was then repeated. The children tried to improve their presentation, keeping in mind the criticism that had been made.

The class period came to an end with the discussion of costuming the play. Each student was responsible for his own costume. Since the play was set in the middle ages, tunics made out of pillow cases were suggested by the teacher. The students' own creations were also encouraged.

Mrs. Boehm kept the children vitally interested throughout the two classes. The children seemed to enjoy working problems out among themselves. Even though the ages in the class were so varied, they cooperated extremely well in focusing their attention on the objective of making a good production.

Portland High Schools

A conclusion of a survey that was sent to thirty directors of the Portland High Schools by Catherine Roberts for her thesis for part completion of her master's degree in 1961 at Portland University tended to point up the fact that little is being done in the high schools to provide theatre for the elementary children of Portland. There was an indication that something should be done. This medium is not being used either as an acting technique for the upper school student in which to train himself, nor are the facilities of the high schools being utilized to provide inspiration for the elementary student to further his creative abilities and talents when he matriculates into the upper field of education.

Of the questionnaires sent by Mrs. Roberts to the thirty Portland Public High Schools regarding their achievement in theatre designed for children, eighteen replied. Of the eighteen, the majority gave a negative response. The question receiving such a negative response was, "What has been done in the last five years in your school in the field of children's theatre or more specifically in theatre designed primarily for a children's audience?"²²

22

Catherine Fahey Roberts, "A Concept for Children's Theatre Production in the Greater Portland Area," (Unpublished Masters dissertation, Department of Theatre Arts, Portland University, 1961), p. 22.

University of Portland

As has been pointed out in chapters one and two in this thesis, drama introduced through presentation to elementary children has a great value to children. They see plays come to life for them. They can participate vicariously in sympathetic participation with the characters in the play. Here they are able to experience grief without pain, wickedness without guilt, selfishness, cruelty, and greed without remorse. All with a feeling of security and self-satisfaction at the insight gained into others and a better understanding of themselves.

Along with the viewing of productions by children is the concept of creative drama taught to elementary children by teachers trained in the subject and use of its techniques. As we have seen, prior to 1932, no college was offering creative drama as curricular work with the exception of Winifred Ward's own course at Northwestern University. It was outstanding in the training it offered dramatics leaders. It emphasized particularly the correlation of the art in elementary and junior high school programs.

One of the most comprehensive creative dramatic centers throughout the country is now the program at the University of Washington. In 1950 the college of education at this University made the course in creative dramatics mandatory for an elementary school certificate for the graduating elementary school teacher. The training program is centered

on active participation. Students experience and observe creative dramatics for two quarters before they are guided into teaching this art to children. The future teachers are taught to realize that drama, instead of just being "fun", looks sharply at life and evaluates and interprets it. The creative leader not only finds an imagination in others but searches with a creative attitude of mind until she finds an imaginative way to reach children.

With these hopes in mind, Catherine Roberts has developed children's theatre on the Portland University campus located in Portland, Oregon. Part of the Theatre Arts Program at the University of Portland, under the direction of Mr. Paul E. Ouellette, is the presentation of a production designed for children. In 1956 the Junior League of Portland presented to Portland University their children's theatre program, which they had been touring to the Portland Schools for several years. The League wanted a home for their children's theatre and designated Portland University to carry on their work with their support. The Emperor's New Clothes, Cinderella, Pinocchio, and The Masked Actor were presented to schools in the Portland area on tour from Portland University with the support of the Junior League. In the fall of 1960 Catherine Roberts began a trend when she wrote for her master's thesis an original play for children entitled The Moon Princess. In the following two years she was commissioned by the Department of Speech and Drama to write The Red Shoes and The Pied Piper. During these years certain standards were established for children's theatre under the University's Theatre Arts

Program. The Moon Princess, still under the financial support of the Junior League, toured fifteen of the Portland Schools, including many schools whose children would not otherwise have ever seen live children's drama. The sets, designed by Kermit Shafer, were on rods with curtains. A new curtain was used for a different scene change, making them very transportable for the touring group. By 1961, the project was left totally in the hands of the University and the Junior League gave no more financial help. With the touring of the 1961 production of The Red Shoes, written by Mrs. Roberts, changes had to be made to keep the productions going. Soliciting for the booking of productions was made through clubs and schools. The children's production was played two week ends at the University Theatre. The sets became reversible fragment sets to be used at the campus production and also toured. In 1962 Mrs. Roberts wrote The Pied Piper, based on Robert Browning's story, and produced it at the University. In 1963, Androcles (The Prince that Became a Lion), written as a Master of Fine Arts Thesis, and in 1964, Pedro and His Magic Box, written by Mrs. Roberts, were toured and played at the campus theatre. By now, the children's theatre had cut to two week end performances on the campus and toured such places as The Royal Oaks Country Club in Salem, Oregon, Illaha Country Club, Aero Club, St. Johns Community Center in Portland, and Lady of Lourdes parochial school in Vancouver, Washington. The children's theatre charged \$125.00 a performance. In 1964 Portland University also developed a graduate program for creative drama and children's theatre. They offered in the graduate program one course in creativity-appreciation of imagination

and one course in creative dramatics. The creative dramatics course included a lecture and a laboratory work shop working with children from the Holy Cross School primary grades. Also, a playwriting course was given slanted toward children's theatre. This graduate program has done a great deal to upgrade children's theatre for the University. It provides an opportunity for graduate theatre majors, working in theatre costuming, direction, and technical work, to have an outlet in the children's theatre. There have been theses written on costuming and set design for children's theatre plus production theses with original scripts produced in the program. Experimental work is being constantly done on script dialogue and children's identification with play characters. One student, Miss Eileen Jetty, while writing a costume thesis on children's theatre made a survey of the Sacajawea Grade School, where she was teaching, two classes at Wilson High School, and a retarded children's school to discover how children reacted to characters' costumes in a play. She came up with some enlightening reactions that helped her design the costumes for her future children's productions. By 1965 Rumpelstiltskin was produced. In 1966 Naughty Naughty Kate, the University's first musical was brought forth. The plays were now done only one week end on the campus but still kept up their touring company. The plays are always written with touring in mind. Standards were set that through experience have proven their value. They are important in meeting the needs of audiences comprised of children ages six to twelve. The running time of the play is held down to fifty or sixty minutes because the groups booking shows have

limited time for assemblies and programs of this nature. It is deemed desirable for the cast of the play to consist of not more than eight characters and seven is considered ideal because of the touring problems. The sets are designed quite flexible, so that although ornate at the University theatre productions, the set can be broken down to tour and not lose the quality of design. Audience participation is worked into the scripts.

This summer the University of Portland Faculty of Communicative And Fine Arts will conduct a theatre workshop for young people on the campus, June 20 through July 7. Classes in creative drama, acting, and original group presentations at the end of the session will be held each day. Classes will be in the University theatre and outdoors on the campus when the weather permits. Special classes will be conducted for college and graduate students working toward advanced degrees.

Mrs. Catherine Roberts, who has written plays for the Children's Theatre of the University of Portland for the past six years, will conduct sessions in playwriting.

In interviewing Mrs. Roberts, the writer wished to know her desires for the future of children's theatre at the University of Portland.²³ Her first desire was to have the creative drama courses become a requirement for elementary teacher certification as it is at the University of Washington. Also, she would like children's drama courses to be offered

every semester rather than now and then as it falls on the University calendar at present. An increase of two different productions a year to be prepared was another wish in order that the organizations booking the plays would have a variety from which to choose. Last, because of the wonderful success of Naughty Naughty Kate, an adaptation of Shakespeare's Taming of the Shrew, she would like to do more experimenting in the classics for children. This play, enjoyed by both adults and children in the community, was a new idea for musicals for children. Naughty Naughty Kate was taped by K.E.X., a radio station in Portland, and sent to the National Blind School. Here it was so greatly appreciated it was given a permanent place in the Congressional Library.

It is hoped that Mrs. Roberts' dreams come true for her children's theatre:

Children's theatre is certainly not the only answer. However, as we reach out to stir the souls of young people by bringing them universal truths, feeding their imaginations, widening their horizons, exposing them to beauty inherent in the fusions of all the arts that emerge in a fine theatrical production, we can rightfully feel that we have made no small contribution to their growth as creative and humane members of society.²⁴

24

Davis, op. cit., p. 297.

Lewis and Clark College

Children's theatre at Lewis and Clark College in Portland is still in the embryonic stage. For the last few years students have put on children's productions on three week ends a year. It is completely student produced, directed, and costumed with advice and criticism coming from the faculty and some technical help. The students often produce their play in the fall and revive it for children at Christmas. There is neither instruction nor classes given at Lewis and Clark on children's theatre or creative drama, but there is hope it might be worked into the curriculum in the future. Miss Eileen Jetty, graduate of Portland University, has been holding classes in costuming at Lewis and Clark during the spring of 1967 and this summer, with the availability of Lewis and Clark's facilities, is teaching two classes in creative drama for the summer session. The session goes four weeks with two different age groups involved in classes held in one of the classrooms at the College. She teaches one class of youngsters first to fourth grade and another class of students fifth to eighth grade. She is paid by the students attending class. Enrollment is \$15.00 for the session per student. Creative drama is all she teaches with no production involved for the children. This program is definitely on a trial basis this summer as it was last summer when Mr. Pike, head of the drama department, taught the classes.

Miss Jetty felt her only problem with the children lay in the fifth through eighth grade class. Here she had trouble getting the children to lose some of their bad acting habits and really try to use their minds in creative work.²⁵

25

Interview with Eileen Jetty, staff of Lewis and Clark College, June 6, 1967.

Portland Junior League

Like all the national Junior Leagues, the Junior League of Portland has made children's theatre an integral part of their service program. Although not involved with the stage plays, as they once were in the Portland area since turning the program over to Portland University, they still maintain an active puppet theatre for the grade school children of the area.

In 1948 the program began very ambitiously. Mr. Wallace from the national A.J.L.A. in New York was invited out by the Portland group to set up a program to meet the needs of this area. The volunteers were taught the requirements of the project. He designed a nine foot puppet stage built of aluminum that could be assembled and disassembled by the group of women working in the puppet show project. The Portland Junior League joined the Puppeteers of America and every other year sent the director and her assistant to the convention when held on the West Coast. Here the director and the assistant learned the new trends in puppetry and watched productions from all over the nation. In 1950 the Portland League gave a production of their own at the convention and were widely acclaimed. There was, for the leagues across the nation, a clearing house of puppet plays established in New York to make available ready-made scripts for the various groups.

At the onset of the program two different volunteer committees worked the puppet program. One group worked on production, costuming, sets, plays, and music. A second group did the acting and performances.

As the years went by, it developed into one group of six or seven handling the whole project.

Now the six volunteers do the production work in the spring, have rehearsals the following fall, and go into their production in October. The director sets the year's schedule of performances by contacting schools in the area. They generally perform for from forty to sixty schools a year depending on their casts. In more recent years, as the demand of productions and performances has become more time consuming, they double and sometimes triple cast their shows. There is no charge for the puppet show; and it is given to any school that desires the performance. In some of the larger schools two performances are given back-to-back to give all the children in the school the opportunity to see the play.

The scripts are kept to five characters and one person for music. They are written for not longer than twenty-five minutes playing time. This program is the most expensive in the League's budget because production costs are so high. They budget \$900.00 a year for the operation.

In 1964 Mrs. Lewis Scott,²⁶ who was interviewed on June 19, 1967, became director of the puppeteers. This position is usually changed each year. Because of her keen interest and ability on the subject of puppetry, she has remained an advisor to the program until the present time. As the director, she broadened the scope of the League's

26

Interview with Mrs. Lewis Scott, Portland Junior League Member, June 19, 1967.

productions by giving performances to the handicapped children of the area. It was most enjoyable to the mentally retarded schools and the cerebral palsy groups and very gratifying to the puppeteers. In the directing of the plays she found much to be desired in some of the scripts. She started to write her own. By choosing well known plots such as Hansel and Gretel, Rumpelstiltskin, Jack and the Beanstalk, and Cinderella she assured her group of an understanding audience. Children are so captivated by the mechanics of the puppet that a complicated plot is impossible for them to follow. Also, because their audiences were so large, she needed to have much more emphasis on action than dialogue. Her main objective was weeding out the details of a plot and giving a very broad twenty-five minute play. Her plays were widely accepted by other League groups throughout the United States.

Mrs. Scott's desire for future work for the puppeteers is in making the puppet show a more creative intimate program for the children. It is becoming more difficult to recruit volunteers for the program because of the demands on them. She would like to see groups of two women going into the classrooms in the public schools and working stories and plays out for the children by a more relaxed creative technique. They could also expand to nursery school age with this simplified method of puppetry. All they would need is a box of puppets, two eager and enthusiastic puppeteers, and an exciting tale to tell to bring the wonderful world of puppets to the grade school children of Portland.

The Portland Park Bureau

For the last two years the Portland Park Bureau has been developing a Junior Theatre Workshop in their summer program, basing their idea on children's theatre for children by children with emphasis on music and dance. Prior to this new program, four years ago the Park Bureau started their high school and young adult acting group called the Theatre Workshop which produced children's plays performed for children throughout the various parks during the summer. One of the outgrowths of this program was the "Pied Piper Players" who until last summer were taking their children's plays into the Portland Schools during the school year.

Now creative drama classes are conducted at Buckman Grade School during the summer. The prime study is in movement, creative script writing, and creative acting. Correlated with this is music and dance. For the first time this summer the children are creating their own musical presentation. Mr. Jeff Hempl, musical director of the Park Bureau, works closely with the children so that the music for their forthcoming musical is their own original creation.

27

On June 29, 1967 Mr. Gremma's creative drama class was visited, Buckman Grade School. The class includes children from eight to fourteen years of age conducted Monday through Thursday from ten o'clock in the morning to two-fifteen in the afternoon. The class is

27

Interview with Jim Gremma, Portland Park Bureau, June 29, 1967.

free of charge and open to anyone interested. The class runs from the middle of June until the end of July. A production of the children's play is given July 28 to parents and other welcomed visitors.

The script is written by the children. This summer they have written their own adaptation of The Ugly Duckling. Committees from class work on costuming, design, and preparation of the set. A costume box, accumulated by the park bureau, is available for the children's use; but they are completely responsible for costuming the play. The set is made of butcher paper covering old flats for the background; but the properties are found or made by the set committee. Another committee is in charge of publicity and programs for the production. Because of the use of Buckman's auditorium for classes, an adequate stage is available for the children's use. Therefore, they have the advantage of learning lighting techniques.

Mrs. Mildred Hughes, drama director of the park bureau, who was interviewed²⁸ on July 5, has high hopes for their new plans in children's theatre by children and hopes to develop it eventually into a winter program. Her main problem, she contends, is finding available teachers in the area interested and trained in children's drama.

28

Interview with Mrs. Mildred Hughes, Drama Director of Portland Park Bureau, July 5, 1967.

CHAPTER IV

DRAMA AVAILABLE FOR THE ELEMENTARY SCHOOL CHILDREN IN THE COMMUNITY

Portland Junior Civic Theatre

The second area of children's drama being offered in the Portland area is in the community itself. Among the most active in the city are the Portland Junior Civic Theatre and the Playbox Players. Also included in this chapter is an interview with Miss Marion Johnson, a Portland children's playwright noted throughout the United States for her children's plays.

Portland Junior Civic Theatre is a prime example of children's theatre for children by children in the Portland area. The main civic theatre of Portland has always been run by a board of directors and president with a hired director in charge of productions. The theatre group roamed the city for many years until it made its home at the present building at 1530 S.W. Yamhill Street on March 11, 1942.

The idea of having a children's school and theatre was brought up at a board meeting in 1930, but the board was uninterested. In 1932 the theatre ran some theatre classes geared for adults, but it was not until 1934, in conjunction with the Junior League of Portland, that it gave its first production of Alice in Wonderland. The Junior League Players (as they were called) formed in 1927, agreed to have Portland

Civic Theatre produce the plays while they sponsored them. The League women played the women's parts and open tryouts were held for men's parts. A few years later the children from the lower school of the Portland Civic Theatre were cast in the children's parts. Their first production of Alice in Wonderland was also presented in the Park Blocks for the Rose Festival in 1933. The Rose Festival Association sponsored the play and it was directed by Bess Whitcomb. The alliance between the Junior League and Portland Civic Theatre lasted through 1939 with such productions as Blue Bird in 1936, Tom Sawyer in 1937, Pinochio in 1938, and Midnight Ride in 1939. The productions were held in the public high schools. The children were brought in by buses. In the season of 1936-1937 Larry Haydon became assistant director of the civic theatre and started the development of the lower school program at the theatre. A school committee was appointed to help with the school. The theatre was at this time housed in the Murlack Dance Hall on Twenty-third and Burnside. Because of no heating facilities, it was forced to move in the winter of 1937 to the old Nob Hill Theatre at Twenty-second and Kearney. The season of 1937-1938 found Mr. Haydon head of the school and Don Marye director of the theatre. Here again, they had home-base problems with the theatre first trying the Portland Woman's Club and then moving to the Neighbors of Woodcraft Hall where they stayed until 1941. The school was still mainly interested in training adult actors but included in the lower school work with high school students and eighth graders. In 1938 the lower school produced one play, Lady Precious Stream in connection with the Chinese Association of Young People under Mr. Haydon's direction.

In 1941 Mr. John Layman was asked by the board of the civic theatre to formulate in writing the goals and aims of the lower school and plan for its curriculum. Mr. Haydon had left the theatre in 1939. On March 11, 1942 the civic theatre at last had a home of its own where it still resides. In the campaign for funds for the new building in 1942 it sent out a publicity brochure promising to do the following for the children of the Portland area.

1. Open the theatre without charge to the children of Portland at least once a month for productions of children's theatre from the children's classes.
2. Produce once, every year, a play that was required reading for the high school students of English and present without cost to the children of Portland and the outlying areas.
3. Productions of children's plays would be taken to the Crippled Children's School, School for the Blind, U. S. Veteran's Hospital free of charge.²⁹

The Junior Civic Theatre really came into its own in 1944. Six productions were produced throughout the school year, and a summer session was held for four weeks during the summer. All grades were now included in the theatre school. The first season consisted of Cinderella, Love In a Dutch Garden, The Young Visitor, Yellow Jacket, Wallers Series, and Fruncilla. The costuming and technical work was all handled by the adult theatre's technical director and costumer. The old school committee was re-titled the Education Committee, and the title of Junior Civic Theatre was given to the children's school and productions. The great emphasis on the lower school came at this time because the adult theatre school had been almost entirely taken over by the Oregon University Extension Division. Rehearsal and school classes still were

not held in the theatre because of lack of space. The classes were held in both the School of Music and St. Helen's Hall. In 1949 the first graduation from the school was held. This graduation has continued every summer since. Requirements for graduation are four years in the school of drama. Three students graduated July, 1949.

In 1951 Doris Smith, who had for many years worked for the Ellison White Conservatory until its closure in 1946 and for many years been a director and teacher at the civic theatre, became its dean. Until this time there had been no one in charge of the children's theatre except the education committee. Many varieties of teaching methods and directing have been employed in the children's school and theatre, but the same production schedules have been maintained. The education committee still is the general policy maker. In 1951 a mother's club for the school was started by Jim Cameron, who had become director of the main theatre at that time. This mother's group was officially entitled Junior Theatre Auxiliary. The children of the theatre took an active part in the Rose Festival of Portland, not only participating in the children's parade, but giving their spring production at several of the Women's Forum luncheons for the Junior Rose Festival Court. At one time Round Robin Theatre was conceived to tour children's plays to various organizations and parties. The cast, made up of students of the school, was directed by one of the teachers. This only lasted a year. In 1956 Doris Smith retired as dean of the school. Marion Johnson took her place resigning at the end of one year, and the position was filled by the present dean of the school, Marie Churchill. A secretary was

hired in 1958 to take over the administrative work of the school.

Historical dates of the foregoing material on the Junior Civic Theatre were acquired from Mrs. Sara Ann Ferguson Skelding's unpublished thesis "History of Portland Junior Theatre in Portland, Oregon, Theatre for Children by Children" to be presented to the University of Washington.

To explain how the school functions, the writer of this thesis would like to take the year 1966-1967 as an example. The Junior Civic Theatre is separated from the main theatre by the education committee which consists of eleven members. The chairman of the committee is appointed by the board of the theatre but approved by the education committee of the school. The members are chosen for their interest in education. Three of the eleven this year have been active teachers. The head of the education committee has had professional theatre background. The dean of the school sits on this committee. Five productions were given this year of six performances each. Three successive week ends the productions are held on the main stage of the theatre, two productions a Saturday with an hour in between for lunch for the children. Advertising is done through the newspapers of Portland. Outside the Portland School District, schools can be directly contacted. Schools buy blocks of seats for the performances and are bused into the theatre. The plays are directed by either teachers of the school or outside directors of children's theatre. This year the season opened with Cinderella, Greensleeves, Magic, Snow White and the Seven Dwarfs, and The Clown Who Ran Away. The fifth show was done by Kay Lee Playmakers entitled The Shoemaker and the Elves. The casts of the plays are selected

at open tryouts for the children of the school and are selected by director of the specific show. Costumes and sets are made by the main theatre costumer and technical director. The complete list of plays are selected by a play reading committee of staff members and the dean of the school. Generally well known plays are selected because of publicity purposes, but sometimes an original script will be produced.

The classes have been held at the theatre since February, 1955 at which time the arena theatre was added to the original theatre. Above the "blue room", as it is called, are classrooms, rehearsal halls, and the boardroom. Classes are held on week-days from four to six o'clock and Saturdays until five o'clock. A dance teacher is a member of the faculty as is a high school, middle grades, and primary teacher. During the winter a nursery school is held for pre-schoolers in coordination with a dance class for the children and their mothers. Two semesters are held a year and a summer school is run throughout four weeks of the summer. The classes are divided into four groups: the primary includes first, second, third, and fourth graders; middle includes fifth and sixth graders; upper grade includes seventh and eighth graders and the high school class. Two hour sessions once a week are held for high school students, one hour and a half classes for the middle and upper grades, and one hour classes for the primary children. The teaching of the classes is left entirely to the teachers since there is no central policy governing the whole school. In previous summer schools, a production was held at the end of each four week program by each class complete with costumes

and sets. The summer classes are held every day with two hours of drama and one hour of dance scheduled for each child enrolled in the summer school.

A more creative program was suggested to the board for this summer's program giving emphasis to more creative work by the primary and middle grades and a large production for the upper grades and high school students. The suggested program for the summer school is included in this thesis, Appendix C. It not only shows progress in children's theatre but a basic new plan for the Junior Civic Theatre in the method of instructing their students.

The major problems with the children's theatre at the present time is a lack of coordination and direction for the school and its productions. It has for so many years been treated as the step-child of the main theatre. The main function of the children's theatre to the adult theatre is twofold, the monetary gains received from class enrollment and production receipts and the tax deduction it affords the theatre. The school's faculty and directors hope that if the children's theatre and school are to exist and progress, the program must have allotted time and money for its productions or become a separate functioning group, such as the children's theatre of Youngstown, Ohio. The Youngstown Children's Theatre, although sponsored by the adult theatre, supports itself and pays for the facilities it uses from the main theatre.

Total theatre is the key to the 24th annual Junior Civic Theatre summer season slated to begin the middle of June, 1967. This new and expanded program will open the door into use of all aspects of theatre

production while calling on both accredited instructors and the Portland Civic Theatre professional staff. In addition to the four week session, the theatre will sponsor an open competition for all high school students in playwriting, costume and set design. Awards will be made for the best costume and scene designs for the play The Sleeping Beauty, to be produced during the final week ends of the summer session by the junior high and high school students. The designs will be exhibited during the run of the show. Should the prize winning one-act play be deemed worthy, it will be presented by the Production Company, also composed of seventh through twelfth grade students. The contests are an outgrowth of the summer session emphasis on all aspects of theatre. While first through sixth grade students will spend their morning sessions in acting, speech, and dance classes, they also will be introduced to the behind-the-scenes production of costumes, sets, and staging.

The older students, who will have an additional half hour of classes, will devote their time to acting with one hour and alternate choice between dance or puppetry. Coordinated within their workshops will be stage movement, voice and diction, design, costuming, make-up, and fencing.

30

30

Oregon Journal, May 26, 1967, p. 1.

Playbox Players

A very unique children's theatre in Portland is the Playbox Players located at the Lady Bug Theatre in the Portland Zoo. Its founder and organizer is Kay Lee who was interviewed in May, 1967 about the development, hopes, and goals of this relative new children's theatre in Portland. Children's productions by this group are done by adults.

The idea of this form of theatre, the Playbox Players, started as a promotional scheme for the Lloyd Center in 1960. The Lloyd Center is the largest shopping center in Portland and the shops and stores are made available to the customers on a large mall. On this mall the Playbox Players group got started to entertain children as their parents shopped. It was handled much like the Commedia dell'Arte Theatre with mimes of plays with music. The plays were done several times on Saturdays as a shopping convenience. This lasted two years. Then it became a touring company that floated from place to place. The group would have definite dates on Saturdays such as Reed College, Lake Oswego Community Center, and Linnton Community Center. On Sundays they played at the Jewish Community Center in Portland. They were also available for children's parties on request. This touring company of their theatre lasted three years until in 1964 they found and made their home at the Lady Bug Theatre at the Portland Zoo. This theatre, within the grounds of the zoo, is in the round shape of a "ladybug" and has a

capacity for two hundred children. The children sit on mushroom seats with benches for the parents on the outside walls. They have a large stage at the front of the building and have created a small puppet theatre at the back. Music, particularly guitar playing, is used with the productions, puppet shows, and at the intermissions. During the winter, they play two performances every Saturday and one on Sunday, plus every school holiday. Trouping to schools, especially to the handicapped schools in the area, is also done. Often out-of-town schools bring the children into the theatre by buses during the week. Lake Oswego Schools are an outstanding example. Two times a year the schools bring their kindergartens, first, and second graders in to see a play. When the children go back to the classroom, the teacher tries to correlate the play into their classwork by having the children tell stories and draw pictures about the plays they have seen. The Playbox Players have also been very helpful to the mentally disturbed children in the area by going to them as a touring company. This year they went to six such schools and often worked with the children in improvisations.

During the summer, plays are given Thursday through Sunday, three shows a day. This continues from the first of June until Labor Day. Subsidizing of the group is done by the Portland Zoological Society with the children paying to go to the zoo and being able to enjoy the theatre also on the same ticket.

The Playbox Players Company is made up of college graduates mainly interested in theatre. The majority of the company is made up of teachers

in the Portland and outlying areas. The college students in the area are used as apprentices mainly working backstage, in the box office, or giving entertainment during intermission. Everyone is paid from admissions and fees from the school (which will be discussed later in this thesis) on a co-op-basis according to performances. This year is the first year they have hired a business manager. The play acting group meets on Sunday mornings for two to three hours to work on the plays to be done. This is their improvisational period. The beginners help with the intermissions with their own original ideas and are eventually taken into the group with small parts. There are four main people of the production, the technical advisor, the costumer, the business and promotional manager, and the head of the group, Kay Lee herself. Their productions are classic children's stories done in improvisation. The Saturday show runs the same play from four to six weeks. However, the Sunday show is different every week. The unity of the group is much like the old Commedia dell'Arte with no props but costumes. Children from the audience are often used for props or worked into the improvisations impromptu. Sunday's show has a much younger audience than Saturday's with the parents bringing the children in anticipation of performing. The Sunday audiences are often repeaters that enjoy the participation in the play acting with the actors. Once a month a show on fables is produced. A script is never used in any of the productions. Poetry with music and pantomime often accompany the fable program.

Along with the Playbox Players productions for children is a Playmakers School for children. This school, first started at Reed College summer session in 1955, was registered as the Playmakers in 1957. The school has been held at various places during these years including the old Gable School, Catlin School, and St. Helen's Hall. Their teachers hold small classes during the winter either at the zoo or the Jewish Community Center. A main problem for the school is a permanent home which would house both the school and the theatre year round. The outdoors is a vital part of their theatre because of the summer school for the children. The school is called a creative theatre workshop and all the teachers are members of the Playbox Players. The aim of the school is toward a creative production with children at the end of the term in which the children create everything: sets, props, and costumes. This summer they will make their home at Reed College by renting the Reed College Theatre. In this theatre they will hold their school, culminating with a play by the children. The Playbox Players will also be producing plays. A new operation of adult repertoire theatre will also start this summer, running four evenings a week.

The school takes children pre-school through high school age with the children being divided into classes of ten: consisting of six and seven year olds; eight, nine, and ten year olds; eleven year olds alone; and the upper grades and high schoolers together. The final children's production for the summer session uses all the children in the school.

Each day at the summer session starts with a short staff meeting to plan the day so the children are allowed to work at their own ability and speed. The classes include work in dance, art, pantomime, acting, and music. Every teacher is adept in more than one field: acting, teaching, directing, technical work, etc. The classes run Monday through Saturday from 9:30 in the morning until one o'clock in the afternoon.

In speaking to Miss Lee, in the interview, one can see why this theatre has developed so quickly in such a few short years.³¹ She is an effervescent and excited young woman about her theatre and well she might be. This theatre is doing exciting things with and for children. The most important thing to her are the possibilities yet to be done in her school, built entirely on creative drama. Miss Lee has seen great value in working with and for the handicapped children through the years. She is especially proud of the sense of triumph and reward the participants in the program receive from doing creative children's theatre. Her problem still remains to enable all the children of the Portland area to see live drama. She feels this can be done only through teaching our youngsters the joy of creative drama in the schools and encouragement from the schools to see children's plays in production. She and her Playbox Players are a great hope to children's theatre in Portland.

31

Interview with Miss Kay Lee, Director of Playbox Players,
May 15, 1967.

Jewish Community Center

Creative dramatics will be one of the new activities offered children who attend the Jewish Community Center's 1967 stay-at-home camp starting the middle of June and continuing through August 4.

This will be unrehearsed, improvised theatre created by the children themselves. The program will be supervised by Shirley Tausser, the Center's drama specialist, and Mark Singer, student at the University of Washington's school of theater arts. Beginning with imaginative play, creative drama develops into improvisation based on stories, folk tales, shadow plays, and story games. The children adapt their own ideas and experiences to the activity of the group.

Folk singing and dancing, archery, and gardening will also be part of the camp program in addition to the traditional camping activities. College students will make up a large part of the camp staff. The camp is open to all children from six to eleven years of age.

Playwright of Portland

Portland is very fortunate to have an excellent playwright of children's plays. She is Marion Johnson who for the last ten years has been a teacher and director of children's theatre at the Portland Civic Theatre. She started out her career to become an actress and studied with Bess Whitcomb at the Civic Theatre School. Very young, she started radio acting in Portland for the coast network. A great deal of credit she gives to her husband for the background he gave her in directing and designing. Goodman Memorial Theatre in Chicago was her choice for theatre training from which she graduated in 1944. On returning to Portland she taught at St. Helen's Hall and continued radio work in school broadcasting. Desiring work in theatre again, she joined an Eastern stock company working in New York and Florida. This was a method minded stock company, and soon she became not only an equity actress but a director as well. She was director of the Maiden Bridge Playhouse in New York State from 1953 to 1954, and assistant director of the Palm Tree Theatre in Florida in the latter part of 1954. A year off was taken to attend Boston University for graduate study with David Ffols in design. Because in her work she felt an increasing need for design, she attended the School of the Boston Museum of Fine Arts to continue her study.

Because of severe illness of her mother, she came back to Portland and took the position of head of the children's theatre of the Portland Junior Civic Theatre in 1938. While planning a curriculum for the school, she taught high school and directed their children's productions. Because she did not enjoy administrative duties, she gave up her position as dean of the school but continued on as teacher and director of plays.

Her career as playwright began when Miss Johnson was at Goodman with the writing of an adult one act for a studio production entitled These Small Things. Later in Oregon it was produced for the Oregon State Conference. Next came a domestic comedy that was produced at Vanport called Mother Said No. It was again produced at the Cherry Lane Theatre in New York in 1952 and toured after opening in New York. Two texts were written in 1948 and 1949 on writing and teaching, published by the Dramatic Publishing Company, entitled Great Expectations and Bishop's Mantle.

It was also in 1952 that Miss Johnson started experimenting in children's theatre. Her first play was Greensleeves Magic. The play was a complete departure from the idea of children's theatre at the time because it was a play of ideas rather than action. Greensleeves Magic was submitted to the Bernstein Competition, an outgrowth of the 92nd and Lexington YMCA Center of Drama, Art, and Music programs in New York City. The play was given a special mention and production. Because of its strong appeal, it was produced by them again and again. It has since been referred to as a classic of modern children's theatre and has had many productions throughout the United States and England.

Charlotte Chorpenning at Goodman was very impressed with the script of the play Greensleeves Magic and encouraged Marion to write, although she wrote very differently herself. Miss Chorpenning planned to produce the play at Goodman but because of her forthcoming retirement, turned it over to Mrs. Louise Dale Spoor for its premier production in its present form in 1953. At this time Mrs. Spoor and her husband, Maurice Forkert, started the Coach House Press because there was a need for new ideas in children's theatre and a need for an outlet for these new writers. Greensleeves Magic was one of its first publications. Subsequently, it was produced around the country and done at the civic theatre in Portland in 1954.

Cricket on the Hearth, an adaptation from Charles Dickens' story, was the next play written. This is a play set in a toy shop at Christmas time. It tells how a young blind girl finds truth and beauty with the help of an impish cricket. Being a sensitive, warm play, it flows with music and dancing into some delightful dream sequences. Cricket on the Hearth had its premier production at Oberlin College in the Mid - West in 1958. By 1959 Marion had written Snow White and the Seven Dwarfs, an adaptation of the well known fairy tale. The first presentation was at the Portland Junior Civic Theatre under her own direction. Bevins Stocking, drama coach of Madison High School, presented Cricket on the Hearth the same year.

Timblewit, another original play, was first presented in 1963 by the Baltimore Children's Theatre Association. It has not been published yet but currently is under The American Educational Theatres Association, new plays department.

The Total Tantrum of Aku-Aku, an original play based on the peculiar statues of Easter Island, was submitted to the Honolulu Theatre for Youth Competition and gained honorable mention. Its first mainland presentation was by Mrs. Sally Skalding at the Youngstown, Ohio Civic Junior Theatre in November, 1966.

Miss Johnson's last play at this time is a more original rendition of Sleeping Beauty. It is an attempt to appeal to the more modern child with more emphasis on the original myth quality of the fable. It deals with the choice Sleeping Beauty makes in growing up. The play involves her in both childish dreams and adult dreams until the young princess makes her choice to reach out from her long sleep to grasp at life by the way of the prince's awakening kiss. An individual's reaction to violence is played up, aiming at the broadest expanse of the child audience with adult overtones. Her basic motivations for this play are in her belief that the child must be allowed to experience his own emotional reaction in good environment. She faces, as does the modern child, the difficulty in growing up in a world of violence.

After working in children's theatre for these ten years, plus her study and writing in children's play productions, Miss Johnson has some very definite ideas on the present day problems of children's theatre with children. Some very valid criticism of children's theatre was discussed in her interview.³² She sees real dangers in children being

³²
Interview with Marion Johnson, Children's Playwright, June 28, 1967.

in productions too young. Physically it is difficult because of voice strain plus a strain on the nervous system of the youngster being forced before the public too soon. A director of children's productions must not only be responsible to the audience but responsible to the health and safety of her cast of children. The teacher-director must give the children in the cast a meaning for their performance, by making them aware of the valuable gift they are giving to the child audience of a live play in performance. Plays for children must not be just diluted fairy tales but plays with meaning that pique the child's imagination and thinking. Boards or committees that are supporting and sponsoring children's theatre must be aware first of the children participating in children's drama, both on the stage or in the audience, rather than the profits to be made in the endeavor. There are many problems facing children's theatre with children, but it is well worth hunting for the solutions.

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APPENDIX A

CREATIVE DRAMATICS AS A COLLEGE COURSE

In general creative dramatics is not a subject in the Portland Public School curriculum as are music and creative art. In the schools it is left to the individual teacher in the self-contained classroom to use creative drama as she so chooses. Therefore, it is hoped that the teacher training courses in the Oregon Colleges and Universities might adopt a required course in the teachers education program to familiarize teachers with the use of creative dramatics correlated with other subject matter being taught in the grades. Following is a composite course outline for Creative Dramatics at the college level. It is a composite done by Richard G. Adams from various well established college curricula and developed to form a composite picture of the course content.

Students majoring in creative dramatics should be well grounded in theatre background, should be required to take courses in introduction to the theatre, dramatic literature, story telling, and children's theatre. The outline presented here emphasizes participation, discussion and evaluation.

I. Lecture: Usually with participation by students in creative dramatics and with observation of children's classes.

II. Text: Usually required: either one of several excellent standard books on creative dramatics and assigned articles or chapters from recent publications.

III. Assignments: Usually two or more of the following:

- A. Observation of weekly demonstrations with children by the instructor or other approved leader, written and oral reports of observations including analysis of group, dramatic content of literature, and guidance techniques.
- B. Regular weekly assigned reading in children's literature with card-reports of analysis of dramatic content and appeal to age-level.
- C. Laboratory project in guiding groups of children or members of class in beginning creative dramatics experiences.
- D. Weekly story telling assignments and oral evaluation of potential values and uses.
- E. Term reports on outside readings in the field.
- F. Term paper on philosophy and dynamics of creative dramatics for children.

Representative Outline of Course

- I. Introduction to Creative Dramatics:
 - A. Definition, nature, and philosophy.
 - B. History of theatre with emphasis on the relation of theatre with children to the main streams of dramatic art.
 - C. Definition and interpretation of related terms.
 - D. Objectives and purposes of creative dramatics.
 - E. Values of creative dramatics for children, teacher or leader, and for the community and country.
 - F. Application of educational principles to creative drama.
 - G. Requirements of creative dramatics leader.
- II. Drama as an Art:
 - A. In the school curriculum (language arts and literature, social studies, integrated studies, choral reading).

III. Introduction to Basic Guidance Techniques:

- A. Discussion of nature, needs, interests, and attitudes of each age level (pre-school, lower elementary, upper elementary, junior high school).**
- B. Discussion and participation in dramatic play (motivation techniques, organization of ideas, creative guidance techniques).**
- C. Discussion and participation on creative rhythms (ensemble movement, and pantomime, individual movement and pantomimes, exploring music materials).**

IV. Introduction to Creative Guidance Techniques in Story Dramatization

- A. Analysis of dramatic elements and story construction (selecting, preparing, motivation and presenting story).**
- B. Analysis of creative guidance techniques (building the story with characterization, scene, plot, intersection, and dialogue).**
- C. Analysis of evaluation techniques (evaluation of characterization and basic dramatic elements, imagination in interpretation, cooperation, sincerity in style and expression).**
- D. Analysis of guidance techniques in creating a play from an entire story.**
- E. Organization of physical space of Creative Dramatic class.**
 - 1. Discussion of space, optimum size of class, length of sessions, number of sessions, adult observers, public relations, and parent education.**

1

APPENDIX B

CREATIVE DRAMATICS INTEGRATED INTO THE PORTLAND
PUBLIC ELEMENTARY SCHOOL CURRICULUM

With the help of the instructional guide presented to the Portland Elementary and High Schools by the Instructional Division of the Portland Public Schools, I have tried to correlate creative drama into the teaching program set up by them. Included in this curriculum are Language Arts, Sciences, Social Studies, Allied Arts (music and arts and crafts) and Health. I have divided the learning groups into three categories: (1) primary grades: ages five, six, seven, and eight, (2) middle grades: ages nine, ten, and eleven, (3) the upper grades: ages twelve and thirteen. At the end of each age level presented I have given a brief list of reading material at that grade level adaptable for creative dramas. However, there is an abundance of material to be used within the reading materials of the specific subjects that adapts itself to dramatic play.

I. Kindergarten and Primary grades:

A. Relating creative drama to the Language Arts program:

1. Speech: oral communication

- a. Sharing of poetry and stories
- b. Acting out nursery rhymes and stories in groups

2. Listening:

- a. Enjoying stories read by the teacher
- b. Class discussing stories by the class
- c. Listening to sequence of story, beginning, middle and end (making plays that follow the same sequence)

3. Creative Writing:

- a. Writing of plays by teacher that children make up from own experiences
- b. Writing of plays by teacher from reading material

4. Reading:

- a. Children dramatizing own stories in reader
- b. Children dramatizing stories read to them

B. Relating creative drama to the Social Studies Program:**1. Immediate environment: Kindergarten**

- a. Playing house: characterization of mother, dad, brothers, and sisters
- b. Playing school: characterization of teacher, principal, custodian, and cafeteria helpers

2. Children and Homes around the world: First Grade

- a. Making up stories about home life
- b. Reading and acting out stories about home life

3. Neighborhood and Community: Second Grade

- a. Characterizing people in the community: mailman, fireman, druggist, doctor
- b. Improvising stories about people in community

4. Environmental influences of community life and growth: Third Grade

- a. Play-making and characterization of people in the city government
- b. Acting out stories on how the city grew and developed

C. Relating creative drama in the Science Program:**1. Mathematics:**

- a. Playing store, post office, school

- b. Making use of practical application of math principles in play activities

2. Science:

- a. Orally communicating scientific experiments done in class or at home
- b. Arousing interest in science by reading poetry and prose of nature
- c. Acting out the movement of the elements: rain, snow, and wind correlated with music

D. Relating creative drama in the Health and Safety Program:

1. Personal health:

- a. Learning about health habits by acting out getting ready for school, eating breakfast, going to bed
- b. Play-making by groups on health habits

2. Community health:

- a. Play-making of going to the nurse, dentist, doctor
- b. Learning how community helpers work, characterization of helpers

3. Safe living:

- a. Play-acting home safety
- b. Play-acting school safety

4. Mental health:

- a. Play-acting how to treat others
- b. Play-acting how to get along with other people

E. Relating creative drama in the Related Arts:

1. Music:

- a. Listening to music and letting movement and mood of music dictate movement in class
- b. Making up stories to music

2. Arts and Crafts:

- a. Making properties to help out on play activities
- b. Making puppets to help tell a story or act in a play

F. Children's literature adaptable to dramatization in Kindergarten and Primary grades

1. Poetry:

- a. "Sing a Song of Seasons," Alice Ellison
- b. "At the Seaside," Robert Louis Stevenson
- c. "Marching Song," Robert Louis Stevenson
- d. "Galoshes," Rhoda Bacmeister
- e. "The Little Plant," Kate Louise Brown
- f. "Fog," Carl Sandburg
- g. "Come Little Leaves," George Cooper
- h. "The Potatoe Dance," Vachel Lindsay

2. Prose:

- a. "Home for a Bunny," Margaret Wise Brown
- b. "The Little Flower That Never Got a Bloom,"
Brian R. Hubbard
- c. "The Wolf and the Kids," adapted by Geraldine Brain
Siks from Grimm's Fairy Tales

3. Children's Favorites:

- a. "Three Billy Goats Gruff"
- b. "Three Bears"
- c. "Bremen Town-Musicians"
- d. "The Sleeping Beauty"
- e. "Hansel and Gretel"

II. Middle Grades:

A. Relating creative drama to the Language Arts Program:

1. Oral Communications:

- a. Contributing to group planning of creative play**
- b. Telling stories**
- c. Making puppet shows**

2. Listening:

- a. Learning to listen attentively as others perform**
- b. Being critical of how play was done, believability of character, plot, timing**
- c. Being aware of improvement in own contribution as well as others**

3. Writing:

- a. Writing own plays**
- b. Reading what other playwrights have written in children's drama**

4. Reading:

- a. Acting out plays from class reading or in reading group**
- b. Acting out plays with a group from outside reading**
- c. Being aware of how important character is to the play created**

B. Relating creative drama to the Social Studies program:

1. Men learn to adjust and adapt to their regional environment: Fourth Grade

- a. Learning to work together in community project by role playing**
- b. Creating plays of frontier movement, domestication of animals, cowboys and Indians**

2. Men learn to grow in new nations: Fifth Grade

- a. Reading and play acting about people who helped build our nation
- b. Playing out roles in democratic government: use of offices in class, committees

3. Men in Western hemisphere: Sixth Grade

- a. Studying, reading, and creating plays from our colonial heritage
- b. Solving by role playing problems of class, community and nation

C. Relating creative drama to the Sciences:**1. Mathematics: using math principles in role playing: banking, business****2. Science:**

- a. Being able to communicate orally scientific experiment done for a group or by a group
- b. Recognizing opportunities of outdoor life to investigate and show in class activities and play acting

D. Relating creative drama to the Health and Safety program:

- 1. Personal health: showing care of special senses and appearance by demonstration and role playing**
- 2. Community health: showing how individual accepts responsibility of community health practices by role playing and creative play acting**
- 3. Mental health: showing self-control, accepting responsibility, using sportsmanship and fair play in planning and organizing group creative plays**
- 4. Safe living: demonstrating traffic, camp, water, and home safety by dramatic play**

E. Relating creative drama in the Related Arts:

1. Music:

- a. Using music to accompany movement patterns
- b. Using music to help build moods of plays and characterizations

2. Arts and Crafts:

- a. Using art in creating sets to be used in play making
- b. Using art in puppetry
- c. Using design to create simple costuming for plays

F. Children's literature adaptable to dramatization in Middle Grades:

1. Poetry:

- a. "The Mysterious Cat," Vachel Lindsay
- b. "Snowbound," John Greenleaf Whittier
- c. "The Grasshopper and the Ant," La Fontaine
- d. "The Pirate Don Durk of Dowdec," Mildred Flew Merryman
- e. "The New Duckling," Alfred Noyes
- f. "Hunting for a Halloween Cat," Vivian Mackey
- g. "The King of Yellow Butterflies," Vachel Lindsay

2. Prose:

- a. "How the Potatoe Face Blind Man Enjoyed Himself on a Fine Spring Morning," Carl Sandburg
- b. "Adventure in the Orchard," Isabel E. Burger
- c. "Yahoo," Joel Chandler Harris
- d. "Snow-White and Rose-Red," Margaret Hunt, translation of Grimm's fairy tale

- e. "Rapunzel," Grimm's Fairy Tales
- f. "Ugly Duckling," Hans Christian Andersen
- g. "The Gift of St. Nicholas," Anne Malcolmson

III. Upper Grades:

A. Relating creative drama to the Language Arts program:

- 1. Oral communication:
 - a. Making speeches
 - b. Preparing plays to be given to younger children
 - c. Reading poetry aloud and choral readings in group
- 2. Listening:
 - a. Listening and constructively criticizing other performances
 - b. Evaluating other performances
 - c. Appreciating poetry and prose read aloud
 - d. Participating in round table and panel discussions
- 3. Writing: writing their own creative poetry, prose, and plays
- 4. Reading: reading a variety of materials that can be used in group oral performances

B. Relating creative drama to the Social Studies program:

- 1. Life about the world: Seventh Grade
 - a. Interpreting and reading plays of other countries
 - b. Presenting improvisations of different concepts in different countries
 - c. Seeing plays of other countries
- 2. Emergence of a nation: Eighth Grade

- a. Solving and discussing different national problems in panels and round tables
- b. Reading and developing characterizations of people in American History being cognizant of their separate situations

C. Relating creative drama to the Science program:

- 1. Mathematics: play-acting to demonstrate business, consumer, science and personal problem solving
- 2. Science: demonstrating scientific investigation orally

D. Relating creative drama to the Health and Safety program:

- 1. Personal health: helping others through oral presentation of good health habits (plays, poetry, stories)
- 2. Community health: helping younger children by oral communication to understand community health problems
- 3. Mental health: role playing in making friends, getting along with family, developing own self-direction
- 4. Safe living: demonstrating in dramatic play personal and mechanical safety, safety at school and accident prevention

E. Relating of creative drama to the Allied Arts:

- 1. Music: using music to enhance performance of presentations
- 2. Arts and Crafts: using art to enhance presentation

F. Children's literature useable in dramatization in the Upper Grades:

- 1. Poetry:
 - a. "The New Colossus," Emma Lazarus
 - b. "Charge of the Light Brigade," Alfred Tennyson
 - c. "Barbara Frietchie," John Greenleaf Whittier

- d. "The Creation," James Weldon Johnson
- e. "I Saw Three Witches," Walter de la Mare
- f. "Stopping by Woods on a Snowy Evening," Robert Frost

2. Prose:

- a. "The Knights of the Silver Shield," Raymond MacDonald Alden
- b. "Jo meets Apollyn from Little Women," Louisa May Alcott
- c. Prologue to the Merry Adventures of Robin Hood, Howard Pyle
- d. Penn, Elizabeth Janet Gray
- e. Lee and Grant at Appomattox, Kantor Mackinley
- f. Patrick Henry, Firebrand of the Revolution, Nardi Campio

SUMMARY

If a creative drama program could be used in the Portland Public Schools, creative drama should be used exclusively in the primary and middle grades. This curriculum plan shows how very simply its use could be correlated with the regular programs used in the schools. Many teachers could expand the program much further by using their own teaching methods, techniques, and materials available to them. This curriculum plan shows how very easily subjects might be taught to avail the children with a more creative experience in their studies.

An ideal solution to the upper grades drama program would be the introduction of a drama teacher for a specialized class as art and music now have in the back to back program in the Portland Public Schools.

She could devote specific time to more technical theater training for her students with presentation to the other children in the school. In my curriculum plan for the upper grades I have shown how presentation could be done by the upper graders, by a home-room teacher, also. By this age they are able to handle panel discussions, speeches, plays for presentation if they have had a good background in creative dramatics in the lower grades.

APPENDIX C

JUNIOR CIVIC THEATRE SUMMER SCHEDULE AN EXPERIENCE
IN TOTAL THEATRE INCLUDING DRAMA-DANCE
CREATIVE WORKSHOPS VOICE SPEECH
PRODUCTION AND PERFORMANCE 33

Workshops in drama-dance for all age groups, stress to be on creative dramatics (improvisation) and dance and to include special instruction in voice-speech techniques. For grades one through six there will be a final session for parents and invited guests which will be either a demonstration of actual class work and/or scenes or a short play which have been developed through creative dramatics. There will be no use of scripts, poetry, or other memorized material for these sessions. Several times per week, there will be a half-hour session during the acting period with the voice-diction teacher and the regular class teacher will also be in attendance so that the work can be coordinated.

All students in grades seven through high school and possibly a few more experienced (6th graders) will be members of the Production Company. In addition to class work in creative dramatics and dance, these students will present a full-scale production of a children's play on main stage for four to six matinee performances at regular box-office prices for the children's plays (comps to parents) and one or more experimental one-acts which are winners in the play competition in the Blue Room. All students will have the same half-hour sessions in voice-

diction as the younger grades during their acting sessions and as with the younger, the regular class teacher will also be present. Students in this group will therefore be scheduled for 45 minutes to one hour of dance (or production-fencing-option) one hour of acting (creative drama) and one to one and a half hours of rehearsal. Dance for seventh and eighth graders and high school students will be one class since this group will be split into dance and production for this hour. Acting for the Production Company must be taught with an awareness of theatre-as-a-whole and to this end it will be required that the design and costume departments bring sketches, plans, etc. into class sessions for discussion with students and directors. This will also mean that designs, etc. must be planned and in the hands of the directors by the beginning of summer session.

The class in production and fencing should be open as a separate class to students who may be interested in this aspect of theatre and not acting.

Competitions should be announced as soon as possible in the school and news media for designs and costume sketches for the main-stage summer play. If we choose a dramatization of a well-known fairy tale or legend, this will be simple for them to get the story, if not the script, which will be all that's necessary. Also to be announced should be a one-act play competition for high school students, the play to be either teen-age or adult in material. Prizes could be ten dollars for costume and set designs and display in the theatre lobby and the execution of the design if possible and \$15.00 for first and \$10.00 for second prizes on the play

with production of material is suitable for our needs, in which case the author to be present for rehearsals and have the opportunity of working with the director, seeing how production works, etc.

Possible Scheduling

This will require use of both studios, the Blue Room and at times, the mainstage.

TIME	CLASS	GRADE	STUDIO
9 - 10	Acting	1 - 2 - 3	1
9 - 10	Dancing	4 - 5 - 6	2
10 - 11	Acting	7 - 8	Blue Room
10 - 11	Acting	High School	Mainstage
10 - 12	Acting	4 - 5 - 6	1
10 - 11	Dancing	1 - 2 - 3	2
11 - 12	Dancing	7 - 8	2
11 - 12	Dancing	High School	2
11 - 12	Production Fencing	7 - 8 High School	1 - 2

Voice-speech to be on alternate days as Monday half hour each in grades 4-6, 1-3, and 7-8 Tuesday high school.