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A descriptive study of first grade children's behavior in informal dramatizations.

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Thesis

A DESCRIPTIVE STUDY OF FIRST GRADE CHILDREN'S BEHAVIOR
IN INFORMAL DRAMATIZATIONS

Submitted by

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CHAPTER I

THE PROBLEM

1. Introduction

The basic trend in education emphasizes the total growth of the child. Lease defines this statement: "It is aimed towards the development of the whole child, socially, emotionally, intellectually, physically, and spiritually."

In an attempt to study this area of child development, one is cognizant of the fact that there is very little material available for developing measurements and standards for "total growth" at the primary level. Therefore, it is necessary, in a small way, to introduce some material that could be used by those workers interested in this current goal in education, namely, child development.

One effective technique, now introduced in the modern school systems, is informal drama. Ward feels that:

Creative play is one of the strongest motivating forces of learning. It promotes better understanding of people and places and as no dialogue is written the creative dramas provide excellent framework for expression and imagination. Here is where personality unfolds and blossoms in the most natural way.


It would seem that an accurate account of the children's dialogue and action during participation in informal drama and a summary of any observable behavior such as interests, capabilities, and social contacts to determine the patterns and sequences of the group, might be a contribution to be used for further study.

2. Purpose

It is the purpose of this study to describe children's behavior during participation in informal dramatization in the primary grades.

3. Justification

This study is concerned with observable behavior during participation in informal dramatization to gain a better insight into child development. Any significant changes in dialogue and action that develop within the group during the successive dramatizations might possibly be used as a basis for further research.

Ward, as previously stated, says, "Creative dramas provide an excellent framework for expression and imagination." To date, there is a lack of research to substantiate this opinion. However, Hahn made a study of spontaneous speech of children in the first grade classroom for content and form. She selected two different situations in which the child spoke. One situation was a share-and-tell story to be told

1Ward, loc. cit.

to a group; the other, a story about a picture to be told to an adult. The verbal output was recorded. The findings were that the length of the child's total oral response varied according to the situation and the topic. Similar studies of different types of speech situations are necessary. No such study has been done in the area of informal dramatizations.

4. Scope

This study is a description of the behavior of two groups of first grade children in informal dramatics. The project extended over a period of five months. Each group consisted of twenty children from two different schools. These children were representative of a middle-upper socio-economic class in a suburban Boston community.
CHAPTER II

REVIEW OF RELATED LITERATURE

"If we would learn democracy then we must practice it," states Kilpatrick. Today education tends toward establishing patterns of desirable democratic behavior. Lee believes "the emphasis upon mechanics as teaching materials is fading and the stress upon the expression of ideas and thoughts is increasing." But he adds that the effectiveness in this area is conditioned by certain factors such as: physical condition, intellectual status, emotional reaction, and environmental and pedagogical factors. Adams declares: "Democracy fosters the development of these aspects, but it can profit by them only if they are directed towards the social rather than the individual needs."

Slavson reminds us:

The important value of education in a democratic plan of life lies in group work. The two major functions of which to perform are: 1) to direct the orderly and wholesome develop-

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ment of human personality; 2) to make him desirous and capable of participating in a progressive and evolving society.

Because of the difficulties in learning to live democratically in all types of group relationships, Heffernan writes, "Society cannot begin too early to establish patterns of desirable democratic behavior." Hartley informs us, "More and more workers in this area of human development are recognizing the importance of creative abilities and play opportunities within early settings."

To gain this need, Isaacs suggests: "Our children need the actual experiences of the smaller units of social life that lie within their capabilities and understandings."

And today Kramer and Hitchcock say, "Many elementary schools use the creative play as the core of the elementary program."

Lease tells us, "We shall consider creative dramatics not as an isolated subject but as a motivating force which vitalizes learning in many ways." She elaborates:

As interest in child welfare spread widely throughout this country, more adults began to be more concerned with the healthy growth of child development. Psychologists, educators recog-

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5 Lease and Sik, op. cit., p. 4.
nized the need for allowing children to express their innermost thoughts and feelings through legitimate channels to become integrated citizens of a democratic society. At this time informal activity was recognized and became a powerful medium for child learning.

Child Development and Dramatics

Millard comments on the value of research in child development:

Research can contribute greatly to an understanding of the child in school. Such an emphasis also will motivate research workers and teachers to seek out the basic relationships of various aspects of language to each other and to the child's general pattern of development. Research in child development can be a means for utilizing such information for better integration of personality as a challenge to all in the field.

Lowenfeld cites the effectiveness toward the child's growth. He contends:

Creative growth manifests itself in the independent and original approach the child shows in his work, while the intellectual growth is usually seen in the child's growing awareness of himself and his environment. The social growth in creative activity must identify itself with responsibility. Therefore the first step is made by facing one's own experiences. He not only discovers his own self and his needs but the needs of others. The close self-identification with the needs of others will lead the child to the discovery of the group.

Deri has this to say about creativity: "All children have creative power. Experimental investigation and observation justify this idea. Homes have ignored it. Schools are particularly guilty. The


drilling and learning factual material stifle creative development."  

Herrick states, "Dramatic arts contributes positively towards making experiences much more concrete and extending intellectual, social and cultural aspects." Ogilvie shares the opinion, but expresses it this way: "Creative dramatics is valuable in that the children gain knowledge through a meaningful experience and learn to take and share responsibility to develop creatively and emotionally."

Both Knower and Rasmussen agree that self-expression has much to do with the establishing of satisfying human relationships.

Gesell and Ilg note: "In creative dramatics the child learns not by rote but by participation and a creative kind of self-activation." Such a group activity is a real lesson in happy cooperation, a learning how to get along with people in the best possible manner.

Morgan states it this way: "In teamwork he learns the pleasure of being necessary to others. This is the ideal way to get along with


people." To develop attitudes of cooperation and social-mindedness, which are fundamental for effective speech, the child should learn to enjoy talking. Raubicheck\(^1\) states:

> Where the child as a whole presents a picture of fear, insecurity, overaggressiveness, lack of maturity, or any other sign of faulty social adjustment, his voice will be at fault. Any kind of group activity may be the first step in the establishment of social ease.

Brown\(^2\) simply states, "Children lose their great consciousness of self in working for an end that is outside of self."

Sheehy\(^3\) points out:

> Preventive therapy found in informal drama contributes to his ego support. He can be himself and the self he wants to be. He is living in a non-competitive world in his make-believe or if he competes, he sets his own standards. This opportunity to be himself and live out his real feelings in a play is the kind of situation in which the play therapist aims to achieve so that the child with deep-seated problems can in turn be better able to meet the real life situation.

Isaacs\(^4\) affirms the statement that creative dramatics contribute to the child's health, and adds:

> Dramatic play is externalizing his inner drama. When he can, through happy cooperation of other children, express these phantasies in active play his inner tension is eased and a new equilibrium of mental health and happiness is attained.


\(^4\)Isaacs, *op. cit.*, p. 69.
Frandsen emphasizes the important role that dramatic arts contribute toward the health of the child. He says, "It is rich in opportunities for creative expression and resourcefulness besides correcting the shyness and overdependency of some children. It should contribute to the emotional health." There are always some children who appear to possess the elementary tools for group life. Wright comments on this viewpoint:

Children who carry their parts in dramatization with the greatest spirit and aplomb probably need dramatic play least of all. But they fill a very important need in a group. By their very lack of self-consciousness and by their joy in the play, they create an atmosphere around them that compels natural and spontaneous dramatic play in others.

But those children may develop "initiative, originality, and leadership qualities that society has always put a premium on," Adams points out. On the other hand, Kubie reminds us: "No normal child is completely free from adjustive devices that are labeled as 'problem behavior.'"

Language Value

Russell makes the statement, "A child's thinking is based on

2Lula E. Wright, A First Grade at Work (New York: Bureau of Publications, Teachers College, Columbia University, 1932), p. 201.
3Adams, op. cit., p. 43.
his experiences." Beasley enriches the statement:

As language beginnings, self-expression found in dramatic arts is tremendously important because in them he converts into action what he has seen, heard, and felt. These conversions become the basis for verbal expression.

Dawson urges: "Learnings should be provided in terms of the child's own degree of maturation of what he is now interested in, and of what he is able to do at his current stage of development."

Mearns highly recommends creative dramatics for language arts. He says:

When the creative spirit is at work, not only one body is tuned cooperating with instructive harmony to secure the desired results but the language arts is functioning at a high degree of excellence. Cultivation of the creative spirit makes for great artists, great scholars and thinkers; it is a recipe for distinction.

Fisher describes an ideal day at school: "As a sequence of desirable experiences leading to maximum growth. One specific tool employed to engender learning is the dramatic method from its conception to its culmination."

Johnson believes that for total growth, "We must expect normal

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speech to be clear enough to be understood reasonably well and with reasonable ease." Good speech can be developed day by day through the use of our language which identifies individual things and particular experiences.

Van Riper\(^1\) recognizes the value of creative dramatics as part of the treatment in the field of speech correction. Little dramas are used as identification techniques for teaching the children new sounds. Children pretend to be an automobile to motivate a listening performance. He states: "Group activities reinforce the mental-hygiene aspect of the therapy . . . provoke spontaneous speech . . . might demonstrate the existence of family frictions to which there was no previous knowledge."

Some attempts have been made to evaluate the therapeutic effect of group experience on articulation skills. McIntyre,\(^2\) utilizing creative dramatic activities as a program to examine 105 children with articulatory disorders, concluded:

The experimental group which participated in the program of creative activities showed a significant reduction in the errors from pre- to post-test while the members of the control group who did not participate in a program of creative activities did not show a significant change in number of articulation errors. She also analyzed the effect of creative activities upon the articulation skills of boys compared with girls of the adolescent age. The


results showed that "The girls in the experimental group made a significant reduction in the number of consonant articulation errors from pre- to post-test, while the boys did not."

Ludwig\(^1\) tried creative dramatics to facilitate auditory training for the kindergarten children. She found:

The experimental group participation in a program of creative dramatics made an improvement in consonant articulation of 52.5 per cent while the children in the control group who did not participate in the creative dramatics showed an improvement of 3.6 per cent.

Backus and Beasley\(^2\) firmly believe "the field of speech has had to conceive of its function more and more in terms of teamwork." They elaborate:

Changes in speech behavior which took place depended less upon devices for breathing, tongue exercises and the like; and more upon forces operating in the interpersonal relationships among children in a group. . . . Experience in playing different roles not only helps the child to find out what is required for social purpose, but also helps him to develop an ability to shift roles more appropriately--a process which in our culture is continuously going on.

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CHAPTER III

PROCEDURE

The children of this study represented an upper-middle socio-economic status. The two first grades selected were situated in different buildings in the same town. Each class was comprised of twenty children.

To promote an effective informal dramatization program for a description of group behavior, a progressive series of nine lessons was carefully designed beforehand. The content was divided into two chronological periods. The first four lessons established the preliminary steps; the last five produced the children's original dramatizations which were tape recorded for accurate verbal output. The groups met once every other week for a period of thirty minutes. This continuous project extended through five months.

Both classes were divided into four groups. Each group included five children, one of whom was selected for his leadership qualities. It was established that the children would remain within their respective groups throughout the entire project. This arrangement gave all the children equal chance to act out the story within the thirty-minute period. It was also desirable that each group have the opportunity to play first. A rotation plan was devised. The first story was acted out by groups 1, 2, 3, and 4, in that order; the second story by groups 2, 3, 4, and 1; the third story by groups 3, 4, 1, and 2; the fourth
story by groups 4, 1, 2, and 3; the fifth and last story by groups 1, 2, 3, and 4. Numbers were used in lieu of the children's names. Letter A or B designated the school the child attended.

CONTENT OF LESSONS

1. Introduction to the Dramatizations

I. PANTOMIME ACTIVITY

Area of Interest: I AM DUSTING

Objectives:

1. To acquaint the children with the meanings of different movements used for one activity

2. To ensure the completeness of the activity

3. To develop many variations of one activity

4. To stimulate the audience to participate through observation.

PRESENTATION

How many boys and girls have watched Mommie dust around the house? What needs dusting? Did you ever help? What kind of a duster could you use? Name others. Let's pretend to dust something and see if we can guess. Who will come up front of the class and dust something you might find in the living room?

Results: Some of the objects dusted were piano seat, bird cage, window, book, floor under the table.

Near the end of the period the activity was changed to "something we are eating."
II. MOOD PANTOMIME

Area of Interest: MY FIRST HAIRCUT

Objective:
1. To display reaction through facial expression.

PRESENTATION

Boys and girls, I think I shall have to have my hair cut short like yours because it took me so long to do it up this morning. Remember your first haircut? How did you feel? Show me by the expression on your face how you felt. Fine. I'll choose five of you to sit on these five barber chairs. Show us how you act when the barber cuts your hair.

Results:
The expressions described were: cool, funny, tickled, frightened, mad. One girl had had her long hair cut off two days before.

III. CHANGE OF MOOD PANTOMIME

Area of Interest: I AM ALL READY TO GO OUT TO PLAY. MOTHER CALLS.

Objective:
1. To change from one facial expression to another in order to show a reaction in an emotional situation.

PRESENTATION

Hello, boys and girls. Isn't it lovely to watch those snowflakes fluttering down? I'm glad I was able to come to school today. I remember one beautiful day last fall I was all ready for school when suddenly my throat felt all swollen. I was surprised and then disappointed, for I had to go back to bed and
stay there that day and the next day and the next.

Did you ever plan on something and THEN something else happened? Of course, it could be an unexpected pleasure, maybe puzzling, maddening, or exciting. Did you ever feel miserable and THEN Mother gives you an ice cream cone? How did you feel THEN? Everybody show me a sad look on your face. Now change it to a happy look.

Think of something that happened to you and THEN something else happened that changed the expression on your face. Maybe you were all ready to go out to play THEN Mother calls. Try it and let us guess how you felt by the expression on your face.

Results:
Suggested changes of moods were: laugh and cry, happy and sulk, natural and wise, happy and more happy, and smile and surprised.

The class thought of more situations that would change the facial expression before and after: My blocks fell down. My friend telephoned. I opened up a birthday present.

IV. SOUNDS (ORAL EXPRESSION)

Area of Interest: HELLO

Objective:

1. To express thoughts orally in order to manifest various moods.

PRESENTATION

How many boys and girls have heard Mother answer the telephone? She says, "Hello." Did you ever hear her say "hello" differently? Let's try different ways to say "hello."
Results:
The "Hellos" sounded low, high, fast, slow, cross, happy, father's, baby's.
Other speech thoughts were added: go to bed, thank you, just a minute, I don't know, oh, anybody home, sh-sh, tick-tock.
Domestic animal sounds were imitated.
Gross sounds were suggested: knocking, clapping, and footsteps.
Since the class had volunteered so many more sounds, a story was read to them. They were to supply the sound effects. "I was running down the stairs. The clock struck three. I opened the door and slammed it."

2. Dramatizations

The following was the procedure used for all the actual dramatizations. Only the areas of interest, the stories, and the group sequences changed in each successive dramatization.

PLAY I (School A)

Area of Interest: What happened this week
Story Title: MOTHER BOUGHT A WASHING MACHINE (as told by 3A*)
Group Sequence: 1, 2, 3, and 4

PRESENTATION

I understand you boys and girls tell stories to the class every morning. Did anything unusual happen at your home this week? Raise your hand if you would like to share your story with us.

1. Child's story

2. Preparation for the dramatization

* Code: Numbers were used in lieu of names. Group 1 included numbers 1-6; group 2, 7-12; group 3, 13-17; group 4, 18-23. Letter A or B designated the school the child attended.
a. Cast
   Let's list the characters mentioned in the story: father, mother, "washing machine," salesman, and the customer.

b. Scenery
   This side of these three chairs we will call the kitchen; on the other side of the three chairs will be the store.

c. Activities
   What was the first thing that happened in the story?
   What happened next?
   How did the story end?

3. The Play
   Group 1, introduce yourselves so that we may know which character you have chosen to play. Now take your places. The father and mother will be at home; the salesman and the customer are at the store. Now you may begin to act out the story, "Mother Bought a Washing Machine."

Comments: Group 2 repeated the same play, followed by group 3, and then group 4.
CHAPTER IV

RESULTS OF THE TEACHING

AND A DESCRIPTION OF THE BEHAVIOR DURING THE DRAMATIZATIONS

PLAY I (School A)

Area of Interest: What happened this week

Story Title: MOTHER BOUGHT A WASHING MACHINE

as told by 3A

Group Sequence: 1, 2, 3, and 4

THE STORY

"My mother is going to get a washing machine. We are going to

put clothes in it this afternoon. Well, my father's coming home

and he don't know about the automatic so my mother is going to
tell him and my father is going to see who gets it. And then we
are going to wash some clothes in it with soap and water."

Comments: The majority of the children volunteered to tell

something that had recently happened at home. 3A was

particularly chosen because of her ability to recall

an event.

Cast:

Father, mother, "washing machine," salesman, and customer

Scenery:

Kitchen, store

Activities:

Mother showed the old washing machine to father.

Father and mother walked to the store.

Salesman sold them an automatic.

Customer bought a clothes dryer.
DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 1 sit on the chairs and whisper.

Observations:
This was the beginning of dramatization for the class. Group 1 was scheduled to be the first to act out Play I. All members, throughout the whole play, sat on the chairs which had been placed in a circle in front of the room. The "washing machine" (the storyteller), the salesman (a polio victim), and the customer made no attempt to talk or act. The father and mother whispered to each other, then looked around questioningly. The teacher, sitting at her desk, suggested a few ideas to elaborate on, such as, "Tell father you want a new washing machine. This one is broken. You want to wash this afternoon." Though the father and mother, presumably, spoke the words, they were not audible and therefore could not be recorded. No response from the audience.

Group 2

8A, Father: We are not getting one.

7A, Mother: (piercing voice) I don't care. I'm too tired rubbing. It squeaks. We are getting one (paints finger). I don't wash my clothes. I'm even tired, still it doesn't wash my clothes. I work hard on it and it still doesn't get my clothes clean. (fingers very fidgety)

Father: OK. We'll go up to the store and get a good one.

Mother: We're going to buy a new one and that's that. (pause) It squeaks. (whispers, pause, goes to the store with father) We want a new automatic.

9A, Salesman: It's an automatic.

Mother: A good automatic that cleans clothes? (pause)

Salesman: (clearly) You put your clothes in. It cleans good. (pause)

Father: Does it make that squeak?

Salesman: No.

Mother: Then we'll take it.... Well, we'll buy it and take it.
Observations:
Two of the three children sat on the chairs. After a long pause one child stood up and spoke. He used the negative approach: "We are not getting one." Then he walked to the store. The other child followed. She spoke rapidly. Her fingers were fidgety.

The two boys appeared calm and serious. When the girl said the word "squeaky" they all snickered.

Group 3

13A, Mother: I want a washing machine.

12A, Father: (breathy) It has a squeaky noise. (Laughing)


Father: See, it makes a squeaky noise.

Mother: Run down to the store.

Father: OK.

Washing machine: ERK.

Father: You see it makes a squeaky noise. (giggling) What kind do you want? (giggling) Squeaky noise, squeaky. How does it work?

15A, Salesman: Automatic, OK.

Father: Good. Squeaky noise. (Laughing)

Observations:
One child was absent. Four children participated. The father seemed amused at the word "squeaky." He was always giggling and talking at the same time. When the washing machine said "erk" the group giggled.

No bodily action was noted. No response from the audience.

Group 4

17A, Father: Now, we are going to get a washing machine.

16A, Mother: Good.

Father: What kind do you think we should get?

Mother: Automatic.... No, no, not you, a washing machine can't move. (Audience laughing) We
need one. (running steps)

Father: Why?

Mother: The old one makes a squeaky noise. (squealing and loud laughing)

Father: (lightly) Well~ come and get one. (runs to store with mother and "washing machine")

18A, Washing machine: Squeaky, squeaky. (laughing)

19A, Salesman: What kind do you want?

Father: We want an automatic washing machine. (great deal of laughing)

Mother: I want a nice washing machine.

Father: We will take one. How does it work? (continuous laughing and giggling)

Salesman: It dries and washes. (loud noises)

Mother: This is a nice automatic machine.

Salesman: Here is a good one. (laughs and loud laughs)

Observations:
All the members participated but the one child who stood in the back and watched the others perform. The child who portrayed father spoke up promptly. He used the affirmative approach: "We are going to get a washing machine." He asked many questions. Fun seemed to penetrate through his voice. It had a cheery, light tone quality.
The audience laughed at almost everything that happened.
PLAY II (School A)

Area of Interest: When I was punished

Story Title: MOTHER SENT ME TO BED

as told by 8A

Group Sequence: 2, 3, 4, and 1

THE STORY

"My dog almost knocked the cat in the water, so I started
slapping him. Mother told me to stop it, but I wouldn't so she
sent me to bed. Then she called me down for supper. We started
eatin' and after supper the dog started after the cat again.
So I had to go back to bed again and stay there for the rest of
the night."

Cast:
Father, mother, sister, brother, Jimmy, and the dog

Scenery:
Kitchen, upstairs

Activities:
Jimmie slapped the dog.
Mother told him to go up to bed.
Jimmie went to bed, came downstairs, ate supper, went to
bed again.
Father came home from work.
Brother played with the blocks.
Sister helped mother get supper.

DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 2

(8A slaps the dog)

7A, Mother: Go up to bed right now. Don't come down 'til
supper. I don't care. You go to bed right now.
You ask too many questions. There is too much work to do.

8A, Jimmy: Where's my hammer?
Mother: I don't care, go to bed.
Jimmy: I don't want to go to bed.
Mother: Go upstairs. That poor dog. What do you think we bought him for? For you. But not to slap him like that. Now go up to bed right now.
Jimmy: Oh mom, wake up and forget it.
Mother: No, go upstairs. (Jimmy lies down on the seats of three chairs) Father, why don't you go out to work?

9A, Father: I can do that at home.
Mother: I don't care. Will you help me polish these chairs?
Father: I'll start at the foot.
Mother: Well, please start in the fireplace and go up the chimmy and clean the chimmy down. (pause) Stop banging that door. (Jimmy returns) You're a naughty boy, go up to bed--right now. Now until suppertime.
Jimmy: Let me stay down.
Mother: N-O-O.
Jimmy: I'll never do that again. (pause)
Mother: Father, get a towel.
Father: This one is dirty.
Mother: Well, what of it? (pause) Get in the darkroom. (to the dog) What's the matter with you?

6A, Dog: Rah-rah-rah.

10A, Sister: Here's some milk. (gives milk to the dog)
Mother: No, he's got to go without supper.
Observations:
This group was the first to act out Play II. At first the children stood in a row facing the audience. They seemed to have a blank expression on their faces. The teacher walked up to them and sat on a chair nearby. The children gathered around and sat down on the chairs.
After they started to talk, their voices sounded very expressive. One child sounded rude, one willing and pleased, and one emphatic.
The audience was quiet.

Group 3
15A, Jimmy: Where's that dog? (slapping his doggie) He can't do that any more.

13A, Mother: Stop it, Jimmy.
    Jimmy: No.
    Mother: Go to bed.
    Jimmy: No.
    Mother: Go ahead up to bed.
    Jimmy: N-O
    Mother: Up to bed. (pause).
    Jimmy: Where did you put that hammer?
    Mother: Down cellar.
    Jimmy: (steps heard going down cellar) If you do that once more I'll kill you. Where's that dog?
    Mother: Stop it, Jimmy.
    Jimmy: No. (pause)
    Mother: Go up to bed.
    Jimmy: NO.
    Mother: Go up.
    Jimmy: N-O.
    Mother: GO-O.
Jimmy: N-N-0-0.

Mother: I'll tell your father on you.

Jimmy: I don't care.

11A, Father: What's the matter?

Mother: He won't go upstairs.

Father: Why? (pause)

Mother: Set the table. (soft and sweet) J-I-M-M-Y, you may come down now.

Father: (footsteps) Come on. Let's eat.

Jimmy: The reason I was slapping the dog was because he was bothering the cat. (good voice)

Mother: I don't care. That's not nice. (sets the table)

12A, Brother: (sits at the table, passes food) May I have some meat? (pause)

Mother: After me.

Observations:
The teacher prompted this group. Four children participated. One other child said nothing.
The child portraying the father wanted to know why the boy was naughty. The boy answered "no" most of the time, gaining in volume of tone as the argument progressed.
After the play he informed the teacher he talked that way at home.
The audience appeared worried.

Group 4

20A, Jimmy: Bad dog.

19A, Dog: Woof-woof.

17A, Father: Stop beating that dog.

Jimmy: No.

Father: Why were you doing it?

Jimmy: Because he was chasing the cat.
Mother: Alright then, go to bed. (pause) Time for supper. (pause) Set the table.

18A, Sister: Where do you keep the glasses? (sets the table)
Mother: Up in the cupboard.
Father: Where is my hammer?
Mother: Down cellar.
Father: (loud footsteps) Where?
Mother: Up on the shelf. (kindly) You may come downstairs now, Jimmy. Time for supper. (at the table) Pass me the milk.
Father: I'll get it. Here.
Mother: I don't like you hitting that dog.
Jimmy: Why?
Mother: Next time I'll take you up to bed for the whole day. No supper.
Sister: Please pass the milk. (mother passes the milk)

Observations:
The teacher did not prompt this group. Though some pauses were noted, the dialogue flowed along much more smoothly than the one prompted. All five children participated. They spoke seven times each. All the activities were related to the theme of the story. The only changes that occurred were: the father took over the discipline; the boy said he was going over to Bobbie's house, and he explained why he had slapped the cat. The audience was watching intently.

Group 1

2A, Jimmy: Naughty, naughty dog for chasing the cat.
3A, Mother: Stop slapping that dog.
   Jimmy: No.
   Mother: Go up to your room.
   Jimmy: No.
Mother: Yes.

Jimmy: No.

4A, Father: Where is my hammer?

Mother: Down cellar. (footsteps)

Jimmy: Bad dog.

1A, Dog: Er-er-er-errrr.

Mother: Stop slapping that dog.

Jimmy: No.

Dog: Er-er-er-er-er. (pause)

Mother: Who will set the table? (pause)

5A, Sister: Where are the glasses?

Mother: In the cupboard.

Sister: How many napkins? (sets the table)


Jimmy: What?

Mother: You may come down now. Go sit down. (all sit at the table)

Father: Pass the butter. Thank you.

Sister: Here. May I have some?

Mother: Here.

Father: Good supper.

Mother: Why were you hitting your dog?

Jimmy: He was chasing the cat. (pause)

Mother: I don't want you to do that again.

Jimmy: I wasn't hurting the dog.

Mother: I know.
Father: What were you learning in school today?

Jimmy: We were learning to be kind to our pets.

Mother: Jimmy, you must learn to be kind to your pets.

Jimmy: OK, mother.

Mother: Be a good boy. Supper is over. Jimmy, I'm going to take that dog away from you.

Observations:
This group was the last to act out Play II. Each child participated. One-word responses and short sentences were about even in the number of verbal output.
No response from the audience.
PLAY III (School A)

Area of Interest: The happiest time in my life

Story Title: MOTHER HAS A BABY

as told by 11A

Group Sequence: 3, 4, 1, and 2

THE STORY

"One afternoon my mother went to the hospital one night. When she came back, I think it was on a Monday, with a baby, she was at the hospital where she went to get a baby. My baby sister, I think my mother spoiled her because my baby sister, every time she gets out of the play pen she goes climbing up the stairs to see the baby. My baby sister she loved the baby."

Cast:
Father, mother, sister, baby, doctor, and nurse

Scenery:
Hospital, home

Activities:
Sister prepared supper.
Father drove to the hospital.
Nurse showed him the baby.
Doctor operated on the baby.
Mother packed dress in suitcase.
Father and mother returned home.
Sister played with the baby.

DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 3

12A, Father: Eat your cereal. That's good. We are going to get a new baby.
11A, Sister: OK. (crawling on the floor)

Father: You wait here until I go to the hospital. (at the hospital) Hello.
15A, Doctor: Want to see your mother?

Father: What kind of a girl?

Doctor: Baby girl.

Father: May I take a look at her?

Doctor: We have to operate on her.

Father: When is the baby going to be ready?

Doctor: In four weeks.

Father: In four weeks? Can we get him any sooner?

Doctor: No.

Father: No? Alright, we've got to get him in four weeks.

(to mother) Baby's going to be ready in four weeks.

13A, Baby: (lies on the three chairs)

14A, Mother: I know.

Father: Get the baby in four weeks.

Mother: Good.

Father: You would like to feed him, wouldn't you?

Mother: Yes.

Father: Goodbye. (at home, to the sister) He will be home in four weeks. (pause)

Sister: What color are his eyes?

Father: Blue. (pause) He's going to be home in four weeks.

Sister: That's good.

Father: In four weeks we have to go to the hospital. (at the hospital) Hello, Doc.

Doctor: Might as well take the baby home.

Father: Alright. (to the mother) You may get out of the hospital now the doctor says.
Sister: (at home) I like the baby.

Observations:
This was the second attempt for the group to act out the play. It was given at the end of the class period.
They all participated. One child spoke thirteen times. He repeated the phrase "four weeks" seven different times. Another child spoke six times. A third child was prompted to say, "What color are his eyes?"
The group produced more verbal output than any other group had for Play III. The audience acted bored.

Group 4

19A, Father: Eat this.

20A, Sister: I'm not hungry.

   Father: Want to come to the hospital?
   Sister: Ya-ar-ar.
   Father: (to the doctor) Hello. (laughs from the audience)

17A, Doctor: What do you want?

   Father: I want a baby. (loud laughs)
   Doctor: In here. Here's the baby. (audience laughs)

16A, Baby: (asleep on the chairs)

   Father: When can we take him home?
   Doctor: Two weeks. (audience laughs, doctor starts to operate)

18A, Mother: Two----. (laughing from audience interrupts)

   Doctor: We have to operate on her.
   Father: (loudly) Who? the baby? Oh, oh, when are you going to do it?
   Doctor: Think we will start tomorrow. (squeals)
   Father: What time? (whispers)
   Doctor: About eleven.
Father: After two weeks.

Mother: Carry the baby. (father drags the baby home)

Observations:
All members participated. A boy had to take the part of sister. The child portraying father spoke eight times. The audience squealed and laughed loudly most of the time.

Group 1

1A, Father: We got a new baby. What kind of a name do you call him? (squeals)

2A, Mother: Little baby. Maybe a baby girl. (laughs and soft talk)

Father: (crosslike) When can we get him?

Mother: Tomorrow.

Father: Guess I'll get the doctor. (to the doctor) When do you think we can take the baby home?

4A, Doctor: Tomorrow.

Father: Is it a baby girl?

Doctor: A baby boy.

Father: My wife wants a baby girl.

Doctor: Well, you can't change it now. It's a boy (audience restless, walks to the library table where the teacher is sitting)

5A, Baby: Ketchy-coo-oo.

Mother: Goodbye, goodbye.

Observations:
Each child participated. The child portraying father was very talkative. The voices of this group sounded more expressive, such as musical and soft, abrupt, and matter-of-fact. The audience appeared restless. They walked away to the library table where the teacher was sitting.
8A, Father: Eat your soup. It's good. You stay here until I call for you.

6A, Sister: OK, father.

Father: Now I'm going to the hospital. (pause, footsteps, at the hospital) Hello. Where's the baby?

9A, Doctor: In the nursery.

Father: Thank you.

Doctor: You want to take a look?

Father: What kind of a baby? (loud laughs)

Doctor: A girl.

Father: What kind of a girl?

Doctor: A baby girl.

Father: Do you have any in the office?

10A, Mother: Hello, father.

Father: When are we going to take her home?

Mother: I don't know. Ask the doctor. (squeals)

Doctor: Maybe we will operate on her.

7A, Baby: (emphatically) Don't call me Joy Howe Hammond. I've had that name for six years and I'm sick of it. (loud, loud laughs)

Father: I'm going to take the baby home now.

Mother: You take him. Goodbye, Doc. (squeals)

Father: Take her home.

Mother: You take her. (audience laughs long and hilariously. Mother tries to carry baby home) (at home, to the sister) How do you like her?

Sister: Good. May I feed him? I love the baby.
Observations:
All five children participated. The audience reacted to the words, operate, Doc, and the baby's name.
PLAY IV (School A)

Area of Interest: When I was frightened

Story Title: THE DOG JUMPED AT THE CAT

as told by 14A

Group Sequence: 4, 1, 2, and 3

THE STORY

"One time my cat was up the tree and the dog jumped up and almost got him. I was afraid when the dog jumped up. I was afraid if the dog would get the cat. I didn't do nothing. Well, I told the dog to go away. He went away. My cat came down and I let him in the house. Mother said, "What happened? You looked scared." I said, "The cat was up the tree and the dog almost got him." I put the cat in my bed and he went to sleep in it."

Comments: Four other children volunteered to tell stories.

1A told about the time his mother forgot to turn off his radio at night. He woke up and thought burglars were getting in.

6A was in Maine at her grandfather's house. She went out into the woods but couldn't find the path home. "I got lo-w-ast."

8A went out into the woods. He and his dog were running. They fell over some tree stumps and almost fell into the water.

17A went out to call the cat. When he saw a skunk he was frantic. He ran upstairs to bed and went all the way under his pillow, then went to sleep.

Cast:

Mother, Nancy, dog, and cat

Scenery:

Kitchen, woods (chairs)
Activities:
Cat ran up the tree.
Dog jumped up after him.
Nancy said, "Go away."
Dog went away.
Nancy and the cat went home.
Mother asked Nancy why she was frightened.
Nancy put the cat in her bed.
Cat fell asleep.

DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 4
(20A, a boy, takes the role of Nancy and mother)
17A, Dog: Rah-rah. (runs around trees chasing the cat)
19A, Cat: Meow. (repeats continuously until teacher asks 20A to talk)
20A, Nancy: (in a matter of fact tone) Dog is chasing the cat. (audience laughs)
    Dog: He's talking. (laughing, catches the cat)
    Cat: You tickle me. Me-ow, meow.
    Dog: Woof-woof. (audience all laughing)
    Nancy: Go to bed.
    Dog: Arf-arf-arf. (laughing, steady and prolonged)

Observations:
Two children were absent. Three boys acted out the play.
One boy was assigned two roles, namely, Nancy and mother. He seemed to act stunned. The noisy repetitious cat and dog chase was interrupted by the teacher to give him a chance to speak. He said clearly with no expression, "The cat is chasing the dog." The chase continued. The audience laughed steadily during the commotion and after the show was finished.
Group 1

(1A takes role of cat and dog, 5A takes role of Nancy and mother)

1A, Dog: Ah-rup. Bow-wow. Ah-rup. (creeps on hands and knees)

5A, Nancy: Go away.

Dog: Ba-ba-rrr-rrrr.

Nancy: Go away.

1A, Cat: Meow.

Nancy: Go away. (repeats fifteen times until teacher prompts)

Nancy: (to mother) The dog in the yard jumped up on the cat. The cat is up in my bed. He's gone to sleep. (pause) I'll go up and let him out.

Observations:
Three children were absent. Two children acted out the play. A boy played both the cat and dog role, mostly the dog role. A girl acted out one of her roles. She spoke to her other role, namely, mother.

The child portraying the dog barked continuously and loudly as he ran and jumped up from behind the chairs, always ready to spring out at the girl. She screamed and shouted "Go away" about fifteen times in all.

The teacher interrupted. The girl then told her "mother," her other role, what had happened.

No response from the audience.

Group 2

(6A takes role of Nancy and mother)

6A, Nancy: Go away.

8A, Dog: Bark-bark. (lots of laughing from the audience)

Nancy: Go away, bad dog.

Dog: Baa-baar. (repeats performance until teacher stops them)
Nancy: Mother, another dog is having a fight with our cat.

6A, Mother: (changes her voice to higher pitch for her second role) You go get the cat and put him to bed.

Nancy: Go away, the cat's gone to bed. Go away. Jump out the window. Go out the window. (repeats and repeats until audience and players are talking and laughing together)

Observations:
Two children were absent. One child who was supposed to play the part of the cat stood by and watched.
One of the two children who did participate was assigned two roles, that of the girl and her mother. This was the first time this particular child had exerted herself to play an active part. She changed her voice to a higher pitch for her second role.
The play was noisy and full of action. Excitement resounded in their voices during the chase.
The teacher interrupted in order to include the other activity called for in the story.
The audience was laughing and talking along with the players.

Group 3

(14A takes roles of Nancy and mother)


14A, Nancy: Go away, go away.

Dog: Rrrrrrrrup.

11A, Cat: Meow-meow.

Dog: Er-rr-rrr.

Nancy: Go away, dog, go away. (laughing, a general free-for-all) Mother, that dog is having a fight with the cat.

14A, Mother: Well, why don't you put the cat to bed? (second role)

Nancy: (to the dog) Jump out the window, jump out the window, doggie. Go away (repeats several times) Goodnight, dog. (to the cat) Get ready for your supper.

Cat: Meow.
Observations:
This group was the last to act out Play IV. Two children were absent. Three children participated.
The storyteller played the role of the cat. Another child, portraying the dog, barked incessantly. He acted frisky, running, jumping, crouching down, and scratching the cat. The third child was assigned two roles, that of the girl and the mother. She acted out both parts.
The play was a general free-for-all for both players and audience.
PLAY V (School A)

Area of Interest: Free choice

Story Title: THE ICE CREAM FELL INTO FATHER'S SHOE

as told by 18A

Group Sequence: 1, 2, 3, and 4

THE STORY

(Big sigh) "One time me and my father were going to take a ride and he-he-he had to go to the store first. So he-he bought me an ice cream cone. And then I was running out with it and it fell on my father's foot. Then he drove the car home without any shoes on. When he got home he said, "Now I will have to wash my shoes off." My mother said, "Oh my, I will have to buy you a new pair of shoes. Alright, put them in the bath and I'll wash these off with the new look."

Comments: Three other children offered to tell stories. 1A said his brother cut up his best game with the big scissors. His father tried to fix it but he couldn't.

On television they saw the same game. His father said he would buy it but then he thought Michael would break it again. Later his uncle George bought one for him.

3A went out with her mother and father to eat. The place was down at the "Hollow" near the Stop and Shop. Candles were on and all the lights were out. It was real d-a-r-k. Then they went to the store.

17A (very fast) looked for Easter eggs on Easter morning. He found one in the wheelbarrow and his mother gave it to sister Carol. He found another and his mother gave it to Jo. It was a long, repetitious story.
Cast:
Father, mother, Dianne, salesman, and manager

Scenery:
Home, store

Activities:
Mother told father to get some bread.
Father and Dianne drove to the store.
Father bought an ice cream cone for Dianne.
Dianne dropped it on his shoe.
They went home.
Father tried to wash it off.
Mother gave it the "new look."

DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 1

3A, Mother: Dianne wants an ice cream cone. I want some bread. (pause) Dianne, put on your rubbers.

5A, Dianne: Alright.
Mother: I want a hat, too.

1A, Father: Let's go to the drug store.
Dianne: OK.
Father: I'll start the car. Hum-mm-mm.

Dianne: (standing in the "car" with father) Why don't you make this kind of a noise--bur-rr-r.
Father: We are at the store. (in the store) Loaf of bread and some ice cream.

2A, Salesman: OK.
Father: Here's your ice cream.
Dianne: Mm-mm-mm.
Salesman: Here's your butter.
Father: Thank you.
Dianne: Mm-mm-mm.
Father: (in the car) Rrr-rrr-rrrr.

Dianne: Look daddy, look at your shoe.

Father: Why did you spill the ice cream?

Dianne: I didn't know it. (goes into the house)

Mother: (loudly) Come on, Dianne, in the house and upstairs.

Father: I have to take off my shoes.

Mother: I'll wash the shoe. (pause, calls) Dianne, you may come down now and get the table set.

Dianne: Alright, mother. (giggling) I am setting the table. (pause) It's all finished. (soft talk and laughing from the audience)

Father: (all kneeling around the "table") This is good. (all eating) Where's the steak?

Mother: (loudly) It's cooking in the oven. (soft talk) Here it is. (Handing the platter to father)

Father: It looks like it's burnt, but I guess it isn't. It smells burnt.

Dianne: I hope it isn't or I wouldn't eat it.

Salesman: (knocking at the door)

Father: Who is it?

Salesman: You forgot the bread.

Father: Oh, Thank you.

Observations:
This group was the first to act out Play V. All players, except the child portraying the manager, participated.

The play was developed with much imagination. The ideas that enriched the story were: the demands of the child portraying the mother, the burnt steak, the sound "mmm" to express a delicious taste, and the delivery of the bread.

The bodily actions increased in number. They were: standing in the car, taking off the shoe, setting the table, serving the steak, eating supper, and knocking on the door. The boys and girls seemed to be having fun together. The audience reminded the players that someone was knocking on the door.
Group 2

7A, Mother: (dry mopping) Honey, go out to play--go out to play, honey. Put on your rubbers, put on your sweater and coat, put on a heavy one, a hat--and mittens. Yes, mittens--and sneakers too. (pause, soft talk) I said coat.

6A, Dianne: No, you said a sweater.

Mother: I said coat, no hat, no mittens, no sweater. (loud laughing) Put on your sweater.

Dianne: (politely) Father, will you take me to the store?

9A, Father: What shall I get?

Mother: Beets, pickled beets, loaf of bread, ice cream, and potatoes.

Father: Ice cream?

Mother: Yes.

Father: Potatoes?

Mother: Yes.

Father: Beets?

Mother: Pickled beets, now.

Father: (clear) We are going to the store now. Come on, Dianne, come on. (at the store) We want carrots, potatoes, strawberry ice cream, and pickled beets.

Dianne: Strawberry ice cream cone.

Father: We are getting in the car now.

Mother: (at home) I am going to clean your shoes. (pause) No. You can clean it but no ice cream. (Interruptions and soft talk)

Dianne: That was a nice ice cream cone, father. (pause) Mother, can I set the table?

Mother: NN--O. Please get the cake. You go get the milk. (pause) You go get the bookcase.
Observations:
One child decided not to participate. She cried. Previously she had taken the roles of the "washing machine," the sister, and the mother. As the mother she had spoken kindly four times.

Another child in the group said nothing. He stood by and watched. The other three children participated.

Most of the time was taken up by a discussion about what the girl should wear to go to the store and the grocery list. The child portraying the father spoke six times. He told what he was doing.

Though the audience did not laugh, it reminded the father it was "beets" that he should buy at the store, not "beans."

Group 3

14A, Mother: I want you to get a pound of bologna.

13A, Dianne: I want ice cream.

Mother: OK. You get her some ice cream. Father, I want you to get some carrots, a pound of tomatoes. (giggling) I want you to get apples and a dozen eggs. (uncontrolled giggling and laughing) I want you to get a pound of meat, a glass of milk (loud laughing and much talking) and some ice cream.

12A, Father: (softly) OK. Now we will go to the store. (laughing) (at the store) A pound of meat, hot doggie, pound of apples.

Dianne: Glass of milk, ice cream cone.

Father: Bologna.

Dianne: Frankforts.

Father: Loaf of "milk" and ice cream (snickers) That's all, I guess.

15A, Salesman: (getting the groceries) Alright, here you are. That's seventy-five cents. (laughing)

Father: (shuffling footsteps for the car motor) I have to take my shoe off.

Mother: (at home) What happened this time?

Father: Ice cream fell in my shoe. (laughing)
Mother: Why? (pause) Did you forget the bologna?

Father: I couldn't get everything. You asked too much. (laughing)

Salesman: (knocking on the chair)

Dianne: Open the door. (talking and laughing)

Salesman: I brought the eggs.

Father: Oh, thank you.

Salesman: OK. And here are the onions.

Audience: He put the eggs in the shoe. (squeals of laughter)

Observations:

One boy was absent. Four children participated. One child spoke seven times. The other children spoke four times each. This was the first time the majority of the cast had taken the same number of turns to speak. One child said what he was doing. Longer sentences were used. Questions were asked.

The price of the groceries was initiated by this group. The audience laughed and giggled a good per cent of the time. It commented on the funny place one child left the eggs--'in the shoe.'

Group 4

17A, Father: I'm going to the store. What do you want?

16A, Mother: Loaf of bread.

Father: Want some onions? (loud laughter)

Mother: Onions and beets.

18A, Dianne: (high voice) I want ice cream.

Father: (scuffing his feet to imitate the car motor) (at the store) Hello. I want ice cream, loaf of bread, onions. That's all, I guess.

19A, Salesman: OK, here.

Father: Is that all I want?
Salesman: OK.

Father: How's everything "is"? (ha-ha)

Salesman: Fine.

Father: Goodbye, goodbye.

Salesman: OK. Goodbye. (laughing)

Father: (to Dianne) Well, what shall I do with you? Get in the house and stay there. And don't come out until the rest of the day.

Mother: What is the matter?

Father: She threw ice cream on my shoe.

Mother: Don't worry. I will take it off. (calling) Dianne, you may come down now. Set the table.

Dianne: Where are the glasses? Where are the glasses?

Mother: You set the table.

Dianne: OK, mother.

Mother: (at the table) Wake up, Dianne. Please pass the onions and the milk. (gales of laughter)

Salesman: (knocking) Here.

Father: Oh, set it right here.

Observations:
All the group participated but one child who watched. The child portraying the father spoke nine times. The pick-up of the conversation was fast. The story was interestingly told. The table scene brought forth gales of laughter from the audience, who laughed at every other word throughout the entire play.
PLAY I (School B)

Area of Interest: What happened this week

Story Title: A DOG STAYED OVERNIGHT AT OUR HOUSE
as told by llB

Group Sequence: 1, 2, 3, and 4

THE STORY

"A dog came to the door last night. Mother went to the door.
He was lost. He had to go to bed but he didn't have a bed. He slept on the floor in the back hall. Brother woke him up and he stayed outside on the steps until midnight. Then father took him in. In the morning when my dog went out he went out just a little after. Then my brother and me went to school."

Comments: Many children volunteered to tell a story. llB told a story how the grease was scraped off his father's car.

Cast: Father, mother, Debby, brother, and dog

Scenery: Kitchen, outdoor steps

Activities: All were busy in the kitchen. Dog came to the door. Mother let him in. Debby fed the dog. Brother put the dog outdoors. Dog slept on the steps. Father came home and let the dog in. Debby and brother went to school.
DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 1

6B, Mother: Debby, will you come to breakfast and set the table?

3B, Debby: OK. (low conversation)

2B, Father: We are washing the "ditches." (Pause)

1B, Brother: (prompted) I see a little dog.

5B, Dog: Bow-wow. (hilarious laughter)

Observations:
One child was absent. The five participants hesitated in approaching this new activity. They huddled closely together waiting in expectancy. The teacher hurriedly said, "Look out the window. Do something. Say something: 'I see a dog.'" After much whispering and many pauses, the mother began to talk out loud. Each child spoke only once. The brother was told by the teacher exactly what to say. He looked glum.

The audience was laughing at the end of the play.

Group 2

7B, Mother: Doggie, go home to your mother.

11B, Debby: Mother, may I help do up the dishes?

Mother: Yes, you may do that. Set the table.

Debby: May I help dry the dishes? (pause) Father, can I help work?

10B, Dog: Bow-wow-wow-wow. (laughs)

9B, Father: (car motor) Err-err-rrr-rrr. Br-err. (at home, stamps his feet)

Mother: Wipe the table off.

Debby: OK....

Father: Let's go pick up....(runs out of the house)
Dog: Bow-wowwowwow. (long pause)

Father: Get some more nails.

**Observations:**

Four players participated. One child said nothing. At first the players talked quietly with their backs turned toward the audience. After the mother had spoken her first line about the dog, the subject was dropped. Interests changed to dishes, automobile, and nails.

As the play unfolded, the conversation picked up momentum. The children talked rapidly. Gales of laughter came from the audience when the father started to work on the car.

**Group 3**

(Whispering).

16B, Mother: Go to bed.

14B, Dog: Boo.

Mother: Dry the dishes. (whispering, long pause)

13B, Father: I'll go fix something to eat. (footsteps)

Dog: Errp-errup.

**Observations:**

Three children participated. Two children stood by and watched. Giggling and whispering were very prevalent. The children appeared nervous and timid.

**Group 4**

20B, Mother: Come here doggie. (laughing) Here's a biscuit.

21B, Father: Here's your bone. Here's some milk. (continuous conversation and hilarious laughter right up to the end)

**Observations:**

One child was absent. The five children who participated were busy, busy, busy doing something continuously. Their fingers were fidgety. The larger movements were walking back and forth, bending up and down.

The steady whispering and the confusion made it difficult to interpret the thoughts portrayed. Whatever the children were
doing and saying literally "brought the house down." The audience squealed and laughed with all the glee possible. Real genuine laughter was expressed throughout. Everything was hilarious to the audience.
PLAY II (School B)

**Area of Interest:** When I was punished

**Story Title:** MOTHER MADE US SIT IN THE KITCHEN as told by 9B

**Group Sequence:** 2, 3, 4, and 1

THE STORY

"Me and my sister were playing trains. I put them up in father's closet. So I had to climb up on father's big bed. And then she moved the rocker. So to keep from stepping on it I jumped down and hung on. Then I got up again. Then I jumped right on my bed. I fell flat on my face. Then mama came in and told us to go in the kitchen for about five days (snickers from the audience). I think it was five hours."

**Cast:**
Father, mother, sister, brother, and pal

**Scenery:**
Bedroom, kitchen

**Activities:**
Sister, brother, and pal played trains. Brother put trains up in father's closet. Sister moved the rocker. Brother jumped from bed to floor, then back on the bed. Mother came in. Father came home from work. Sister and brother sat down in the kitchen. Pal went home."
DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 2

(Whispers, giggles, and laughs)


9B, Brother: (jumps) I hurt myself again. (imitates his father by holding his nose) What do you mean?... (jumps, runs to the back of the room, soft voices)

8B, Sister: Mother put me here to stay ten days (squeals from the audience) --ah--five minutes. (pause) Coo-ooo-ooo.

Mother: (mimics by changing to a high pitch) Hello. What is that noise?

Observations:
This group started first to act out the play. One child was absent. Three children participated. The play began with whispers, giggles, and laughs. Soft voices and pauses were also noted. The conversation was almost overwhelmed by the continuous uncontrolled screams, squeals, eeks, ho-hos ha-has to uproarious laughter from the audience.

The brother appeared bossy and ostentatious.

Group 3

13B, Brother: Let's jump off the bed. (jumps, jumps again) Go ahead, jump.

12B, Sister: OK.

Brother: Go over and jump off the big bed. Go ahead.

Sister: OK.

16B, Mother: What are you doing?

Brother: I jumped off the big bed.

Mother: Why?

Brother: I don't know. (jumps, runs to back of room)

Mother: Charlie, you go to bed. Go to bed.
Observations:
Three children participated. Two of these children had
acted in the first play.
The mother chose the same role she had played before.
The sister appeared docile.
No response from the audience.

Group 4

20B, Mother: What are you doing?

18B, Brother: I don't know.


Brother: OK.

Observations:
One child was absent. One child who participated had said nothing in Play I. The other child tried to draw the non-talkers into the conversation, but to no avail.

Group 5

5B, Brother: Oh, gee, I bit myself.

3B, Sister: Eek-eek-eek. (pause) Eeek-eek-ek.

6B, Mother: That's a fine thing.

Brother: (jumps) Come and get me. (runs to back of room) (laughing heard from audience)

Sister: (politely) Mother--

Mother: Yes, Cheryl?

Sister: ....I'm not going to do that again.

Observations:
This group performed last. Two children were absent. The father said nothing. The three remaining members of the group participated. Whispering and soft talk were prevalent. When the brother jumped from the chair to the floor he looked as if he had hurt himself. But the audience's hearty laugh apparently changed his countenance to what seemed to be a frightened, wondering glance. Mother and sister were delightfully respectful to one another in the play.
PLAY III (School B)

Area of Interest: The happiest time in my life

Story Title: A LOST DOG IS FOUND

as told by 10B

Group Sequence: 3, 4, 1, and 2

THE STORY

"We had a dog. We had a dog in the house. And--my sister--and my mother came to the door. And my sister watched television--by bro--my--sis--. So my brother goes to school and let the dor out--the doggg out dog."

Comments: This story was very difficult to understand. The class with the help of 10B volunteered the suggested list of activities.*

Cast:
Father, mother, sister, brother, David, and dog

Scenery:
Woods, kitchen

Activities:
Mother and David went into the woods, found a dog, and brought him home.
Father fixed a box for him.
Sister brought him food.
Brother went to school.

* Before the groups participated, the homeroom teacher and the visiting teacher demonstrated a skit called "Going to the Store for Mother." It was hoped that the content and clarity of the conversation would serve as an example for the children to follow.
DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 3

16B, David: Let's go to the woods.

12B, Mother: Here's a dog. (whispering)

13B, Dog: (loud) Errp-errup.

Mother: Found a dog in the woods.

David: Yes.

Mother: Like a bone? Why don't you get some food for him?

Dog: Bow-wow.

David: OK. Have a bone. (pause)

15B, Father: I'll get a box for him.

Mother: What? (whispering)

Father: I found a box.

David: OK.

Mother: Don't forget to go to school.

David: OK. (pause)

Dog: (loud) Erp-erp.

Mother: What does that mean?

Father: I don't know. Here doggie, here doggie.

Mother: Give him a bowl of water. (dog laps it up)

Father: Here's a bone. (pause)

David: (prompted from the audience by 10B, the storyteller) Go under the table. (teacher prompts) Goodnight, doggie.

Dog: Errrrrr.
Observations:
One child watched quietly while the other four children participated. A girl portrayed the part of David.
The storyteller, who was in the audience, prompted the father to tell the dog to go under the table. The audience was calmly amused.
Actions and verbal output increased in number in this play. Questions increased in number.

Group 4

22B, David: Hi, doggie. (helps the dog to come along with him)
17B, Mother: Come on, come on. (leads the dog) Doggie come on.
21B, Dog: (Walks on hands and knees)
18B, Father: Hi, doggie, hi doggie.
20B, Brother: I'll go get a box. (footsteps)
   Father: (commanding) In your bed.
   David: (light, sweet, persuasive voice) In your bed, in your bed. (pause)
   Mother: Want to go out? (door slams)
19B, Sister: What can I do?
   Mother: You can set the table. (much whispering)
   Sister: OK, mother. (whispering)
   David: What can I do?
   Father: (clearly) Go get the dog a bone. (holds the food, then drops it on the floor)
   Mother: (soft voice) Doggie want to come in now? Come on in. (pause)
   Brother: What are you doing now?
   Father: Making a box for the dog.
   David: Doggie want a bone, want a bone, doggie? Want some water? (continuous whispered conversation)
Observations:
All six children participated. A great deal of whispering was heard. This time the children talked with more expression. The father's voice sounded commanding. The mother's voice sounded persuasive, light, and sweet. Each child spoke about four times. The verbal output had increased from the previous play.

The story was complete.

Group 1

3B, Sister: Mother, can I do the dishes?

6B, Mother: (lovely voice) Yes, you may. (mother and sister reach up on the wall) Look at the doggie.

Sister: Let's take him home.

4B, David: Yarr. Look at the dog. Let's take it home.

Mother: I'll give the dog some food. (sets "bowl" on the floor)

2B, Father: I'll get the box.

Mother: Doggie go in the box.

David: Got any food?

Sister: I'll help wash the pan. (whispers) Do you want me to wash the dishes?

Mother: Yes.

Father: You may keep the dog.

David: OK.

5B, Dog: Erup-erp. (long pause, whispers)

David: OK. (whispers)

Sister: Mother, can I go over to my girl friend's house?

Mother: It's almost dinner time.

Sister: OK, after dinner. (sets the table)

Mother: Dinner's ready.
All: (kneel down by the chairs) ... in the name of the Father and the Son and Hail Mary. (cross themselves)

Mother: It's alright to eat now.

Observations:
One child was absent. Five children actively participated. The three activities, doing the dishes, caring for the dog, and getting ready for supper, were shared by all the group.
Two boys from the audience were fighting quietly in the back of the room.

Group 2

9B, Father: (hurriedly) Goodbye, goodbye. I've got to go now, goodbye. (runs to back of room, making a burr-rr sound for the car motor and then works on his car)

8B, Mother: Where did you get that?

10B, David: In the woods. (low conversation)

11B, Sister: May I dry the dishes?

Father: Burr-rrr-rrrrr-rrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrr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PLAY IV (School B)

Area of Interest: When I was frightened
Story Title: A FIRE IN THE DINING ROOM
as told by 19B
Group Sequence: 4, 1, 2, and 3

THE STORY

"One time when my father was cleaning around the plug in the
dining room, the thing he was cleaning around the plugger got
on fire. He dropped it. It started on fire. I was downstairs
with my mother washing. My sister was upstairs with father.
Father called mother. Mother gets some pails of water and
father threw them on the fire."

Comments:
10B and four other children volunteered to tell a story.

Cast:
Father, mother, sister, Laurel, baby, and doggie

Scenery:
Dining room, upstairs, down cellar

Activities:
Father cleaned around the plug.
Baby watched and played with the doggie.
Sister was working upstairs.
Mother was down cellar washing.
Laurel was helping mother.
Fire started.
Father called mother.
Mother went to kitchen to get pails of water.
Father threw water on the fire.
Fire was put out.
DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 4

18B, Father: Mother, the kitchen is on fire.

21B, Mother: Go in the kitchen. Get father some water. (pause)

20B, Baby: Mother, can I give the doggie a bone? (pause)

Mother: Yes. (whispers, long pause)

19B, Laurel: What's the best...? (footsteps)

Father: I don't know. (pause)

17B, Dog: (clearly) Bow-wow.

Baby: (clearly) What do you want doggie? (to mother) May I go play with the doggie? (pause)

Mother: Yes. (pause)


Dog: Bow-wow. (talking)

Father: I've got to go to work. (runs to back of room)

Laurel: What can I do, Mother?

Mother: (clearly) Do the dishes. Don't break them.

Laurel: OK.

22B, Sister: Mother, may I wash the dishes?

Mother: Go ahead.

Baby: Mother, the doggie wants to go out.

Mother: Alright. (pause)

Baby: (clearly) Want a bone, doggie? Want something to eat?

Dog: Bow-wow.
Observations:
This group was the first to act out Play IV. All six children participated.

The one boy in the group of five girls announced clearly that there was a fire in the kitchen. After his strong introductory sentence, he sat on the floor seemingly bewildered. The five girls took over; they did not pursue the fire activity except to bring in one pail of water. Instead, the dialogue changed to the subjects of caring for the dog and washing dishes. The audience was quiet.

Group 1

3B, Mother: Nice, doggie. Want something to eat?

6B, Sister: Mother, may I get something for the dog?

Mother: Yes.

Sister: May I wash the dishes? (washes dishes)

Mother: Yes.

Sister: Here's the doggie now. (pause)

Mother: Play with the dog. (to father) Father, what are you doing?

1B, Father: Fixing the plug.

Mother: Oh, may I watch you? (soft talk)

Sister: Father, I'm going to ask mother. Mother, can I go out to play with my girl friend?

Mother: Yes.

2B, Dog: Bow-wow.

Sister: Doggie, you want a bone? (pats dog) Alright. Mother, may I play in my room with Nancy? (footsteps) I'll get you something, dog. Want to play now? (pause)

Father: (no pep) There's a big fire. (prompted) (running steps, long pause)

Dog: (breathy) Bow-wow.

Sister: Here's your bone, doggie.
Observations:
Two children were absent. Four children participated. The father talked abruptly. He was prompted to say "There's a big fire." The fire episode was pantomimed by running back and forth. Interests centered around doing the dishes and caring for the dog. Action good. Audience quiet.

Group 2

11B, Dog: (high pitch) Bow-wow. (soft talk) Bow-wow.

10B, Father: Ouch. (calling) Mother, sister-sister, give me a bandage. I cut my finger.

7B, Mother: I've got to do the dishes.

Father: I cut my finger that time. Mother, father, mother, father, father, father. (squeals)

8B, Sister: (whispers) Say f-i-r-e.

Father: Father, f-ire, F-I-R-E, mother, father. (mixed-up conversation)

9B, Baby: Another pail full?

Father: Yes.

Baby: Another pail full?

Mother: Come on.

Baby: Don't do that. Want any more?

Father: Dog, you want to go out? (running steps)

Mother: Where's the bowl? (doing dishes)

Father: Mother, may I let the dog out?

Mother: No. Has he had his supper?

Dog: Bow-wow.
Father: You can't go out. You have been out once.

Dog: Bow-wow-wowwow.

Baby: Father, will you get a stick for the dog?

Dog: Bow-wow.

Father: I will. In the back closet. I want fifty cents.

Baby: FIFTY CENT$? I'm not the store manager.

Father: OK. (all talking at once)

Baby: (fast) Where are you going? Smell the tracks?

Dog: Bow-wow. (everybody talking)

Observations:
All five children actively participated. The dog introduced the play by barking. The children interrupted each other throughout the entire play. The two boys kept the play alive with fast talking dialogue. The father spoke nine times. The remarkable baby chattered clearly six times, and carried most of the pails of water. He was chosen especially by the teacher to act the part of the baby in order to give the other members of the group a better chance to talk.

The stick in the closet and the price of the stick were initiated by the boys.

The audience snickered and squealed.

Group 3

15B, Baby: (father on the floor repairing the plug) May I watch?

13B, Father: (softly) Yes.

14B, Dog: Woof-woof. (crawling)

Baby: What are you fixing? What's this?

Father: Washer, I guess.

16B, Sister: What do you want?

12B, Mother: When are you going to be done? Want anything done?

Father: No, nothing.
Mother: Get some water for the doggie.
Father: Guess the washer is old.
Baby: Now what shall I do?
Father: Nothing.
Baby: I guess I'll watch it.
Sister: Have a bone, doggie?
Father: Will you go get me a screw driver?
Baby: (footsteps, pause) Here it is.
Father: Thank you. (pause)
Dog: Bow-wow. (quiet talks)
Mother: Will you make a sandwich?
Father: I don't want one.
Baby: I can't do it.
Sister: I'll make one.
Father: I said no, I don't want one.
Baby: I can't do it if he doesn't want one (all talking)
Mother: OK.
Sister: When can the dog go outdoors?

Observations:
All five children participated. Questions, verbal output, and actions were still increasing in number. The vocabulary had developed.
The boys and girls played well together. It was a good little unfinished play. No mention was made of the fire. The audience seemed bored.
Area of Interest: Free choice

Story Title: MY TRIP TO NORTHAMPTON

as told by 17B

Group Sequence: 1, 2, 3, and 4

THE STORY

"I went out to Northampton for my vacation. I played with my sister in the car. I was the mother. I put her in the back seat because I didn't want her to sit with me. We had lunch and supper at my aunt's. I played games, tag and hide and seek, with my friends. One girl friend is in school and one isn't. The two boys are in school. We go up to Northampton every summer."

Comments: Many questions were asked of 17B to develop this story.

9B told about the time he and his dog saw a skunk. They chased it and poured water on it.

Cast:
Father, mother, sister, Charlene, aunt (grandfather or uncle), daughter (son)

Scenery:
Home, car (chairs), aunt's house, outdoors

Activities:
Family packed the dress suitcases. Father got the car ready. Family drove to the country. Charlene played with sister. Aunt greeted the family. Children played tag, and hide and seek.
DESCRIPTION OF GROUP BEHAVIOR

Dialogue and Action

Group 1

5B, Father: Mother, I'll pack the dress suitcases.

3B, Mother: OK, daddy.

6B, Charlene: Mother, I have to go up to pack my own dress suitcase.

 Mother: OK.

Father: Mother, may I get the suitcases? (he sits in the car, humming like a motor until the family is ready to go)

Mother: OK. I'll go downstairs now and get my hat and coat.

Charlene: Mother, can I go get the baby?

Mother: OK.

Charlene: (soft, high voice) Hello. Oh, the suitcase. (running footsteps) I forgot to get. (talking)

Mother: Alright.

Father: Rrrrrpp-rrr, you want a ride to the gas station with me?

Charlene: Yes, father. (all get in the car)

Father: Rrrrrrr. (ohs and ahs)

1B, Grandfather: (at the farm, expressionless) Hi.

Charlene: How are you?

2B, Son: I'll take it.

Mother: Thank you.

Father: I can go get a suitcase.

Mother: Here's two. Shut the door.
Charlene: Grandfather, where shall I put my suitcase?  
(pause) Oh, mother, I forgot to bring the juice.

Mother: We'll make it here.

Charlene: I'll go get the glasses to make the juice in  
(pause)

Father: Want the suitcase upstairs?

Charlene: Mother, can you tell me how to make the juice?

Mother: OK

Father: Here? Oh, juice? Smells good.

Mother: It is. (drinking)

Charlene: I'm going to play tag.

Mother: OK.

Charlene: I'm going to be IT. OK?

All: (running around the room playing hide and seek)

Observations:
One child said nothing. Two children spoke once. The remaining three members of the group were very talkative. They kept actively busy every minute. Father said it "smelled good." A few ideas were initiated by the group. All participated at the end in a real game of tag. This expanded the stage to the entire room.

Audience was interested.

Group 2

11B, Charlene: Mother, mother, may I pack the suitcase?

7B, Mother: Go ahead. Do get the clothes. (packing)

9B, Father: I'll put this in the car.

Mother: Get some more down.

Mother: Wait a minute, I have to get the basket (laughing, pause)

Father: THURR-RR-RRRRRRRR. (at grandfather's house)

1O8, Grandfather: Time for bed.

All: Hi, grandfather.

Father: Where shall we put the luggage?

Grandfather: Put them in there.

Charlene: Let's play hide and go seek.

Mother: Alright.

Grandfather: Mother, you go up ---.

Charlene: (interrupting) One, two, three, (counts to 20)

Father: Have you anything you want to do?

Grandfather: No.

Father: (looking over the garage) Paint the garage?

Grandfather: No, I want you to fix the clock.

Girls: (running, laughing, and playing all around the room)

Father: Charlene, Charlene, Charlene.

Charlene: What?

Father: Come here. Get the clock. (pause) Do it. (laughing) Which one will do it?

Charlene: Which way did she go?

Father: Get lost. (fast battering back and forth)

Charlene: OK.

Father: Quiet.

Observations:
One girl was absent. All children participated. A girl spoke the first line of the play. A boy sat in his car most of the time. The price of the gasoline, the repairing of the
clock, and the painting of the garage were initiated by the boys. The interests of the girls and the interests of the boys seem to develop a definite division in the group. They ended up by bickering back and forth. The audience was interested.

Group 3

12B, Charlene: I'm packing, Mother.

16B, Mother: OK. (all talking busily packing) Will you open the trunk? (footsteps)

Charlene: Here, father.

14B, Father: I'm going to open the trunk up. (laughing) I'm going now to get some gas. I'm going to get some gas.

Mother: OK. OK.

Father: Br-rrr-r.

Charlene: Ma, may I help you?

Mother: OK. (whispering) Put them in the car (whispering)

Father: Brrrr-rrrrrrrrrrrrrrrrrrrrrr. (at grandfather's house)

15B, Grandfather: Come on in.

Mother: Hello. Don't forget the tooth paste.

Charlene: Where do you keep the silver?

Grandfather: Up in the room.

Charlene: Where's up in the house? (giggling)

Grandfather: (to father) In the doorway. (Imitating an old man) Just put the suitcase behind the door (all busily unpacking)

Charlene: Grandfather, may we play tag?

Grandfather: OK.

All: (running around the room playing tag)
Observations:
One child was absent. Four children acted out the play. The children seemed cooperative. Each child spoke about the same number of times. No one interrupted. Much whispering persisted. Play was complete and very satisfactory. Action was excellent.

Group 4

20B, Charlene: Mother, may I get a box? I'll put my clothes in it.

17B, Mother: Yes. Father, will you open up the trunk? You get some gasoline. (pause, all pack)

Charlene: Mother, may I go with father? (pause, all get in the car)

18B, Father: Br-rrr-rrr-RRR. (at the aunt's house)

21B, Aunt: Come on in.

19B, Daughter: Hi.

22B, Sister: Hello.

Mother: Come here.

Charlene: OK, mother, where will we put it?

Aunt: Right on the floor. Right on the floor.

Charlene: Hi.

Daughter: Hi. (pause, whispering)

Charlene: OK. (unpacking)

Mother: Ok, that's all.

Charlene: Where will we put this?

Mother: OK.

Charlene: Let's play.

Daughter: OK.

Charlene: Let's play a game.

Daughter: OK. What are you going to play?
Charlene: Hide and seek?

Daughter: OK. Where's the goal?

All: (running around the room playing hide and go seek)

Mother: No, I'm in it. (giggling)

Observations:
Two players pushed the play along fast. Verbal output for the activities, packing, unpacking, and playing hide and seek, was about the same in length. Much of the conversation was "Hi" and "OK." The story was complete.
Summary of the Data

This report is a summary of the script gathered from the five successive dramatizations to determine any changes that may have occurred within each group of children participating.

GROUP IA

For the first play no member of the group actively participated. For the second, third, and fourth plays all members of the group participated. Only two children were present to act out the fourth play. For the fifth play one child stood back and watched.

Omitting the second play, which was prompted by the teacher, the verbal output increased gradually. For Play I the children whispered during the entire performance. For Play II the conversational interests, prompted by the teacher, were the reprimands, the dishes, a hammer, school, and supper. The children portraying the mother and son spoke more dialogue. The amount of verbal output of all the children was thirty-five times. It consisted mostly of one-word responses and short sentences. In Play III the interest lay completely around the baby at the hospital. A conversational dialogue had begun to develop. The voices sounded more expressive, such as: soft and musical, abrupt, and matter-of-fact. Each child spoke about three to five times. Some of the sentences were longer. Play IV was repetitious. The boy portraying the dog barked continuously while the girl, who had not spoken much in two previous plays, shouted "Go away" to the dog fifteen different times. Because of the monotony, the teacher asked the children to finish the play. The girl explained to an imaginary mother what had
happened. In Play V the two children who acted out the "dog chase" in the previous play spoke about ten times each. The verbal output increased for all the players. One-word responses decreased. Two or more sentences were used by some of the children. Sound effects were "err" for the car motor and "mmm" for the delicious taste of the ice cream. The dialogue about the burnt steak and the delivery of the bread was initiated by this group.

The action followed the theme of the story in all except the first play. In Play I the children sat on the chairs throughout the performance. They did nothing. In Play II one boy slapped the dog. The other boy looked for a hammer. The girls prepared supper. In Play III the children stressed the hospital scene. No small or large movements were noted. The theme of the play was orally expressed. In Play IV the "chase" produced large and quick movements. Play V involved different types of action which tend to develop both large and small movements to describe the story. The activities were: a drive to the store, the store transaction, the ice cream cone episode, and the cleaning of the shoe. The suppertime scene added: the setting of the table, the serving of the steak, and the delivery of the bread.
GROUP 2A

During the first play three children participated, two did nothing. In the second and third plays all five members of the group participated. Two children acted out the fourth play. In the fifth play three children participated, two did nothing. One of them stood quietly watching while the other cried. She did not want to be anybody.

The verbal output in the first four plays increased in number. It decreased slightly in the fifth play. The dialogue in Play I started after a long pause. The boy portraying the father spoke first, then the girl, playing the mother-role, quickly picked up the conversation. She used seven sentences before the boy had an opportunity to speak again. In all, she spoke four times. The boy spoke three times. The total verbal output for the group was ten. For Play II the teacher prompted. The same girl again portraying mother spoke ten times, an increase of six. Sometimes her speech included seven, six, four, and three sentences each. The boy who portrayed father in the first play now portrayed the naughty boy-role. He expressed himself as a real disobedient child. He spoke five times, an increase of two. The verbal output for the group doubled. In Play III the boy portraying the naughty boy in the second play, played father. He spoke nine times, an increase of four. He asked five questions. The audience laughed hilariously during the office scene and during the discussion about the operation, about the baby's name, and about the baby going home. The dialogue was lively. The verbal output was twenty-one, an increase of one. Play IV was repetitious and noisy. Excitement resounded in their
voices. A child, who had not spoken much before, changed her voice to a higher pitch for her second role. During the cat and dog chase she talked continuously. The teacher interrupted the children to finish up the play. The verbal output increased but could not be recorded exactly. The play was too fast and full of interruptions. In Play V the child who portrayed mother in the first and second plays was mother again. She told one child what to wear and another child what to buy. This consumed most of the conversation. She spoke seven times, a decrease of two. A different child spoke up six times which was an increase for him. He said he was going to the store, later he said he was getting into the car. The audience told him it was "beets" not "beans" that he was supposed to buy. The verbal output was eighteen, which was a little less than in the second and third days.

Though the activities related to the theme of the original story, the children showed very little bodily action in the first three plays. In Play I, at the beginning, the children sat down on the chairs in front of the room. They twisted and turned their fingers. After a long pause, one child walked to the store. The others followed. At the store one child pointed to an imaginary washing machine. Some of the children smiled when one child said the word "squeaky." For Play II the children at first stood in a row in front of the class. Finally, two children sat down for the remainder of the play. The child portraying the dog stood. Another child slapped an imaginary dog, later lay down on three chairs. The other child gave some milk to the dog. This type of action described the activities in more detail.
In Play III two children walked to the hospital. The child portraying the baby lay on the three chairs. At the end of the play the child portraying the mother tried to carry the baby home. Play IV changed from small and slow movements to large and lively movements. The children ran, jumped, and dodged in and out quickly. It was a fast-moving play. In Play V the locale varied about four times, which developed many different actions. The actions included: climbing into the car, driving to the store, buying the groceries at the store, dropping the ice cream cone, going into the house, and setting the table.
GROUP 3A

All members present participated actively in all the plays except the second play, where the child supposed to portray the dog did nothing.

After the second play, which was prompted, the verbal output decreased gradually. The dialogue in Play I was started by the child portraying the mother. She spoke twice. One child laughed and giggled every time he said the word "squeaky." He spoke five times. The verbal output for the group was ten. The sentences were short. In Play II two children did most of the talking. The same child who portrayed mother in the first play spoke fourteen times, a tremendous increase in verbal output for her. A different child spoke up twelve times. Before he had spoken only once. These two children developed a gradual crescendo in their voices during the argument. Only the two sentences at the end changed the subject to supper. The verbal output for the group was thirty. It was an increase of twenty over the first play. (This play was prompted.) Short sentences and one-word responses were prevalent. In Play III the child who enjoyed saying the word "squeaky" in the first play started the dialogue. During this play he repeated the expression "four weeks" seven different times. His verbal output changed from five to thirteen. It had almost tripled. In the second play he spoke only once at the end. The verbal output for the group was twenty-seven, which was a decrease of three. The sentences were longer. Practically all the dialogue in Play IV consisted of one child imitating a dog and another child shouting "Go away." The last three lines of the play were longer sentences. In Play V the children
laughed and giggled most of the time. All the children spoke about four to five times each. The verbal output for the group was nineteen, a decrease of eight compared to the third play. The sound effects were shuffling footsteps for the motor car and knocking on the door. The price of the groceries was initiated by this group.

The action followed the theme of the story in all the plays. Play I was acted out orally. No bodily action was noted. The children stood. In Play II one boy slapped in imaginary dog, later he went down cellar for a hammer. The girls set the table. All the children sat down at the table for supper. They passed the food to each other. In Play III one child crawled on the floor, another child lay asleep on the chairs. A third child walked to the hospital. These actions decreased in number from the second play. In Play IV the action changed to larger and quicker movements. Jumping, crouching, hiding, and scratching were used to act out the cat and dog fight. It was continuous and repetitious. Play V called for various activities. The actions to describe these situations included: shuffling footsteps, walking to the store, carrying the groceries, taking the shoe off, knocking on the chair, delivering the onions. No large movements were used.
GROUP 4A

All the children participated in the five plays, except one child who did nothing in the first and last plays. In the fourth play the teacher prompted him.

The verbal output increased gradually, except in the second play which was more. The dialogue in Play I was promptly started by the boy portraying the father. He used the affirmative approach: "We are going to get a washing machine." This boy had a sense of humor. His manner of expression was different from the other children's. His voice possessed a light, cheery quality. He spoke six times. The verbal output was fifteen. Sentences were used for the most part. In Play II the same father took over the discipline. In the other groups the girls disciplined the child. He spoke seven times, an increase of one. The verbal output for the group was twenty-four, an increase of nine. In Play III another child portraying the father spoke first. In the second play he took the role of the dog. This time he spoke seven times. The boy who portrayed father in the second play now spoke six times, a decrease of one. The verbal output was nineteen, a decrease of five. In Play IV a boy who played the role of the girl in the previous play portrayed a girl again. It was unsuccessful. He said two short sentences without expression. When he played the boy's part in the second play, he spoke up clearly seven times. The two children portraying the cat and dog consumed all the rest of the dialogue. In Play V the same child portraying father in the third play spoke nine times, an increase of three. The pick-up of the conversation was fast.
The sentences were much longer. The verbal output increased to twenty-three.

The action followed the theme of the stories in all the plays except in the fourth play, where the last activity was entirely omitted. The bodily action in Play I consisted of running to the store. The children played the rest of the story through dialogue. In Play II one boy slapped an imaginary dog. Another boy went down cellar for a hammer. The girls set the table. They all sat down for supper. One girl passed the milk. In Play III one child lay asleep on the chairs. Another child walked to the hospital and dragged the baby home. The action in Play IV changed to larger and quicker movements; jumping, running back and forth, and hiding behind chairs. At the end, one child caught the other child. Play V one child drove to the store, carried his groceries, drove back home, and took his shoes off. The girls set the table. They all sat down at the table and passed the onions and milk to each other. Another child delivered the bread.
GROUP IB

This group introduced informal drama to the class. For the first play five members of the group participated. For the second play one child did not participate. He said nothing. In the third and fourth plays all members actively participated. In the last play the same child who did not participate in the second play, watched the others perform.

The verbal output showed a steady increase from the first play through the last play. In Play I the dialogue was suggested by the teacher. The child portraying the mother started the conversation. Her interest was dishes. One child was practically told by the teacher to say, "I see a dog," because the story was about a dog. The children whispered among themselves most of the time. Each child spoke clearly once. One question was asked. In Play II another child started the conversation. He said he bit himself. This time he spoke two times more than in the first play. The other children increased their verbal output too. In Play III a different child spoke first. Her interest was dishes. Some whispering and long pauses prevailed. Each child spoke four to seven times. Three questions were asked, compared to one question asked in the first play. A prayer said before eating was initiated by this group. In Play IV the child who spoke first in the first play started the dialogue. Her interest changed to the dog. In order to develop the story, the teacher prompted one child to say, "There is a big fire." This child had been prompted once before to give the key line of the story. His voice sounded dull and flat both
times. Two girls spoke seven times each. In Play V the child who spoke first in the second play started the dialogue. The same two girls who spoke seven times in the previous play now spoke eleven times each. Conversational expressions developed, such as, I forgot my coat, and it smells good. The audience was quiet but interested.

The action did not exactly follow the theme of the story in all the plays. In Play I the children huddled up close together, waiting in expectancy. After a few suggestions from the teacher, they acted busy with their hands. No action developed the story of the dog. In Play II the action movements were larger than in the first play. The children jumped down from the chairs and ran across the room. The general idea of the story was followed, but lacked all the activities leading up to the climax of the story. In Play III the children followed the story very well. The action was good. Two children reached up to the cupboard for the dishes. One of them set a bowl of milk down for the dog, the other washed out a pan for the dog. They set the table. Two of the boys fixed up a box for the dog. The other boy who was portraying the dog walked on his "four feet." All but the dog knelt down by the table and crossed themselves before eating supper. Each child shared in the activities. In Play IV no action was shown upstairs or downstairs as the story originally was presented. The fire episode was short and incidental. Instead, the action centered around the dishes and the dog. One girl patted the dog. One of the boys was on the floor quietly fixing the plug. Running steps were heard. Play V, in contrast, was full of action every minute. The children were
packing clothes hurriedly into the dress suitcases and putting them in the car. They ran back and forth, ran back for a coat, ran upstairs for the baby. One boy, who was absent during the fourth play, sat in the car and started up the motor. Sound effects were heard. They all climbed in and rode off for gasoline and then on into the country. At grandmother's house they each carried a suitcase into the house. One child brought his suitcase upstairs and shut the door. The girls made juice. They all drank it. Then finally everybody played tag. The stage had now expanded to the whole room.
GROUP 2B

For the first play four children participated. One child said nothing. For the second play a different child stood by and watched. In the third play it was another child who did not choose to participate. For the fourth and fifth play all members of the group actively participated.

The verbal output increased from eleven times in the first play to twenty-seven times in the last play. In Play I the dialogue started off quietly. The opening line, spoken by the child portraying the mother, was about the dog. Immediately the conversation changed to the subjects: dishes, automobiles, and nails. As the different situations developed, the dialogue picked up a faster pace. The sound effects were: stamping and running footsteps, "err" for the car motor, and "br-rr" for the cold weather feeling. The players spoke about eleven times in all. Play II started with whispering, giggling, and laughing. The same child spoke first. She told the children to "quit." Later in the play she used a very high-pitched voice. One child said he hurt himself then he took the role assigned to a boy who normally had a speech defect. Another child exaggerated the time element set for her punishment. In all, the group spoke four times, which was a decrease in verbal output. However, most of their conversation was drowned by the continuous laughing that came from the audience. In Play III the boy who took the other child's role spoke up first without hesitation. He said "Goodbye." Then he hurriedly went off in his car. The sound effect of the car motor was good. After that, the conversation turned to the dog. This consisted of two lines. Suddenly, the
first child who spoke, came back and said he had to take the brother (who had a speech defect) away with him. The conversation again changed, this time to supper talk. Grace was said before supper. In all, the children spoke eight times, which was twice as much as during the previous play. In Play IV the boy with the speech defect spoke first. He wanted a bandage for his cut finger, then he called "fire" nine times in succession. Each child asked him if he needed more water. The children then turned their attention to the dog, who was barking all the time. The boys argued about the price of a stick found in the closet. Interruptions were noticed particularly within this group. The children spoke clearly twenty-five different times, which was a big increase over the eight times spoken in the previous play. In Play V the verbal output increased again. This time it was twenty-seven. The boys were the talkers. They discussed the price of gasoline and the work to be done. One boy told the girls to "be quiet" and "get lost" at the end of the play. The audience response had waned.

The action in the first and third plays did not follow the theme of the story. In Play I the children turned their backs to the audience at the beginning. No action was used, then or later, to develop the original story about a dog staying overnight at the house. The activities were: washing dishes, setting the table, climbing in the car, and finding more nails. Play II omitted the introductory activities. Jumping off the chairs and running to the back of the room were used for the action in the play. This was a change from small movements to large movements. Play III was started immediately by the
child who rode off in his car, then came back and worked on it. This had nothing to do with the theme of the story. Two children referred to the dog. But there was no follow-up in action. Instead, the group dried the dishes, and sat down at the table to eat. The fourth and fifth plays were the only ones to follow the theme of the story throughout. For Play IV plenty of action was used during the fire scene. The movements were now both large and small. One child was working on the floor when the fire broke out. The other members were racing back and forth carrying pails of water to put on the fire. After that the activity changed to caring for the dog. One child placed a bowl of milk on the floor. Another child opened the door for the dog to go out and then threw a stick out for the dog to catch. For Play V the actions included: packing clothes, putting the dress suitcases in the car, climbing in the car, buying gasoline, putting the suitcases in the house, fixing the clock, painting the garage, and playing tag. The actions had increased from no actions to everybody playing together in seven different activities in the last play. The movements had changed from small to large, to large and small. The working area had expanded to the entire room.
GROUP 3B

For the first play and for the second play three children participated. Two children in each play said nothing. In the third play four children acted out the play. One stood by and watched. In the fourth and fifth plays all members of the group participated.

The verbal output increased gradually. The dialogue in Play I opened with whispering and giggling. The child portraying the mother started the conversation. She spoke two very short sentences, one at the beginning and one at the end. The boy portraying the father spoke one short sentence, and the child portraying the dog barked twice. Footsteps were heard. The interests were bed, dishes, and food. In Play II a boy spoke first. In all, he spoke four times, an increase in verbal output. The same girl who spoke twice in the first play now spoke three times. The vocabulary was rather repetitious. The word "bed" was repeated seven times and the word "jump" was repeated four times. One question was asked. However, this play was a trifle longer than the first play. In Play III the children whispered and talked spasmodically. The child who spoke first in the first play started the conversation. The dialogue centered mostly around the dog. Each child spoke more times.

The questions increased in number from one to three. In Play IV the children spoke softly several times. This play was started by another child. The boys discussed the need for a washer and screw driver to fix the plug. The girls cared for the dog. They offered the boys a sandwich. It was refused. At the end of the play the group all
talked at once. The five members spoke up clearly five to nine times each. Nine questions were asked. This was an increase in verbal output and in number of questions. In Play V the giggling and whispering at the beginning had subsided somewhat but not entirely. A fourth child started the conversation. Only one child had taken the initiative twice to speak the first line. The dialogue interests were clothes, suitcases, trunk of the car, gasoline, place to put the dress suitcases, and the forgotten articles, such as tooth paste and silver. One child imitated an old man. Sound effects were footsteps and the car motor. The verbal output was similar in total number to that in the third play. The difference was that in this play each child spoke about an equal number of times.

The action of the story was followed through in some of the plays exactly as introduced by the narrator. In Play I the theme of the story was completely lost. Though the child said, "Go to bed," and another child said, "I will fix something to eat," the word "dog" was not mentioned. Pauses were long. No action. In Play II the introductory activities were omitted. The children did not play trains. The father did not come home from work. Jumping from a chair was the only action shown. In Play III all activities specified in the original story were followed through. The action started out in the woods. A child found a dog and led him home. He then bent down to give him a bone. Another child gave him water; a third child gave him another bone and fixed up a box for him to sleep in. One child went to school. Finally, the child portraying the dog went under the table. In Play IV
no mention was made of the fire which was the theme of the story. One boy sat on the floor fixing an old plug. Another boy found a screw driver down cellar and handed it to him. The girls placed some water on the floor for the dog. They also dropped a bone on the floor for him. The dog crawled around on the floor. The action was more descriptive. Play V followed all the action of the story: packing clothes in the dress suitcases, opening the trunk of the car, sitting in the car and driving, getting out of the car, taking the suitcases into the house, placing them behind the door, and finally playing tag. All the children worked together. The actions had changed from small in the first play to large in the second play to small and large in the last play. The stage expanded to the entire room.
GROUP 4B

In the first and second play two children participated. Three children in each play said nothing. All children in the third, fourth, and fifth plays participated.

The verbal output increased in number as the plays progressed. The noticeable change was from the second play to the third play. The dialogue in Play I consisted mostly of whispering and hilarious laughing from the audience. The interest was centered on the dog. Two children spoke clearly once. In Play II the child portraying the mother asked two separate questions. The answers were, "I don't know" and "OK." This was a slight increase in verbal output. Play III produced much whispering. The interest was the same: the dog. However, each child spoke about four times. This made quite a difference in the increase of verbal output. Voice expressions were added. One child's voice sounded commanding, another sounded light, sweet, and persuasive. Sound effects were added, such as footsteps to denote going down cellar, a clap of the hands to denote the slamming of the door. For Play IV the only boy in a group of five girls announced very clearly that there was a big fire. Another child suggested a pail of water to put the fire out. That was the end of the fire scene. It caused no excitement and consisted of only two lines. The dialogue changed suddenly in interests. First, the girls were interested in the dog and dishes. Second, the only boy in the group decided he had to go to work. Then the girls fed the dog. The verbal output was an increase of one for each child. Play V was pushed along from one scene to the next. One girl spoke
nine times. She used short sentences and one-word responses. Many of the children used the expressions "Hi" and "OK" throughout the play. The verbal output was about the same for the three conversational interests: packing, unpacking, and playing tag.

The action followed the theme of the story in all the plays. Some were more complete than others. In Play I the children fed the dog a biscuit, a bone, and some milk. They were continuously busy. Their fingers and hands were moving all the time. The larger movements were walking back and forth and bending up and down. Play II omitted the introductory activities. The only action was the reprimand from the child who portrayed the mother. No one played trains, no one put the toys on the top shelf, no one jumped off the bed. In short, there were no large or small movements, as the first play had shown. The story was complete in Play III. The action was continuous and more in detail. One child walked in the woods. He found the child portraying the role of the dog and helped him along as he, the dog, crawled on his hands and knees. At home another child went down cellar for a box to fix up for the dog to sleep in. He also handed the dog a bone. Another child opened up the back door for the dog to go out and later let him in. He placed a dish of water and a bone (another one) on the floor. The other child set the table. All the children worked together for the first time. In Play IV the fire activity showed no confusion. One child calmly brought a pail of water to put the fire out while another child sat on the floor fixing the plug. Later this child got up to go to the office. He ran to the back of the room. The other
children centered their attention on feeding and playing with the child portraying the dog. The action showed more large movements than in the third play. Play V produced a complete story. The activities were: packing, driving, unpacking, and hide and go seek. The actions to depict the activities were fast-moving, descriptive, clear, and varied. All the children shared them simultaneously.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to describe the behavior of first grade children during participation in informal dramatizations.

Procedure

The children of each of the two schools selected were divided by the teacher into four groups of five children each. This arrangement gave the children a definite place and time in which to act out the five different stories told by randomly chosen class members. During the participation of each group, the content of the conversation, the action, and the social contacts were tape-recorded. Upon completion of the dramatizations, the dialogue and action were summarized.

Results of the Study

An analysis of the tape recordings shows that:

1. The number of turns a child took to speak increased steadily from the first to the last dramatization.

2. The children portraying the mother spoke more often than any other character. The father was the next most fluent speaker.

3. The first to speak was usually the child who played the role of mother.

4. Short sentences used by the group as a whole increased in number from two, to four, to fifteen, to twenty-two, to
twenty-seven, in that order.

5. Two or three-sentence response was used infrequently. No change.

6. The number of one-word responses used by the group as a whole increased from one to two, to three, to five, to seven, in that order.

7. Questions increased in number from no questions in the first play to one, to three, and to nine in the last two plays.

8. The verbal demands made by one child to another increased as the plays progressed.

9. Descriptions to clarify a child's action increased in number from no descriptions to three in the last play.

10. Whispering gradually subsided. Only one group in the last play talked softly at times.

11. Sound effects were not used more frequently in later plays.

12. Audience reaction seemed unpredictable.

13. The number of children participating in large movements such as running and jumping increased.

14. The area of the working space increased from the front of the room to the entire room.

15. Smaller movements multiplied. These bodily actions were used to describe the activities in more detail.

16. The activities increased in number from one, to two, to three, to five and six, to seven different interests to develop the story.
17. The most popular activities were doing dishes and feeding the dog.

18. The development of the complete story was gradual. At first the theme of the story was not mentioned, or mentioned but dropped, or lacked detail. Next, the preliminary activities of the story were omitted. Then, two out of three of the groups acted out a complete story. In the fourth play the theme was not mentioned, or lacked detail, or pantomimed, or complete. Finally, in the fifth play, all the groups developed a complete story.

19. Originality was developed more through the growth of the vocabulary, specifically, the nouns and verbs.

20. At first the children played their roles more or less alone. During the last play all members of the group participated simultaneously in the same activity.

21. In the first dramatizations only some children participated; in the fourth and fifth plays all participated.

In summary, both quantity and quality of verbalizations and actions developed as the plays progressed. Growth in these areas might be classified under four main headings:

1. **Verbal output** gradually changed from two sentences used in the first play to twenty-seven used in the last play. One-word responses and questions increased. Also oral demands and descriptions of actions grew in number. Vocabulary increased, specifically the nouns.
2. **Actions** changed from small movements to larger movements. This change expanded the area of the stage. The actions, both small and large, increased in number and variety. Most of the small actions described the story activities in more detail.

3. **Words and actions** followed the original story more clearly in the later plays. In the earlier plays sometimes the theme of the story was barely suggested. Often the preliminary activities were entirely omitted.

4. More interaction of the children related to the theme of the story. At first, part of the group did not participate. Frequently, even if all the group did participate, two of the children played apart from the other three children. During the last play each group acted out all the story activities together.

**Conclusion**

Within the limitations of this study it was seen, for the most part, that the development of the child in informal dramatization was a gradual and steady performance. The child first learned to adjust within a group. As the interaction grew, the activities of the play became clearer to the child. His conversational interests and bodily action increased both in number and variation to describe the details of the story more fully. This process of growth of the child within a group of children produced an integrated whole group able to follow the theme of a story and to complete the play with enrichment of
dialogue and action. A conclusion might be drawn that informal dramatization sets a level of accomplishment within the reach of a child, yet will challenge the effort of the child to cooperate within a group.

Limitations

1. The size of the group, if limited to three members, might have given each child a more important role.
2. The subject matter may have restricted the story development because of lack of experience within the incident.
3. The casting might have been reallocated more often, to draw out the influence that children develop through participation of different roles.
4. The time spent to get acquainted with the children and become familiar with the details of their behavior was too short for this experiment.
5. The subjective impression from the tape recordings might have attained different results by another person.

Suggestions for Further Study

In the light of these findings, it would be valuable to know:

1. To what extent is the selection of the group members responsible for the forces within?
2. To what extent do the activities contribute to the success of the interaction?
3. To what extent does a "problem child" influence the group?
4. What kind of influence do different leaders have on the same
5. To what extent does a group of unskilled children develop?

6. To what extent does dramatic play affect the language arts?

7. To what extent does group behavior develop at other grade levels?
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