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The creative use of drama in the curriculum of Christian education.

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Thesis

THE CREATIVE USE OF DRAMA IN THE
CURRICULUM OF CHRISTIAN EDUCATION

by

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(B.S. in Religious Education, Boston University, 1939)

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INTRODUCTION

A. Attitude of Education toward the Drama
B. Attitude of Religious Education toward the Drama
C. Creative Dramatics
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INTRODUCTION

A. Attitude of Education toward drama.

In the old educational system there was no room for dramatics. The aim of education a century or so ago was to crowd the mind with facts. The drama was looked upon merely as a filler-in. Children were allowed to memorize pieces or put on little plays for holidays or some very special occasion, but there was no place in the everyday program for this frivolous, meaningless thing called play, dramatic or otherwise.

This can also be said of the Christian Education; the drama held no real place in the church, except at Christmas or Children's Day, when the children were used to entertain adults; or because the adults thought they were "cute". The teaching element through the dramatic method was lost sight of entirely.

Later in the field of Education such men as John Dewey, Francis Parker, and William H. Kilpatrick made some startling announcements. They declared that an education which thought of the mind alone, or even of the mind and hands was not a true education. For, they said, a child has to grow, and in order for him to reach his maximum growth his whole life must be developed. The ultimate aim of Education is to develop a well-rounded personality; a personality that is self-directing, organized and unified into a consistent whole. Welton defines personality as "the whole man in all his activity, in all his relations, in all his aspirations."\(^1\)

\(^{1}\) Welton, What Do We Mean by Education p.89 Macmillan Co., N.Y. 1914
The new idea of education was rapidly adopted in the experimental schools all over the country, and it finally permeated into the public school system. With the admission of the dramatic method into many of the schools, education has had to develop a much wider aim, than merely mental discipline or a crowding of facts into the mind of the child. Today its task is to develop mental discipline, bodily control, social consciousness, efficiency and artistic pleasure. All this, with the right leader, can be accomplished through the creative dramatic method.

B. Attitude of Religious Education toward drama.

The aim of Religious Education is quite similar to that of Education, namely,

"the development of a unified, harmonious personality, having as a dominant center God, and, for Christian Education, possessing the ability to function in society according to the teachings of Jesus Christ."²

The curriculum of Christian Education must consider the interest and needs of the child. The child is a unit, and he brings to the class in Christian Education the same capacities, the same experiences, and will give the same characteristic reactions as he does in the school room. Therefore, the method found valuable in general education should also be profitable in Christian Education. It is true, the religious leader must have certain facts about religion; but it is far more important that he have personal ideals and efficiency in Christian living. The teachers of Christian Education are gradually recognizing

² Overton, Grace Sloan Education in Drama, p. 87 Century Co., N.Y. 1926
the fact that the teaching of the content of dogma is not enough; methods of religious instruction must be brought into close relationship with the individual's present religious needs. The dramatic method has great possibilities in discovering and meeting these needs.

C. Creative Dramatics.

"The dramatic instinct is a prime force in civilization; the need to give vent to pent up emotions, to express joy of living, to put in material form the ideas that vex his spirit, has driven man to imitate, to create. Primitive peoples have satisfied this need in songs and pantomimes, dances; the Egyptians and Assyrians by the powerful action of their temple bas-reliefs; Orientals by puppet performances and story-telling; ancient Hebrews by religious dances and grandly dramatic odes; the Greeks by religious processions, out of which came the drama, essentially as we have it now."3

In the very beginning, drama was creative; later it grew to be the task of certain people who were supposed to have talent to write plays. People became satisfied to produce what was written for them. Today, the pendulum is swinging back again and the slogan of the new education bids us release the creative energies of the child.

The term "creative dramatics" is used to distinguish original dramatic work from the formal or ready-made plays. The creative work is an expression that comes from within, instead of an imitation of the ready-made characters found in the formal plays. The children learn to create or develop a play from their own thoughts and imaginations and emotions rather than memorizing set speeches and acting parts according to the teacher's direction. To help our children to

3 Curtis, Elnora W. The Dramatic Instinct in Education p.1 Houghton Mifflin Co., N.Y. 1914
become "creators" rather than merely "imitators" will lead them to a richer life, both individually and socially.

D. Purpose.

The purpose of this thesis is to show that the creative use of drama in the curriculum of religious education will help to develop a well-rounded personality. A gradual development of personality will be seen as the child learns through play, rhythm and stories the lessons that will help him to build a strong body, mind and spirit, and will send him forth a Christian citizen to take his place on the stage of life, and to act his part there in a helpful, happy way. There is a brief summary of the creative work and the place of drama, from the primitive peoples down through the ages, showing the attitude of the early Church toward the drama and comparing it with the Church of today.

The creative use of drama increases his ability in Christian living. As the child meets and solves the life problems of other people, it is only natural that as he meets and solves those problems he, consciously or unconsciously, is setting up his own standards and techniques of conduct. The drama increases his skill in meeting life situations; it brings about results in social living; for children learn to work together in order to bring about a common goal. As children learn to criticize and evaluate the results of each rehearsal, they learn to form adequate judgments and to make suggestions that will improve the dramatic efforts of the entire group.

The purpose of this thesis is also to present the religious aims
that are to be sought, the values that need to be conserved, and the methods used for creating and presenting dramas. It will show how the worship services can be enriched through the use of the creative drama. It will include a Unit of Work, as created by a large group in a Church School, a play written by a Junior group, and several hymn dramatizations that were finally presented in the evening Church Service after a group of young people had studied the hymns. There will also be some source materials for carrying on the Creative Use of the drama, such as: The Symbolism of Colors, Oriental Customs, Music in Religious Drama, Chancel Lighting, a list of books giving suggestions of this type of work, a short list of dramatic scenes in the Bible, and the types of stories used for dramatization.

"Educational dramatics, whether phrased as religious or creative, has for its high aim the artistic portrayal of life as it really is, woven with joy and grief, achievement and disappointment, gains and losses, aspirations and disillusionments, and through this means of inspiring both player and audience to face resolutely life's perplexing problems and solve them in terms of noble living. Religion in its effort to transform life and drama as mirroring the struggle of the human soul, can function best whenever and wherever they work together as friends."4

CHAPTER I

BRIEF RESUME OF THE HISTORY OF DRAMA

A. Primitive People

B. Greece

C. The Early Christian Church and the Drama
   1. Hostile Attitude of the Pagans
   2. Hostility of the Early Christians
   3. The Mystery Plays
   4. The Miracle Plays
   5. The Moral Plays

D. The Drama and the American Church
A. Primitive People.

Drama is one of the oldest arts, for even before the spoken word was used, primitive man found a way of dramatizing his wants and wishes through gesture and movement. The primitive people in their imaginary environment sought relations with gods, ghosts and spirits. Many times we have heard the terms "conscious or unconscious" drama used. The unconscious drama may be defined as the crude manner in which primitive man gratified his desires through religious ceremonies and rites, by acting out in his simple way the stories of his everyday life. The conscious drama, on the other hand, may be defined as the results after man's feelings had been so refined that he could express them in the form of a definite play. In other words we find at this early age, first the creative drama, then the formal set play or drama.

Through this dramatic expression, primitive man was able to give himself a sensation which was similar to real experience; and also to pass on his impression to others. Drama had its real origin here in the expression of ideas which could not be conveyed in any other way.

Primitive man's life was one continual struggle, not only with the elements of nature, but also with man. His religious ceremonies were the means of trying to overcome unfavorable forces and to recommend himself in a favorable way to the one who controlled his destiny.

All primitive dramatic expression was based on religious passion.
These dramatic expressions served the purpose of worship and prayer. Primitive man thought of all nature as living like himself, as being guided by feelings and motives similar to his own, and, therefore, he wanted to communicate with them. In his anxieties for food and warmth he could not fail to think that the beings which he had observed had power to supply him with these comforts. He thought of the rain which made things grow; of the sun whose warmth he knew. The thunder-storm was a powerful being and could put an end to drought, the wind could break the trees in two; and could dry up the wet earth or bring rain. Above him and over all was the great heavens; under him was the earth, which was the supporter and fertile producer of all things; from her all life came. The moon as well as the sun was a friendly power, fire was a living being on whom much depended, and so was the lake and the ocean. Through the worship of these elements primitive man made known his desires. His duty was to acquaint the deity with his needs, and to this end elaborate dramatic rites and observances were created. Through this dramatic method he hoped to gain the good will of the various gods. His moral standards were also taught through this method. A great deal of the knowledge we have about these interesting people has come to us through the study of their folk and religious festivals.

B. Greece.

Greek drama was originally in the form of religious worship. It had the same crude beginnings as that of the primitive people; songs and dances made in honor of a deity whom they were attempting to please.
But however crude their beginning they passed on to the world a drama that is so beautiful, so transfigured with their own touch, that it is often difficult to recognize the primitive form.

Dionysus, the god of wine, was worshipped from the very beginning, especially in the spring when new life started everywhere; and in the fall when the harvest was gathered in. At first, they might have requested human sacrifices, but early in pre-historic times it was abolished. Dionysus was thought to have been attended by a company of satyrs, half-men, half goats, therefore, the goat was considered an acceptable offering.

"While the goat was sacrificed and rites observed in honor of the loved god, troops of merrymakers dressed as satyrs formed a procession and circled around the priest. Audiences came with garlands on their heads as to a religious ceremony. The chief seats were occupied by the priests. The poets who wrote the plays and the choregi who paid for them, as well as the actors and players who performed them, were all looked upon as ministers of religion. The theatre itself possessed all the sanctity of a temple. The religious significance of these festivals was never lost sight of. Throughout the independence of the ancient Greeks the best seat was reserved for the priests of Dionysus, while any disturbance occurring during the sacred celebration was severely punished as an affront to the deity himself. Not only did Greek drama have its beginning in the religious impulse but it retained its religious character to the end."5

C. The Early Christian Church and the Drama.

1. Hostile Attitude of the Pagans.

The drama, born of the church for religious worship and nourished by it, came in time, as it passed from sacred to secular uses, to be ostra-  

ized from the church. It was in Rome during the early centuries that the cry against the drama was heard. Even in the beauty-loving Hellas there was a sentiment against dramatic representation. It is said that at one time Salon on meeting the car of Thespis, the founder of Greek tragedy, said: "Are you not ashamed to tell so many lies? The man of truth, Lycurgus, would have no theatre in Sparts."^6

In the early days of Christianity the Roman theatre had sunk to such a low level that it cared nothing for the literary value of drama; all they desired was crude, sensuous humor. This was expressed in the brutality of the gladiatorial combats and in extreme realism of barbarity and lust which was presented on the stage. All this forced the moral pagans to revolt, and they expressed their disapproval in certain restriction. For, even though they had degraded themselves morally and were fond of these scenes of vice, there was still enough good left in them to recognize evil; and so according to Roman law the profession of an actor was dishonorable.

"Actors were branded with infamia, incapacitated for civil rights (which meant they could neither vote nor hold office). If men, they were refused the right to appear as attorneys; if women, to employ an attorney. In some places they were not allowed to bring criminal action. Senators and the sons of senators were not allowed to marry a woman who had been, or whose parents had been on the stage."^7


The early Christian Church took drastic steps in condemning the

6 Bates, Katherine Lee, The English Religious Drama, p.2
MacMillan Co., N.Y. 1893
7 Chambers, E. K. Medieval Stage. Vol.I, p.7 (Quoted in by Overton in Drama Ed. p.37)
drama. They ostracized the actors and carried on a crusade against the stage, in order to uproot this so-called evil. Tertullian led the attack against the Roman theatre. He says in his treatise "De Spectaculis":

"The author of truth hates all the false; he regards as adultery all that is unreal. Condemning as he does hypocrisy in every form, he will never approve any putting on of voice, or sex or age; he will never approve pretended loves, and wraths and groans and tears." 8

Tertullian held that all public spectacles were based on idolatry. Therefore, all plays were prompted by the devil and had to be renounced by the Christian at the time of his baptism.

In the Fourth Century Augustine and Chrysostom redoubled their attacks on the theatre. The clergy were forbidden to enter a theatre. The laymen could not attend on Sunday or special festival days without the threat of excommunication. A little later a law was passed forbidding performances on Sunday and during the sacred season of the Christian year. A Christian could not marry an actor. An actor had to renounce his profession at baptism in order to be a Christian. It was impossible for actresses or their daughters to give up the profession to which they were born. They were forbidden to wear rich clothes or to copy the dress of the nuns. They could not be seen in the company of Christian women and boys. They were not allowed in public places, nor could they walk the streets attended by slaves carrying folding chairs. All these and many other laws were laid down and had to be enforced by the actors and actresses.

When the Roman Empire fell, drama as a living form of art was

8 Tertullian, De Spectaculis, p.30
completely abolished. But when the Church set its face against the
theatre, it did not take into account two very important facts. First,
the dramatic impulse, which is buried deep within the human race, and
second, the dramatic nature of the Christian story and of Christian
worship. The Christian tradition all through the ages has had a tre-
men-dous dramatic appeal, from the birth of one who was attended by
angels, wise men and shepherds, through the years of His ministry,
down to the closing events of His life, and the final triumph of an
Easter morning.

3. The Mystery Plays.

In spite of the Church's opposition to the drama, we find a new
birth of this great art taking place within the bosom of the church.
This new drama was not related in any way to the old, degraded theatre,
but was originated independently in the service of the Church. Once
again it sprang from the hearts of the people and grew out of the re-
ligious impulse.

In the fifth century living pictures with songs were used on special
occasions to increase the interest of the congregation and to add to the
attraction of worship. In the tenth century the liturgical drama was so
well developed that it was customary for the priests to take the place
of actors in presenting the birth, life and passion of Jesus as set
forth in the gospel stories. The material used for the mystery plays
was primarily the gospel account of the nativity, the passion and the
resurrection of Jesus, and their aim was to set forth the redemption
of the world through this medium. The mystery plays reached their
height during the middle of the thirteenth century.

4. The Miracle Plays.

This type of play was concerned primarily with the lives of the saints, therefore, the Bible was no longer the only source of information. New material such as the legends which had been growing with the people was used for dramatic presentation. The religious drama was no longer considered the drama drawn out of a particular act of worship, but it was written independently and could be used at any service. When the plays were free from the limitations of the liturgy, it was quite natural that the dramatist should capitalize on their literary and dramatic possibilities. "Daniel", the first play of this type was written by Hilarius of England; a little later, he wrote "St. Nicholas" and "Lazarus". Into these plays was introduced a comic element. The beauty and dignity of the drama that came from the liturgy of the Church was being replaced by something that was lowering the standards and again the Church protested. In 1207, Pope Innocent III made a formal statement prohibiting the presentation of such plays in the Church.

However, the drama continued to grow; plays became longer and more extensive; they required more elaborate scenery and costumes; they included the non-church members and the vernacular took the place of the Latin. Miracles became more dependent on the mysterious and less dependent on the Church services. Guilds, schools and law associations started to present plays in honor of their patron saints.
The comic element increased and the drama ceased to be entirely sacred. Plays were presented not so much in churches, but in the churchyard, on the village green, and finally in the village streets. The clergy continued to write and direct plays; they even acted in them masqued.

In 1378, a number of clergymen appeared before Richard II with a petition forbidding uneducated and irreligious people from acting in scenes taken from the Old Testament. Hence, we are led to believe that they still considered the drama as sacred.

5. Morality Plays.

These plays were created to illustrate moral doctrines and abstract ideas in bodily form. An allegorical drama presented virtues and vices, mental faculties, inclinations and moral and evil influences, such plays as the fall of man, leading to the fall of the human race. This type of play was finally developed into the real living drama which now draws its material from active human life. With the introduction of this type of drama we find the Church making a complete separation and the rank of drama has again been lowered, while the Church returned to her primitive opinion.

The Church became antagonistic to dramatic presentation and in England an active campaign against the stage was raged by the Church. Actors were denied the Sacraments of the Church even on their deathbed, unless they solemnly promised to abolish their profession should they recover. Actors who refused or died suddenly were buried as suicides, so hostile against the drama had the Church become. It is
interesting as well as surprising that Luther spoke favorably of the stage, he said:

"Christians need not entirely shun comedies, because occasionally coarse expression and knavish deeds are found in them, as for this cause some might even refuse to read the Bible."9

Later the Puritans carried on the war against the stage or drama. To them it was from the devil and contained no good whatsoever. Christians, according to the Puritans, could have no time for worldly pleasure, they had no pleasure in vain delights; their joy was in attendance at Church, fervent prayer, the study of the Holy Scriptures, the singing of Psalms, and in pious conversation with their friends. The Puritans were so strong in their belief that such spectacles were invented by the devil, that any one who insisted on taking part in a drama or play was scourged by the hangman, and every one who dared to witness such a play was fined five shillings. Our foolish fore-fathers, how would they feel today if they could see how much they have contributed to the creative drama of young and old all through the ages!

D. The Drama and the American Church.

The opposition of the Puritans to the drama was felt most keenly in America and in England. We find conflicting statements as to when the drama was first presented in America. One account (apparently authentic) states that the first play was presented in Williamsport, Virginia by the Hallam Company from England. They presented some

9 Luther, Table Talk (quoted by Overton, Drama in Education, p.37)
Shakespearean plays and some English Comedies. They were so well received in Williamsport, that Hallam took his players to Boston; but here the reception was quite different. Boston was cold and indifferent.

Later the discussion concerning dramatic presentation was extended from the clergy to those in civil authority, and surprising as it may seem, a law was passed authorizing the opening of theatres in Boston. However, in this law was included a special clause forbidding the performance of plays on Saturday night, since the sabbath began at sundown. Another clause introducing the matinee was added.

From the very earliest days, the laymen and the clergy had been a unit in their opposition to the stage. But, finally there developed on the part of the clergy and later of the laity, a more liberal attitude. In 1853, Henry W. Bellows, a Unitarian Minister, noted for his public spirit, preached a sermon on "Theatrical Amusements" in which he approved the stage as a legitimate popular entertainment, and if properly conducted, as an efficient means of instruction in morals and manners. But in this, Dr. Bellows practically stood alone, for the clergymen, with a very few exceptions stood as a solid front against the dramatic presentation. How different was the relationship between the Church and drama in America, as compared with the relationship that existed in the beginning in Europe, where drama was born in the Church and was later separated!

It has been a long, hard struggle in America, for, from the beginning, the Church was opposed to the stage. She thought of it only as a means of producing evil, or in its simple forms, a means of pro-
ducuing pleasure. Yet, through the years there have been a few loyal supporters of the drama, and the dramatic impulse has burned within the heart of each individual, until at the beginning of the present century, the art that is so much a part of the human race, has gradually come into its own. The Church is awaking to its possibilities, not only to entertain or attract the adult congregation, but as a real, live teaching force for boys and girls.

A great number of pageants and plays have been written for Church use. Courses in religious dramatics are being offered in Teacher's Training Classes, Camps, Institutes, Conferences, Community Schools and in some of the Church colleges and Universities.

In the very beginning, drama was created through the religious impulse and served as a means of religious expression and teaching. It was disowned by the Church who gave it birth. It has sprung up spontaneously among the people of different races, from the primitive man to the present age.

"Drama has its origin in human nature and will continue to express itself in one form or another as long as the human race continues. The American Church first opposed, then tolerated, then recognized, and is now using drama. Drama has once again been called to the service of the Church as a means of teaching spiritual truths. Its future in the Church cannot be forecasted. It is dependent upon the wisdom and discrimination with which the method is used. It is our duty to discover the laws governing the development of this deep-seated impulse and to utilize it for purposes of educational and spiritual achievement."10

10 Grace Overton, Drama in Education, pp.45-46
CHAPTER II

THE AIMS AND OBJECTIVES OF RELIGIOUS EDUCATION AND

THE VALUE OF THE CREATIVE DRAMATIC METHOD.

A. Aims of Religious Education

B. The Values of the Creative Dramatic Method
   1. Develops a healthy personality
      a. Controls the original drives
      b. Controls the emotions
   2. Develops the imagination
   3. Develops moral character
   4. Develops the art of worship
THE AIMS AND OBJECTIVES OF RELIGIOUS EDUCATION AND
THE VALUE OF THE CREATIVE DRAMATIC METHOD.

A. Aims of Religious Education.

In the discussion of the educational method it is necessary at the very beginning to list the aims that guide the educative process. We have stated before that the aim of education is to develop a well-rounded personality, and that the general aim of religious education is quite similar, namely, to develop a unified, harmonious personality, having as a dominant center God, and for Christian Education, possessing the ability to function in society according to the teachings of Jesus Christ.

The International Council of Religious Education has listed seven aims that will give us a valuable working basis. They are:

1. "To foster in growing persons a consciousness of God as a reality in human experience, and a sense of personal relationship to him.

2. "To lead growing persons into an understanding and appreciation of the personality, life and teaching of Jesus Christ.

3. "To foster in growing persons a progressive and continuous development of Christlike character.

4. "To develop in growing persons the ability and disposition to participate in and contribute constructively to the building of a social order embodying the ideal of the fatherhood of God and the brotherhood of man.

5. "To lead growing persons to build a life philosophy on the basis of a Christian interpretation of life and the universe.

6. "To develop in growing persons the ability and disposition to participate in the organized society of Christians - the Church."
7. "To effect in growing persons the assimilation of the best religious experience of the race, as effective guidance to present experience." 11

To these seven aims we might add the familiar words of Jesus.

1. "You must love the Lord your God with your whole heart, with your whole soul, with your whole strength, and with your whole mind.

2. "You must love your neighbor as yourself.

3. "Seek God's realm and his goodness.

4. "Love one another." 12

Dr. Wood in his book, "The Dramatic Method in Religious Education" restates these aims of Jesus in a modern way and they might be summarized as follows:

1. Seeking in co-operation with God and the universe the highest development of growing personality.

2. Seeking to assist others in achieving for themselves individually the same high objective.

3. Seeking in a co-operative effort with others to promote the Church, or the realm of God, in such a way as will best achieve these high aims, looking forward to the realization of the ultimate Christian goal—a universal recognition of the Fatherhood of God and the brotherhood of man. 13

The ultimate aim, then, of education and Christian Education might be summed up in a few words, namely, the development of personality in terms of life as a whole, which means the directing, co-ordinating and harmonizing of life, until it is perfectly organized under one great

11 Vieth, Paul H. Objectives in Religious Education. pp.80-88
Harper & Bros., N.Y.

12 Luke 10:27; Mark 12:31; Matt.6:33; John 15:12; (Moffatt Translation)

purpose which finds its meaning in one great ideal.

With these aims listed before us, our next question should be: Can the creative dramatic method function as a suitable factor in their achievement? In order to see how the dramatic method will achieve the development of personality in terms of life as a whole, it will be necessary to state some of the values of the method.

B. The Values of the Creative Dramatic Method.

There are many values to be gained through the creative dramatic method in religious education; in general, the seven aims of religious education give us a three-fold value.

1. The development of the player's growing personality to its highest capacity in relation to God and the universe.

2. His training for efficient Christian living in a social world.

3. The development of his ability and disposition to participate in the organized society of Christians—the Church.¹⁴

In studying more closely the results to be gained, we shall say that the creative dramatic method develops a healthy personality, controls the original drives and emotions, develops the imagination, inspires the growth of ideals, develops the art of worship and contributes much to the curriculum of Christian Education.

1. Develops a healthy personality.

To live a wholesome, happy life, a child must acquire a well-integrated personality. He must have an emotional life that will

¹⁴ Vieth, Paul H. Objectives in Religious Education. pp 80-88.
minister to his sense of well-being, and will assist him in his achievements. He must be relatively free from the forces of fear, worry, anxiety, hate, jealousy and self-depreciation, which only eat up the energies of the self in conflict. He must feel emotionally at home in his world. The finer forces of life, love and trust must predominate in such a way as to release the energy of the self for achievement.

The integrated personality has a real purpose in living. Children are reaching out for some great purpose, and often find it through imitation of some one they love, or at a certain age, through "hero worship". Again, they create many great characters in their own mind and strive to be like them, changing quite frequently when very small. The child of three of four one day is going to be like "daddy" when he grows up; the next day he is going to be a "garbage man", and still the next day, a "policeman" and so on, ever growing, ever reaching out, adding qualities to fit his own fancies. The Church has a real challenge as it attempts to minister to these growing personalities.

Through the drama the child becomes familiar with many an outstanding personality, and as he lives the life of this other person, new emotions and desires are aroused. Because he expressed them, they become his own. To read or hear about the love and sacrifice of Ruth is one thing, but to relive the part of Ruth is an experience that gives a deeper meaning to love and sacrifice.

a. Controls the original drives.

Within each one of us there are native drives or urges which the creative dramatic method helps to control and modify. As a child de-
velops he is ever confronted with a complex physical and social life and
consciously or unconsciously he is ever striving to adjust himself in
order to secure a continued existence and satisfaction. The important
function of child training and adolescent education is the controlling
and modifying of these instinctive drives in order that their natural
responses will help to serve the best interests of the child in a physi-
cal and social world. The Creative dramatic method uses certain origi-
nal drives and their modified derivatives to control or modify others
in the direction of substituting higher for lower response and moti-
vation. An instinctive tendency is controlled by:

1. Directly inhibiting its natural response either by dis-
couraging its further expression by attaching to it some
annoying feature.

2. By withholding the stimulus that formerly aroused it and
gave it satisfaction.

3. By substituting some more desirable response for the origi-
nal though less desirable one.

Instinctive responses are modified in three ways:

1. In attaching a different situation to the usual response
by presenting simultaneously two stimuli, one of which
calls out the more desirable and satisfying response.

2. In attaching a different response to a given situation
by applying the principle of reward and punishment so
the individual will take the response that is more
desirable and satisfying.

3. In modifying both the situation and the response, as in
the case when anger at personal rebuff becomes righteous
indignation over social wrongs and ends which are sought
by fighting are changed from selfish to social.\(^\text{15}\)

15 Brooks, F.W. Psychology of Adolescence, p.197
Houghton Mifflin Co.
The creative dramatic method invests the whole personality for wholesome self-integration and growth in Christian living.

b. Controls the emotions.

The creative dramatic method under the right leadership can be a vital factor in securing emotional control. Through this means the destructive expression of emotions such as fear, anger, and lust may be disapproved, condemned or punished, while the higher emotions such as love, sympathy and artistic appreciation may be rewarded and greatly developed. This is done not only by the ideals set forth in the drama for others to see but, in a way, that is even more significant, by the players really experiencing something of the "feel" of the socially approved as well as of the socially disapproved emotions with the hope that they will appreciate the greater worth of the former.

The aim of cultural education is to develop in youth an appreciation for the natural and the created beauty in this world. To see the beauty in nature and to appreciate those things which are vibrant with creative suggestion and fragrant with beauty is a cultural achievement. For youth to identify himself with the poet, who paints in words the feats of gallant knights and the achievement of great souls under adverse conditions; to sing parts of the great oratorios and hymns that tell of the experiences of great souls, who were distressed by outward circumstances, yet were able to triumph in spirit; to take the part of some great character and be able to experience something of what that character was or did; to understand through participation the real
significance of the sublime, the tragic and the comic, and to attain an aesthetic response, is to achieve an enrichment of personality.

"The student in the study of nature, music and sculpture, literature, poetry, drama and painting, may gain appreciation of the beautiful; but when as a player he impersonates the character who so singularly expressed the beautiful in all its phases, such a student is far more effectively acquiring an aesthetic appreciation for the beautiful life."16

2. Develops the imagination.

One of the most important gifts given to the human being is his power of imagination; a gift that can be either helpful or harmful to the individual, according to the way it is trained or developed. Many times we have heard a mother say: "I don't know what to do with Mary; she tells such terrible lies!" But Mary isn't really lying; she is using her imagination which up to this point has not been trained to differentiate between the real and the make-believe.

From the time a child starts to talk he is imagining something; the chair is a train, or trolley car, or bus; a letter makes the child a letter-carrier; a little black bag and he becomes a doctor. A little girl of three in the nursery school always wanted to "purr-tend". A little boy of five had the habit of being late for kindergarten; one morning, when questioned by the teacher, he told a long story about having to cut down the big tree in their back yard. The teacher knowing that Johnny lived in the city and in a large tenement house with no back

16 Wood, Carelton, The Dramatic Method in Religious Education, p.38
yard or trees, merely said: "Why Johnny!" when Johnny quickly interrupted and said: "Gee, teacher, you don't believe me, do you, 'cause I was only funnin' you!"

The natural imagination of children is the greatest asset any teacher can have. To develop it rather than thwart it should be the desire of every leader. The dramatic method will develop the imagination in a way that is wholesome and creative to personality. To thwart the imagination leads to day-dreaming. When an individual is repeatedly prevented from expressing his impulses, he seeks satisfaction in other ways. Many times introversion develops and the child becomes satisfied with achievements in the realm of his imagination, considering himself a hero in one of many fields rather than exerting the effort to attain the objects he really desires. The dramatic method rightly used engages the child's impulses in many creative ways and will prevent this unwholesome type of day-dreaming. Creative dramatics draws upon a wide world of knowledge and experience in literature and present day activities. It helps to develop the imagination in two ways, first, through creative activity and second, by vicarious living. Dr. Wood puts it this way:

"It develops imagination for engaging in creative activity by utilizing the magic of handicraft, the technique of manual arts, the enticement of the fine arts, the intellectual resourcefulness of drafting and executing plans, and the marshaling of all the resources of personality for organizing a drive against almost impossible obstacles. It can put the boy who is socially and economically favored into the character role of the underprivileged, so that he may learn, as otherwise he might not, their experiences, know the baffling problems of economic conditions, and feel the personal chagrin, social contempt, and meager opportunity
for advancement which fall to the unhappy lot of this unfortunate class. In short, imagination develops a mental and emotional technique for effective procedure and a wholesome sympathy for others. Imagination discovers and builds the way through forbidding barriers, forms the procession and inspires its personnel, and leads it unfalteringly to a successful goal.\textsuperscript{17}

3. Develops Moral Character.

The creative dramatic method changes ethical teaching into moral action. Children develop conduct standards according to the influences round about them. The child who is properly surrounded with wholesome molding influences will naturally become conventionally moral. He learns by experience what sort of social behavior is annoying or satisfying to himself and through repetition makes habitual that conduct which is moral. The child will develop some ability in controlling the primitive drives and in giving expression to the higher and more satisfying impulses rather than to the lower or less satisfying.

"Moral character develops through expression when primitive drives and impulses are so controlled and modified as to adapt the character for efficient social living. Patterns of ideal social conduct taken from literature or history will never become organic in living except as they come to expression in individual action."\textsuperscript{18}

Through creative drama, ethical teaching gathers power through impulses, emotion and will, and helps to build a standard of conduct that will enable the child to live happily in his environment.

\textsuperscript{17} Wood, Carelton, \textit{The Dramatic Method in Religious Education}, p.43
\textsuperscript{18} Wood, Carelton, \textit{The Dramatic Method in Religious Education}, p.46
4. Develops the art of worship.

There is only a step from morality to religion. The great problem in the formation of character is not so much how to cultivate certain specific qualities, such as courage, nor specific habits, such as honesty, but how to make one's acts and attitudes the expression of some self-chosen purpose to which all else in life is subordinate. The essence of character is the organization of purposes and plans.

The religious life is the one that seeks organization. We might say that the level of religious attainment is measured both by the degree of organization and by the quality of the ideals and purposes that control the life. A Christian character is one that is organized consciously around the will of the Christian God. In worship the individual will meets and recognizes the universal will and seeks to become identified with it.

The creative dramatic method develops the art of worship. From primitive man down to the present day it has been an aid to worship. The Church's calendar offers many opportunities for the use of creative drama. There is danger in making the drama a show, to draw crowds, rather than a means to bring the individual to a consciousness of God. The development of creative dramatic materials and its presentation as experienced by various groups will be given in a later chapter.

Religious worship from the beginning attempted to develop the capacity of the child to love, fear and trust his parents, and to worship God.
"The acquisition of this art functions in helping the individual to a larger world than his immediate physical and social circle. This cosmic view of the world so pregnant with mystery and potential with infinite possibilities brings the worshiper into vital relations with the Determiner of Destiny and unifying Mind of all things and gives him as in no other way a sense of life's real comparative values."19

Creative drama considers the whole child. It seeks to utilize the aims and objectives of religious education; it develops a healthy personality, assists in controlling and modifying original drives and emotions. It organizes imagination and makes it a useful tool in building a character; it develops a moral character by setting up standards of conduct for social living; it develops the art of worship and leads the individual to seek a closer fellowship with His God, and a finer companionship with his fellow-man. It points the way to the achievement of the highest personal values.

CHAPTER III

CREATIVE DRAMA IN THE CHURCH SCHOOL

A. Gradual development of the creative dramatic impulse and the materials which aids its growth.

1. Nursery Child
2. Kindergarten Child
3. Primary Child
4. Junior Child
5. Intermediate Child
6. Senior and Young People's groups
CREATIVE DRAMA IN THE CHURCH SCHOOL

A. The gradual development of the dramatic impulse and the materials which aid its growth.

1. The Nursery Child (3 years)

The tiny child soon finds out that he has one little body in which he must live. But the world about him is full of other bodies. What are they? Or who are they? seem to be his most persistent questions. For, to the child all objects are living. He bumps his toe against a table or stool and it is a "bad old table or stool," for hurting him. The dog, the cat, the birds, the flowers, the stones, the clouds, the trees, the grass—who are they? Always the same question.

Bright little eyes are ever watchful and the impulse to imitate is always present. Johnny uses the chair for an engine, forgetting his environment, and with his ever ready imagination he "makes-believe" that he is in the freight yard, and he, as the engine, is pulling a great many cars. He needs only the words "choo-choo" and a moving of his sturdy little legs to make the story clear to his little mind. Another time Johnny may be the dog, or the cat, and so he continues to create his own little drama.

When the child enters the nursery department of the Church School the teacher should note very carefully that this impulse is individual and not social; and that it will be more active in some children than in others. Nursery children like to make believe that they are the flowers, grass, trees, rain, or snow, or any inanimate thing. Pictures
suggest many things to a tiny child.

In a nursery vacation Church School the children had learned the song, "O, Who Can Make a Flower". A few days later a picture of Jesus blessing the little children was hung low enough for each child to see it and touch it. A very simple story of the children picking flowers and giving them to Jesus was told. The next day, during a pre-session period, a dainty three-year-old was seen walking around the room stopping now and then to bend over as if picking something. Her only words were "Who make flower; God make flower" sung to her own little tune. When the leader asked her what she was doing she immediately said, "picking flowers for Jesus".

Another child standing near, heard the remark and said, "I know where we could get some 'weal' flowers." The teacher asked where and the child told of the flower bed in the rear of the church. It was explained to the two three-year-olds that these belonged to the minister's wife, but they insisted that they pick "weal" flowers. So the leader took them to the parsonage and made known the request. The flowers were picked with a great deal of care and carried back to the nursery. With much care the children placed the flowers in a vase in front of the picture and little Mary said, "sing, Who make flower." The pianist played it softly and the whole group, leaving their play, gathered around the picture. As they sang the song, little Eleanor looked up into the leader's face and said, "Say, thank you!" A minute of real worship for the entire group of three-year-olds was brought about by a child's creative play.
I
A picture, a story, a song stirred the imagination of a tiny child and through the sympathetic understanding of a leader a whole group is brought to an experience of worship. How true the Prophet's words: "A little child shall lead them."  

2. Kindergarten Child

The kindergarten child is not far advanced from the nursery child in regard to his love for impersonation or play. This age child continues to make believe he is "something or someone" other than himself. He still likes to "play" he is the birds, flowers, etc. His dramatic play is still individual, rather than social. Although through his play he is brought into contact with a group his own age, occasionally he contributes something to the entire group; just as the little three-year-old did out of her individual play.

The kindergarten child likes to imitate the grown-ups around him. A little miss of four or five will imitate mother admitting a visitor, and will spend five minutes or more talking to a "make-believe" guest before she takes her to the door, and as graciously as mother did, will say, "Do come again, soon, Miss Smith." She not only imitates the actions of the grown-ups, but sometimes to our horror, the words as well. As a four year old was playing with the doll house in the kindergarten the teacher decided to observe without letting the child know it. This is what took place. The little house was put in order, and the conversation was, "There is so much to do in a home, one is never through with her

21 Isaiah 11:6c
work". Then she knocked on the floor, and took off a make-believe apron. As she hurried to the door we heard, "Oh dear, just when I am in a hurry to get my work done someone must knock at the door." Then a one sided conversation followed: "No, I don't need anything, I tell you. What! An electric sweeper? Why of course not, I have all those "veniences" needed in a home. Now scram." And there was a stamp with the foot which was supposed to represent the banging of a door. Resuming her play, she said, "Dear, dear, these agents do take so much time!" A call to put up the free play and the little drama came to an end.

A little boy of four had been watching the garbage men each day as they collected the garbage. He soon learned their names and became quite friendly with them. One night, after dinner, he informed daddy, that the arm of his big chair was a garbage truck, the sofa pillows were the garbage cans, and a new game was started. A drama created by the imagination of a four year old boy. He was "Mike" and daddy was "Pat". His part was to jump from the truck, throw the cans to daddy, wait while daddy emptied the cans and throw them back to him. He would carefully put them back in Mrs. Jones's yard, and then yell, "O.K. Pat, let's go." When they came to the end of the route they would put the truck up for the day, and he would say, "Good-night, Pat! Be sure and be on time in the mornin'!"

For the child this age there need not be a story with a plot. The impersonation begins whenever the child gets an idea and it will end as soon as he tires of it, or finds something more interesting to do.

The Church School Kindergarten is a power house of imagination.
The teacher's task is to release this power and to direct it in a meaningful way.

Kindergarten children love to pose as pictures. Many times a small group of children during their free play will study a simple picture and then "play-it". A teacher told the story of the "Good Samaritan" to a group of this age, and then showed such pictures as a little boy putting a bird back into its nest; a little girl helping an older woman across the street, and two little children playing with a baby. The children were asked to pick out the "Good Samaritans". They were eager and able to do it; but the pictures weren't put away after the teacher felt sure the children knew the meaning of the story. Instead she put them around the room; the children were invited to study them as they wanted to, and then to do what the picture suggested to them. Some of them "played the picture", taking the parts as portrayed in the picture. With some little guidance from the leader they soon had a group of living pictures, just like the ones on the wall. Others drew the story--but whatever they did, it was their own creative imagination that drew forth their interpretation.

Another kindergarten teacher told the story of the "Pilgrims and how they celebrated their First Thanksgiving." The story was simple--yet the teacher wondered if her youngsters really understood it, and if she should have told it. But she didn't have to wait long for an answer to her ponderings, for when her assistant started to prepare the "milk and crackers" for the morning, one little girl said, "Could we fix the feast and invite the friendly Indians?" The teacher immediately followed the child's suggestion; the assistant was called back into the group, and
the children were asked how they wanted to plan the feast. The first suggestion was that the pilgrims will need some white aprons and little caps, and then the Indians will need feathers. Soon the little people were busy with paper and scissors, and in a little while Indians and Pilgrims appeared. The table was prepared by the Pilgrim women while the men went to invite the friendly Indians to the feast.

The Indians accepted the invitation, and when they arrived with the Pilgrim Fathers the women gave them a real welcome and invited them to be seated at the table. A Pilgrim Father said, "Thank you, God, for this food." The crackers and milk were transformed to corn and wild turkeys. The Pilgrim women did the serving (the teachers were seated at the table, one as a Pilgrim, the other as an Indian). This little drama was carried through with much dignity, and the children threw themselves into the "make believe" so far that when the Superintendent came to the door and asked where all the children were he was immediately answered by one of the children "there are only Pilgrims and friendly Indians here this morning." I am sure the teacher felt that the children really understood this story, and would never forget it, since they not only heard it but really took the place of those Pilgrims and Indians.

The songs about the flowers coming through the ground, the birds flying south or north, the snow falling down, the rain with its "pitter-patter" all lend enchantment in the land of make-believe to the four and five year old. Many illustrations and stories could be told of the imaginations that are awakened through the story, song and pictures of this age, and the drama that they are constantly creating as they impersonate
people and things around them.

Miss Wilcox lists five points that are well worth remembering by the leader of this age group as she tries to guide the children into a spontaneous creative experience.

1. The normal manifestation of the dramatic impulse at this age is individual, not social. The child "makes-believe" that he is someone (or something) other than himself, and to make the game convincing he may at times need the assistance of another person (although in most cases inanimate objects are all-sufficient), but it is to be noted that the other person (child or adult, as it happens) is hardly more than a stage property in the mind of the principal actor.

2. There is no story, no plot. There is merely impersonation, which begins whenever the idea occurs to the child and ends as soon as he tires of it, or his attention is distracted by something more interesting. There is nothing like a dramatic situation, which is developed through various episodes until it reaches a climax, and then disentangled until it arrives at a conclusion.

To put it another way, the dramatic play of the small child concerns itself with static situations rather than with dynamic ones; with activities continuing without interference rather than with the interplay of forces which bring about climaxes in human affairs.

3. The small child is as likely to impersonate an animal, or even an inanimate object, as a human being. He feels himself akin to everything in the universe which arouses his interest.

4. The small child does not ordinarily play the same part continuously for more than a short time.

5. There is no thought of an audience. The play itself is the all-sufficient motive and objective.²²

3. Primary Child

The primary child is more conscious of a social world than is his

²² Wilcox, Helen L. Bible Study Through Educational Dramatics pp.30-
younger brother or sister. He is mingling for a longer period of time each day with a larger group. He is beginning to become more group conscious and our opportunity to develop the creative dramatic impulse is even greater.

When a story is told to this group we can depend upon the children to plan the cooperation among themselves. The spoken word comes more naturally and spontaneously and the action is a little more elaborate. This age child also begins to think of simple scenery and costumes. Some crayons and paper will make the scenery, a scarf or cap answers for costumes, but it adds to making the picture or story more real to them.

A group of primary children heard the story "The Baby Moses" and wanted to act it out. They talked first, not about the characters or action, but, rather, about the scenery. "Where will we get the bulrushes?" seemed to be their first concern. However, that was soon settled when one of the boys suggested drawing the river and the bulrushes on big sheets of paper. It took the children several Sundays to make the background. When that was completed to the satisfaction of the group, the action took place. Miriam and her mother were selected, and were first seen in their home talking about the plans of hiding the baby Moses. They made the basket and placed a baby doll very carefully in it and Miriam was directed to hide it in the bulrushes near the river. Two boys entered carrying the background, Miriam placed her basket very carefully in front of the scenery, and then she hid. Later the Princess and her two ladies-in-waiting came to the river and found the child. Miriam ran out of her
hiding place (behind the paper scenery) and asked the Princess if she
wanted a nurse to care for the baby. Just at this point when the children
were intently interested in what they were doing, one of the boys holding
the scenery, and who seemed most concerned about the bulrushes, broke in
and said: "Teacher, if these are bulrushes, did they have cowrushes too,
in those days?" To an older group this would have been a tragedy, but to
these primary children it was merely an interruption. They stopped for a
moment a little annoyed and then immediately entered into the spirit of
the play and finished the drama as though nothing had happened. There
was nothing written down, the scenery was crude, (yet beautiful to them
because they had made it); costumes consisted of a few scarfs and the
properties, a market basket and a doll. Yet these children will never
forget that simple story, and I am sure they understood the lesson of
helpfulness as never before, for had they not experienced it all through
these lovely characters?

Another group of primary children were studying the "Boyhood of
Jesus". As they discussed the songs Jesus might have sung they discovered
that his song book was the "Psalms". Since they had no music for these
hymns of praise they decided to make their own music. They acted out the
story of "Jesus going to Jerusalem" and selected some of the songs the
Hebrew might have used. Two verses from two different Psalms were chosen.
They were:

"Enter into his gates with thanksgiving,
And into his courts with praise! (Psalms 100:4)

and  "I was glad when they said,
Let us go into the house of the Lord." (Psalms 122:1)
The first melody ended on "E" because a six-year-old girl said, "When you sing 'Praise' you want it to go real high like this," and she struck the note that made a beautiful ending for a Psalm of Praise.

The unit of work included a trip to a Synagogue and a visit from a Jewish friend who brought with her several beautiful scrolls and read to the children from them. She also set the table for a "Passover Feast" and explained to the children why the Jewish people celebrated this feast. The unit of work was climaxed with a simple yet impressive Synagogue service in which the children participated. The Psalms, for which the music had been created by the children were used and a litany and a response of their own creation were added. One boy took the part of the Rabbi, another was his assistant. Chairs in the room were arranged like the ones in the Synagogue they had visited, the boys sitting one side of the room and the girls on the other. It was a real experience of worship for these children. The quiet and dignity with which they boys presided was quite remarkable and the happy response that came from the entire group was an experience never to be forgotten. The Synagogue service with the melodies and litany created by the children, will be found in the appendix. Pages 55-57.

In the kindergarten and primary age groups there will be no difficulties with the mixed group. It is a little later when the boy reaches ten or eleven years of age that he begins to feel that he will be classed as a "sissy" if he plays with little girls.

There are definite teaching values derived from the Creative Dramatic Method for the primary child, such as cooperation, self-control and
courtesy. It also provides the necessary physical activities that are so essential for this age boy or girl. This method should motivate a larger social life.

There is a great deal of material available today for the primary child. Many stories that draw forth the desire to "play it", such as Bible, Missionary, Character, some of the Fairy Stories and Mother Goose Rhymes provide valuable dramatic material. Incidents at home, or in school, make very effective material for creative work. The songs and pictures suitable for this age are easily dramatized. Different types of material yield different values. The children remember the lessons they have "played" together much longer than those which have been read or told to them.

4. Junior Child

In the beginning of the junior age we find the development of the creative dramatic impulse of even greater value in our teaching. The dramatic play is now definitely group play. It has developed so far that it is social rather than individual. The play now has a story with a beginning, a succession of events, a climax and an ending. This is the "hero" stage. As a rule their play is distinctly the "heroic type". The junior will take the part of an animal if it is absolutely necessary in the play, but usually they prefer human characteristics. This age child will spend more time on the story they are going to dramatize. There is a definite period of preparation with this age group. There is also a desire for more elaborate costumes, properties and scenery. The junior
boys are particularly fond of making their own equipment, and show real creative ability when given the opportunity. The tiny child needed nothing, or almost nothing in his individual impersonations as an aid to his imagination. The primary child required very little. But the junior, if he is taking the part of David, needs a sheep skin and a sling-shot in order to impress the other players with the reality of his impersonation. An audience is still not necessary—to entertain others is not their motive.

A group of juniors in an expanded session were inspired through some of the Christmas Carols and especially the one "Everywhere, Everywhere Christmas Tonight" to write a Christmas play. They started in November; Committees were formed to select the carols and write the script, with the understanding that the group would criticize it when the first draft was brought in. Other committees on Costumes, Scenery, Properties and Lighting were appointed.

It was a busy group of juniors, everyone intent on his particular assignment. The boys who were making the scenery found they could not finish it by just working Sunday mornings and so they spent several Saturday mornings on it. The Parish Hall where the children planned to present their play had an elaborate lighting system which was usually worked by the janitor. When several of the junior boys decided to see Mr. R. and ask him to teach them to run the lights the leader felt a little dubious about the outcome. But the boys went to him, brought him back to talk with the leader and in a short time he agreed to help the boys all he could. He even promised to let them run the lights
alone that night if they listened carefully and did as he directed them. He understood boys and soon they were working together as pals. He made them feel their responsibility in handling such expensive equipment and this developed a keen sense of their importance, as will be seen in a later incident.

When the play was written to the satisfaction of the group the cast was picked. At the suggestion of the juniors the children tried out for the parts and then a final vote was taken. The department numbered over a hundred, so the problem of every one being in the play came up. The children decided that those who were on the Property, Lighting and Costuming Committees should not take part in the play because they would be needed for other things that night. After the case was "voted in" the rest of the children were asked to be in the choir. A special platform was arranged for them where they would be seen all through the play. The children agreed to this arrangement and the rehearsals started. The third grade primary children were invited to join the choir and the kindergarten children were especially invited to sing the song, "Away in a Manger".

During a certain rehearsal one of the choir girls became sulky and said that she wasn't going to be in the play. A member of the Lighting committee asked her the reason why, and she said, "Because I don't have a speaking part and won't be on the platform where folks will see me!" The boy was disgusted and said, "You should kick! You said you would sing in the choir, didn't you? You will be out front all during the play where everyone will see you. How would you like to be me, back of the scenes all the time, doing my job. Nobody will know who is running the
lights, but they are the most important part of the play, and believe me you won't find me quitting! I said I would do the job and I will. Who cares whether he is seen or not?" The junior girl went back to the choir without another word and the problem was solved without the assistance of the leader.

The completed play was presented before the parents of the children at their Christmas party. Many times the lines were changed as the children rehearsed. A copy of the play as it was finally presented is in the appendix. Pages 58-64.

The two months of planning and creating the drama meant a great deal to this large group of juniors. No other unit of work had called forth such spontaneous cooperation as did this one. Each group or committee worked diligently, yet each one knew just what the other group was doing. Criticisms were accepted kindly. A large number of sources were referred to in writing the script. A deeper appreciation of the equipment that the church had to offer was experienced by the entire group. The boys on the lighting committee felt this very keenly after they had learned not only how to run the lights, but also the value of them. Before the play the janitor had had a lot of trouble with the boys fooling with the lights, turning them on and then running away. But after he told these boys how much it cost to run the lights and what the church paid each month for electricity, these boys became his staunch helpers in keeping lights turned off and in keeping other fellows out of the stage lighting room. These and many more material values were derived
from this play, but the real vital inner experience that came to this group is summed up in the last speech of the play when Bob said:

"Somehow the Christmas story as it came to us tonight, makes me want to stand true to the Christ."

Truly the creative dramatic method leads all those who participate to a richer, fuller spiritual life.

A leader must know his material and be very careful in the selection of it, especially if he wants to dramatize it. Every story that is told is not suitable for dramatization. Many times even a Bible story can be dramatic, and might work in some situations, yet prove fatal in another.

In one particular junior class of boys there was a real "feud". It had been going on for sometime and everything the leader suggested was vetoed. It seemed as if he just couldn't strike a note that would bring cooperation or enthusiasm until one Sunday he suggested acting out the story of "Daniel in the Lions' Den". The boys were all enthused. They picked the one boy they disliked to take the part of Daniel and all the others decided to be lions. The leader was pleased at this choice and thought the boys had made up with the fellow they were always picking on, but when they started to act it out the scene changed. The lions pounced on poor Daniel and when the leader finally got their attention and told them that God had shut the mouths of the lions so that no harm came to Daniel, the boys exclaimed, "O, heck, we thought you would forget that part." A leader must know his group individually and be able to suggest material that will bring about friendliness, understanding, and cooperation. In other words the material suggested should develop the
child morally and spiritually.

Through the Creative Dramatic Method the junior child learns his place within the group. He learns to take criticism kindly and to give constructive suggestions to others. His life is richer because he has had the opportunity of entering into the life experiences of other people.

5. Intermediate Child

This is the age when the Creative Dramatic Method should prove most valuable to the child. Adolescence is a highly emotional period. At this period it is hard for a child to repress his feelings and yet he is ashamed to give vent to them. An intermediate child often gives the opposite expression to his emotions. For instance, as a group of intermediates were taking Communion they were stirred with the dignity and beauty of the service. Yet when the minister passed the "elements of the Sacrament" they giggled. Immediately after the service they apologized to their leader and said, "We didn't mean to laugh. It was so beautiful and so sacred we really don't know why we did." How true this is with this age group, and how carefully they need to be guided through this trying period. Creative dramatics will give the child a wholesome outlet for his emotions. He can express his feelings without fear of ridicule. A thirteen year old girl who seemed extremely bashful in a discussion group became all enthused when she heard the story of "Queen Esther" and said, "I'd like to play the part of Queen Esther in a drama, it would be fun to be so courageous." Emotions are refined and guided into the proper channels as well as given an outlet through the creative drama. A thirteen
year old boy is so self-conscious that his life is miserable. He is extremely awkward in his anxiety to appear well before people. Through Creative Dramatics a boy of this age learns control as well as expression--for drama must have balance and some restraint, and these can only be accomplished by learning to curb or direct them at will.

We find this age more realistic and idealistic than imaginative. They want heroes that are grown-up, important, brave and adventurous.

In speaking of the value of creative dramatics for this age Miss Winifred Ward says:

"At no other time, probably, is there so great an opportunity for the school to build fine attitudes and appreciations, to inspire children with a love for high standards and ideals. Now, the material and methods used in creative dramatics, dealing as they do with actions and their effects, are such as to afford a unique opportunity for character building, and a teacher of personality and ideals will find that there is scarcely a limit to the possibilities the subject offers for the education of the junior high school pupil. Without a suggestion of preaching, without so much as a reference to ethics, the dramatic lesson vitalizes the gentleness and chivalry of Arthur, the self-reliance of Ulysses, the loyalty and good sportsmanship of Robin Hood, and the courage of the lass who traveled east of the sun and west of the moon."23

Surely if the creative dramatic method is considered so important in public school, should not the Church School begin to use it even more?

The intermediate will work for a longer period of time than the junior, for his power of voluntary attention is growing stronger, and a deeper appreciation of some of the more subtle dramatic effects, such as suspense and irony, is rapidly developing. There is a new appreciation of the individual personality. The juniors loved David because

he was brave enough to kill Goliath, but the intermediates will love him because he was a good soldier and a faithful friend.

Even though the intermediates will work for a longer period on a given project, one must remember that if a suggested piece of creative work requires too many scenes, or if it becomes too implicated, they, too, will tire of it before it is completed. It is best to start with something simple and work up to the more elaborate.

A group of intermediates were studying the "Parables of Jesus", such as "The Good Samaritan", "The Lost Coin", "The Prodigal Son" and "The Talents". These are all rather short and much of the conversation is written or suggested in the story. The group selected two of the parables to write up as a drama: "The Talents" and "The Prodigal Son". The young people learned much from this course and especially from the creative work, for they discovered that in writing a drama they had to know a great deal more than just the story. They became interested in the times of Jesus. They did quite a bit of research work and read some of the following books: "The Hidden Years", "The Master's Golden Years", by John Oxenham and "New Paths Through Old Palestine" by Margaret Slattery. They studied maps of Palestine and did a great deal of reading at the library, bringing in reports. All this meant a development of knowledge—a wider research for available material on the life and times of Jesus. One text book was not sufficient. The two dramas as completed are to be found in the appendix, Pages 70-76.

The intermediate or adolescent child can be carried safely through the most trying years of his life if he is given an opportunity to use
his creative abilities and an opportunity to express his emotions in a wholesome, happy way.

6. Senior and Young People's Groups

The intermediates were vitally interested in the many combinations of qualities that resulted in individualities, but the senior is going on. He wants to know the underlying principle that unifies these qualities and brings them together in the individual. He begins to understand the importance of habits, of attitudes toward life, and of purpose.

In quite a large Church School where the Senior-Young People met together the discussion of a Christmas program was introduced early in September. This particular church had for a great many years used the old type program—pieces, songs, drills—and the older people thought it never would do to make a change. The Director of Religious Education appealed to this group and they decided that a unified program, using as many children as possible and presenting some worthwhile theme, would be of more value. A committee was formed to think it over and to submit some plans of procedure at the next meeting. It was no easy task, for the Church School numbered over a thousand active members. However, this group, with the guidance of the Director of Religious Education and the Children's Music Supervisor, decided to try something new. The plan as they presented it to the full assembly the next week was as follows:

First: To have a larger committee with representatives from the student body and teachers of the Senior-Young People's, Intermediate and Junior Departments, and teacher representatives from the Primary, Beginners and Nursery Departments.
Second: It would be a Unit of Work to be carried on for two months beginning the last Sunday in October and continuing until Christmas Sunday, when it would culminate in a beautiful worship service to be presented in the Sanctuary.

Third: The theme would be "Christmas in Scripture, Art and Music."

Fourth: This larger committee would plan, with the help of the Superintendents and teachers of each department, the Unit of Work that could be carried on—keeping in mind what part each department would contribute to the entire program.

The members of this committee worked hard and faithfully, picking out the Christmas Scripture, pictures and carols that should be used. Finally they were ready to present their plan to the Church Committee. At first these older people thought that, since it had never been done that way, it never could be. The Chairman of the Church School Committee was a young girl of eighteen. She was studying Child Psychology at the college in the town and made a remarkable defense, finally winning over these older folk. The Senior-Young People were delighted with the victory and went back to their group glowing with enthusiasm. However, they also realized their responsibility in putting this "new fangled" idea across. They went to work determined to prove that it could be done—and that it would be worth-while.

Almost like magic the new unit was introduced. The entire unit was created as each department went along, for each superintendent was given just a mere outline, and she and her teachers had to fill it in. It grew each week, not only in material but also in enthusiasm. A regular beehive of activity had been loosed in this Church School, and each group seemed to sense the importance of its task and to catch the enthusiasm
of the Senior-Young People's Group.

The entire unit of work and the final program as it was presented in the Sanctuary of the Church on Christmas Sunday evening, is in the appendix. Pages 77-84.

It was as the committee had planned, a beautiful, impressive, worship service, with more than two hundred people participating. It was held in the Sanctuary of the church, and all changes for the pictures were made in absolute darkness. From the Nursery Children up through the Young People, there was an air of dignity and reverence.

The older people in the congregation were moved beyond expression when they realized that this entire service was created by their own young people. The old type of program was forever forgotten and the new eagerly adopted.

This same Senior-Young People's Department began a study of the Great Hymns and climaxed the study with a dramatization of each hymn. The first one they presented was a year later at Christmas time, "O Little Town of Bethlehem". It was so well received by the congregation that they requested the young people to put on a series of hymn dramatizations. Several of the hymns that were dramatized were suggested by older people in the church, hence the appearance of some old gospel songs. The complete dramatizations and worship services as presented are in the appendix. Pages 85-

The Senior-Young People are at the age of making decisions--vital decisions concerning their life-work, marriage, their entire future. Shall it be self-seeking? or service? Many young people find their
answers to these baffling problems while participating in certain dramas. One young girl in a summer camp helped to write a missionary play which was to be presented at the closing service of the camp. She was also selected to take the part of the Young People's worker. The part made such an impression on her that it helped her to decide her life's work. Today she is one of the outstanding young people's workers in one of our great denominations. She said that it was that particular play that helped her in making her decision. No doubt the creative drama and the drama could record hundreds of such decisions made by young people in every land.

The creative drama has a definite value for every age child and it certainly aids the development of a happy, pleasing personality in a most natural way.

The Church School curriculum would be much richer if the leaders realized the wealth of material that can be used in this manner and the abundance of creative power they have at hand in very age child waiting to be released in the right way.

"Simplicity, truth, beauty, reality, significance, are vague terms as definitions, but certain in their appeal to the higher consciousness, and it is the higher consciousness that must dominate. The spirit is to set us free. Yet how impossible to define it. We have to hold it, aspire to it, be sincerely guided by it, else we shall achieve nothing that endures. These vague attributes or eternal things are the substance of all past achievement. The abstract conceptions are creative powers. Without them, we can do nothing; with them, we can reflect supernal glories in concrete form.

"The great artist wins his way through self-control in order to achieve mastery of his materials. He will not only be artist, but man, a lover of God and his fellows,
and that means a personal victory in ethics, an experience in religion, practical culture and understanding. A great artist in living said: 'Seek ye first the Kingdom of Heaven, and all these things shall be added unto you!" by application of this truth to our work we, the artist of the drama, contribute our mite to the treasure house of beauty which is the eternal heritage of the human race."24

24. Candler, Martha Drama in Religious Service p.XIV Century Co. 1922
The illustrations used in this chapter are from the experiences of the writer.
CHAPTER IV

CONCLUSION
CONCLUSION

From the very beginning drama was created through the religious impulse of the human race and it served as a means of religious expression and teaching. The church gave it birth, yet disowned it in later years. It sprang up spontaneously among the people of every age, race and color.

Education and Religious Education have their definite aims and objectives, but the one aim they have in common is the development of a well rounded personality. Creative drama in the Church School curriculum will naturally accomplish the aims of Religious Education. For instance it will:

1. Foster in growing persons a consciousness of God as a reality in human experience, and a sense of personal relationship to him.

2. It will lead growing persons into an understanding and appreciation of the personality, life and teaching of Jesus Christ.

3. To foster in growing persons a progressive and continuous development of Christlike character.

4. Develop in growing persons the ability and disposition to participate in and contribute constructively to the building of a social order embodying the ideal of the fatherhood of God and the brotherhood of man.

5. Lead growing persons to build a life philosophy on the basis of a Christian interpretation of life and the universe.

6. Develop in growing persons the ability and disposition to participate in the organized society of Christians—the Church.

7. Effect in growing persons the assimilation of the best religious experience of the race, as effective guidance
to present experience.25

The creative drama considers the whole child. It uses the aims and objectives of religious education; it develops a healthy personality; it assists in controlling and modifying original drives and emotions; it develops the imagination and makes it a tool in character building; it sets up standards of conduct for social living; it develops the art of worship and leads the individual to seek fellowship with God and companionship with his fellow-man. It also points the way to the achievement of the highest personal values.

Education has accepted the creative drama as an educational factor. If it is worthy of a place in the public school curriculum, surely Christian Education should give it an opportunity to prove its worth in its curriculum. It is based on the natural interests of the child and these are present in the School or Church School and are definite possibilities for creative self-expression.

"If one should tell the entire truth, one would realize that the child is sated with the actor's art in every moment of his life. He develops it, his understanding is aroused by it, his human sympathy is deepened by it. He rushes to his mother--'I love you', the purest love story ever told. 'You must', he emphasizes the most paralyzing dramatic exercise of the will the grown-up has ever been up against. His very daily language is drama, tragedy, comedy, melodrama, even force--for the incongruous is his special perogative. He is really the most perfect actor."26

To the teacher of kindergarten and primary age dramatic plays are of particular value for the insight they afford her of the worth of the

25 Vieth, Paul H. Objectives in Religious Education, pp.80-88
26 Moses, Montrose J. Concerning Children's Play, p.9 French N.Y. 1931
stories she has told the group, also of the environment, tastes social opportunities, cultured background and the special talents or abilities of the children.

For the junior age, creative drama will serve as a measuring rod of the teacher's ability to arouse interest in the social studies and other lessons. The children's interests are revealed in their play when it is free and spontaneous. A teacher will also discover who are the natural leaders, who prefer to take directions, who are good workmen and hold to a task long enough to finish it. It points out those who are restless and irresponsible, those who are bosses without organizing ability, those who are capable of making excellent plans, yet are too shy to put their ideas into effect. With the knowledge of these characteristics the leader can help the individual child to find his place in the social organization.

Miss Bates says that:

"The teaching through drama must be done with the dove's gentleness and the serpent's wisdom. Dogma there may be, but only a great dogma of a redemption wider and fairer than has yet been dreamed."27

The creative drama is also of great value in solving problems of handcraft or projects. The children will not wait for the teacher to set them to their tasks each time but will go immediately to the work they had started and which must be finished for the play.

For the creative drama the "play" is the important thing. The setting, properties and costumes are secondary; yet every leader, regardless of the meagreness of the physical settings, should be accurate in her selection.

27 Bates, Esther Willard, The Church Play and its Production p. 3

Walter H. Baker Co. Boston, 1939
of costumes, properties, etc.

The creative drama develops certain important character building traits such as: cooperation, responsibility, initiative, punctuality, application, subordination of self to the good of the whole, good sportsmanship, self-expression and imagination.

"The creative drama would enrich and beautify the Church School curriculum, and even the Church services and re-introduce into it that element of beauty so long absent, so tangible, but so certain in its appeal to the human heart. Life itself would take on a greater sacramental significance, and new elements of ritualistic beauty would find place in the ceremonies of ordinary life as well as those of worship. It would be the choosing of the one surest path back to the place where organized religious life and spiritual life would again come more nearly synonymous."28

28 Candler, Martha Drama in Religious Service p.206 The Century Co., N.Y. 1922
APPENDIX

1. The Primary Synagogue Service
2. A Christmas Pageant
3. The Story of Ruth
4. The Talents
5. The Prodigal Son
6. Unit of Work
7. Worship Services based on Hymn Dramatizations
8. Suggestions for Music in Creative Drama
9. Oriental Customs
10. Chancel Lighting
11. Symbolism of Colors
12. Suggested Source Materials for Leaders
13. Bibliography
THE PRIMARY SYNAGOGUE SERVICE

Song: "When Jesus was a Baby Boy" (Worship and Conduct Songs - p.32)

The Call to Service: (Read by a Primary girl)

The quiet Sabbath morn is here,
The songs of birds are ringing clear,
The people from their homes appear,
Come! Come! Come!

From each low door along the street,
Come friends and neighbors whom we greet,
Together now for prayer we meet-
Come! Come! Come!

The synagogue is hushed in prayer,
We bow our heads while waiting there,
And softly falls the gold light
Of God's own sunshine, warm and bright.

Quiet Music:

Song by Group: (Verse of Psalm for which they had created their own music)

I was glad when they said,
Let us go into the house of the Lord.

Scripture recited by group: Psalm 18:24
"This is the day which the Lord hath made,
I will rejoice and be glad in it."

Song: Enter into his gates with thanksgiving
And into his courts with praise.
LITANY OF THANKS

Rabbi: For the flowers that bloom in spring,
And the birds which so sweetly sing.

Response: I will give thanks unto the Lord,
With my whole heart.

Rabbi: For home and parents whose tender care
Are round about us everywhere.

Response: I will give thanks unto the Lord,
With my whole heart.

Rabbi: For friends in Sunday School and School whom we greet,
For friends in home and books we like to meet.

Response: I will give thanks unto the Lord,
With my whole heart.

Rabbi: For beauty in our room since making things,
For lovely music and the joy it brings.

Response: I will give thanks unto the Lord,
With my whole heart.

The Shema (read by the Rabbi from the Scroll which the children had made.)

Prayer, followed by a moment of silent prayer.

Song: "Jesus our Teacher and Master" (Worship and Conduct Songs - p.92)

Jesus, our teacher and Master
Went to the synagogue school,
Learned all the lessons there set him,
Followed exactly each rule.
Jesus, our teacher and Master,
Set at the stern Rabbi's feet,
Hearing him read from the Scriptures,
Learning the words to repeat.
A CHRISTMAS PAGEANT

A Christmas Pageant was written by the Junior Department of Calvary Methodist Church. The children worked on it during November and December; everyone contributed something to its growth, and the final form was made up of what the children thought the very best. They made all the scenery, and costumes, took charge of the lighting, and the final production was done in all reverence and with deep appreciation of the Christmas story. The music was furnished by the Junior Vested Choir, to which the second and third grade Primary children had been invited. The Kindergarten Department was especially invited to sing "Away in a Manger".
A CHRISTMAS PAGEANT

Opening Chorus. "Tell Me the Stories of Jesus." (1st and 2nd stanzas)

Bob and Betty come on platform. In the center of the platform is a book; "The Stories of the Bible."

Betty: There is the book I have been looking for; I told you Bob we might have left it here.

Bob: I am glad we found it. Now then, we can look up some of the Christmas stories and be ready to tell them in the Church School next Sunday.

Betty: Bob, do you remember that little poem we learned last year, it goes like this:

"Once a little baby lay, in a manger on the hay,
And his gentle mother smiled, as she watched her sleeping child.

Guided by a wondrous star, came three wise men from afar;
Came their precious gifts to bring, as their true heart's offering.

Angels sang that Christmas morn, 'Peace on Earth, and praises Sing, unto Christ the New Born King.'*

Bob: The Christmas poems, songs and stories are all so interesting. Gee, I wish this old book could talk, and the characters could come out of its pages and tell us all about the times in which they lived. But then that is just a silly wish, I know. Come on, let's sing the Christmas song I like so much.

Betty and Bob sing: "I Heard the Bells on Christmas Day."

Spirit from out of the Bible appears as children are singing the carol, she comes in softly, and they do not see her; she speaks, the children turn around and are frightened.

Spirit: Out of the pages of the Bible I have come to you for I have heard your wish and listened to your song, and now you shall see and hear the characters you have grown to love.

Children (together): My, how you frightened us. Where did you come from?

Bob: How did you get here?

Betty: Can you really make these old characters talk to us?
A CHRISTMAS PAGEANT (Continued)

Spirit: Wait a minute, one question at a time. I came from out of the past because you wished for me; and it shall be possible for you to hear and see these lovely old characters who made the beautiful Christmas story. Now turn to the Old Testament and we will find the beginning of the Christmas story.

Bob: But the Christmas story is told in the New Testament and not in the Old Testament.

Spirit: Let us see if you are right. Turn to the book of Isaiah the ninth chapter and 6th verse and you read as I draw the picture for you.

Betty: But you said these characters would speak to us.

Spirit: That is right, Bob you just follow as the Prophet brings us the message.

Prophet Isaiah (enters): "Hear ye my people the message that I bring you from Jehovah: The people that walk in darkness have seen a great light; they that dwell in the land of the shadow of death, upon them hath the light shined. For unto us a child is born, unto us a son is given; and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace. Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it and to establish it with judgment and with justice from henceforth even for ever."

Bob: Isn't it fun to hear the Prophet speak, Betty?

Betty: Yes, Bob, but listen the Spirit is going to speak again.

Spirit: Now turn to the New Testament, to the Gospel of Luke, and you will see how this prophecy of old came true. Listen as I read, 'In the sixth month, the Angel Gabriel was sent by God to a town in Galilee called Nazareth, to a maiden who was betrothed to a man called Joseph, belonging to the house of David. The maiden's name was Mary.'

Song: "It Came Upon the Mid-night Clear" (1st and 2nd stanzas)

Angel and Mary appear.

Angel: "Hail, O favoured one! The Lord be with you! (Mary is startled) Fear not, Mary, you have found favor with God. You are to bear a son, and you must call His name Jesus. He will be great, He will be called the Son of the Most High, and the Lord God will give Him the throne of David his father; he will reign over the house of
A CHRISTMAS PAGEANT (Continued)

Jacob forever, and of his reign there will be no end. (Angel exits, Mary stands alone as chorus sings.)

Song: Angels from the Realms of Glory (1st stanza).

Mary: (Luke 1:46-55) "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden; for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name. And his mercy is on them that fear him from generation to generation. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath holden his servant, Israel, in remembrance of his mercy. As he spake to our fathers, to Abraham, and to his seed forever."

Betty: What a beautiful girl, and how young. Won't we have a lot to tell on Sunday?

Bob: I don't believe any boy or girl ever had this opportunity--

Spirit (breaking in to their conversation): I wonder if you have ever been to Bethlehem? (Children shake their heads.) It is a quaint old town, so quiet and peaceful.

Song: "O Little Town of Bethlehem" (1st stanza).

Spirit: (continuing) In the Gospel of Luke, the second chapter we read these words. "Now in those days an edict was issued by Caesar Augustus for a census of the whole world. So everyone went to be registered, each at his own town, and as Joseph belonged to the house and family of David he went up from Galilee to Judea, to be registered along with Mary, his wife. She gave birth to her first born son and there was no room for them inside the Inn she wrapped him up and laid him in a stall for cattle." (Moffatt)

Song by Kindergarten Dept. "Away in a Manger."

Mary, Joseph and Baby appear. Mary sings softly "Sleep my Little Jesus".

Betty: Isn't that a beautiful picture, and wouldn't you like to pick up the baby Jesus and hold him close to you?

Bob: (staring into space as if hearing something more important) Yes, I guess so. (Then enthused) Say, Betty, do you hear that music? It is a Shepherd's song; do you suppose we will even see the shepherds of olden times?
A CHRISTMAS PAGEANT (Continued)

Song: (Music grows stronger) "When Upon the Hillside".

When upon the hillside, shepherds watching lie,
Comes a heavenly glory lightening Bethlehem's sky;
Comes a heavenly message to their startled ears,
Comes a word of comfort banishing their fears.

Chorus
Hasten to the manger filled with fragrant hay,
In the rock-hewn stable Christ is born today.
Born to be our helper, gentle, loving kind;
Born to teach God's tender love and care to all mankind.

-2-
In the sleeping village joyful shepherds see
Him of whom the angels sing, on his mother's knee,
Worship and adore Him, hearts with love afire.
Gladly tell the message sung by angel choir.

Spirit: (Luke 2:8,9) And there were in the same country shepherds abiding in the fields, keeping watch over their flock by night. And lo, the angel of the Lord shone round about them; and they were sore afraid.

Enter shepherds. Angel appears.

Angel: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people, for unto you is born this day in the city of David a Saviour which is Christ the Lord. And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes lying in a manger.

Chorus of angels sing: "Glory to God in the highest, And on earth, peace good will toward men."

Angels exit.

Shepherd: Let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord has made known unto us.

Song: "While Shepherds Watched Their Flocks by Night." (5 stanzas)

(Manger scene, with shepherds hurrying in to worship the child.)

Spirit: And they came with haste and found Mary and Joseph and the Babe lying in a manger. And when they had seen the child, they made known abroad the sayings which were told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things
A CHRISTMAS PAGEANT (Continued)

and pondered them in her heart. And the shepherds returned glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

Song: "Silent Night, Holy Night." (3 stanzas)

Spirit: If you turn to the Gospel of Matthew, Bob, you will find the story of the Wise Men and how they came to worship Jesus. Will you read it for us? Matthew 2:1-9

Bob: (reading from the Bible) Now when Jesus was born in Bethlehem of Judea in the days of Herod the King, behold, there came wise men from the east to Jerusalem saying, where is he that is born King of the Jews? For we have seen his star in the east and are come to worship him. When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together; he demanded of them where Christ should be born. And they said unto him, in Bethlehem, in the land of Judea, for thus it is written by the prophet, and thou Bethlehem, in the land of Judea, are not the least among the princes of Judea; for out of thee shall come a Governor, that shall rule my people Israel. Then Herod when he had called the wise men inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, "Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also."

Enter the wise men and Herod during the above reading.

Song: We Three Kings of Orient Race. (1st and 5th stanzas)

Spirit: (taking up the reading where Bob left off). "When they had heard the king, they departed, and lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary, his mother, and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts, gold and frankincense and myrrh. And being warned of God in a dream that they should not return to Herod, they departed into their own country another way."

The Wise Men entered and worshipped at the feet of Mary and the babe during the above reading.

Song: Hark! The Herald Angels Sing. (1st and 2nd stanzas)

Betty: The Christmas story means a great deal more to me now, that I have seen and heard these lovely characters. But tell me did Jesus come
A CHRISTMAS PAGEANT (Continued)

into the world just to be the Saviour of one race of people?

Bob: I can answer that one! Of course not; why as he grew up to manhood he went about helping all races of people. He was criticized for being kind to a Samaritan woman once. You know as I think of all the things that Jesus did as a man, it is no wonder that angels attended his birth. Jesus loved everybody, Betty - don't you remember a verse that goes something like this: "Go into all the earth - I have forgotten all of it, but he was sending his disciples out into all the world.

Spirit: I know the verse you mean, Bob, it is found in Matthew 28:18-20; and reads like this: "Go ye therefore and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost. Teaching them to observe all things whatsoever I have commanded you, and lo, I am with you always, even unto the end of the world.

Betty: And tonight children all over the world are celebrating Christ's Birthday. I like the song we sing in Church School: "Everywhere, Everywhere Christmas Tonight." I am wondering if tonight the children of all races and colors are gathering around the Christ Child.

Song: "Everywhere, Everywhere Christmas Tonight."

As song is sung, children representing all nations gather for a final tableau around the Manger.

Bob: Somehow the Christmas story as it came to us tonight, makes me want to stand true to the Christ - come, Betty, let us kneel with the other children at the manger - and give him the only thing a child can give - his heart. (Betty and Bob go into the tableau with the other children and kneel in reverent adoration).

Closing Song: "Joy to the World" (Entire audience joining in, as curtain closes.)

The End.
THE STORY OF RUTH

A play in three scenes as written by a group of girls between the ages of ten and eleven. They had studied some of the Old Testament stories during a Vacation Church School, and decided for the final program to write this particular story into a play.

For several sessions they studied the customs of that time in Palestine, and thought at first that the play would have to be quite long in order to make it intelligent; but when the Leader told them they were to have fifteen or twenty minutes to present it in, they realized that much of it would have to be omitted. A special Committee met several times to decide just how it could be worked out without losing the beauty and meaning of the story. When this Committee had made a draft of the play, they presented it to the larger group and the work began in earnest. It took several weeks of intense study and work before it passed the harsh criticism of this youthful group. When the final seal of approval had been set upon it by their own group, they tried it out on the platform. The rehearsals brought many changes, and on the closing day of the Vacation Church School, it was presented as follows.
Reader: In the days when the heroes governed, there was a famine in the land, and a man of Bethlehem in Judah went to reside in the country of Moab, along with his wife and his two sons; the man’s name was Elimelek, his wife’s name was Naomi, and his two sons were called Mahlon and Chilion, all Ephrathites belonging to Bethlehem in Judah.

They went to the country of Moab and remained there. Elimelek, the husband of Naomi died, leaving her with her two sons, who married women of Moab, the one called Orpah and the other Ruth.

After they had stayed there for about ten years both Mahlon and Chilion died, so that Naomi was bereft of her two children and her husband. Then, as she heard in the country of Moab that the Eternal had remembered kindly to give his people food, she started home with her daughters-in-law from the country of Moab. She went from the place where she was, along with her two daughters-in-law. But as they were setting out to go back to the land of Judah, Naomi said to her two daughters-in-law:

(Enter: Naomi, Ruth and Orpah)

Naomi: You go back, each of you, to her mother’s house. May the Eternal treat you kindly as you have treated the dead and myself; May the Eternal let each of you find a settlement in the house of a husband. (She kisses the girls; they weep and say to her:)

Girls (together): No, we will go back with you to your people.

Naomi: Turn back, my daughters, why will you come with me? Have I any more sons in my womb to be husbands for you? Turn, back my daughters, go your way; I am too old to have a husband. If I were to say that I had hopes of marrying, if I even had
THE STORY OF RUTH (Continued)

a husband this night and bore sons would you wait on till they had grown up? Would you let that debar you from marrying? No, my daughters, my plight is worse than yours, for the Eternal is against me.

(Girls weep; Orpah kisses her mother-in-law and returns to her home. Ruth clings to Naomi.)

Naomi: Look, your sister-in-law is going back to her people and to her Gods; turn back after her.

Ruth: (Still clinging to Naomi) Intreat me not to leave thee, or to return from following after thee; for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God, my God. Where thou diest, will I die, and there will I be buried; the Lord do so to me, and more also, if ought but death part thee and me. (The women go on their way.)

Reader: When Naomi saw she was determined to accompany her, she said no more. The two went on till they reached Bethlehem. And the whole town was stirred by their arrival.

Women of Bethlehem (Enter): Is this Naomi?

Naomi: Call me not Naomi, call me Mara, for the Almighty had cruelly marred me; I left this place full, and the Eternal has brought me back empty-handed. Why call me Naomi, when the Eternal has turned against me, and the Almighty has afflicted me?

Reader: This is how Naomi came back, with Ruth the Moabitess, her daughter-in-law, from the country of Moab; the barley harvest was beginning when they reached Bethlehem.

SCENE II

(Several Days Later)

Reader: Naomi had a kinsman of her husband's, a man of large property, who belonged to the family of Elimelek; his name was Boaz. Now Ruth, the Moabitess, said to Naomi:

Ruth: Let me go to the field and glean among the grain after some man with whom I may find favour.

Naomi: Go, may daughter.
THE STORY OF RUTH (Continued)

(Ruth goes and joins the reapers)

Reader: And when she went and gleaned in the field behind the reapers, it was her good fortune to come upon that part of the field which belonged to Boaz, who was connected with the family of Elimelek. Just then Boaz came out from Bethlehem, and said to the reapers; (enter Boaz)

Boaz: May the Eternal be with you!

Reapers: (Bowing low) May the Eternal bless you!

Boaz: (Noticing Ruth, goes to his foreman and says) Whose girl is this?

Foreman: It is the Moabitish girl who came back with Naomi from the country of Moab; she asked to be allowed to glean and gather behind the reapers among the sheaves, and she has been working ever since morning without stopping for a single moment.

Boaz: (Going up to Ruth) Now, listen my daughter. Glean in no other field, never leave this one, but stay here close to my girls. Keep your eyes on the field they are reaping and follow them up. I have forbidden the young men to molest you. Whenever you are thirsty, go to the cans and drink what the young men have drawn.

Ruth: (Bowing to the ground) Why have I found favour with you, that you should take notice of me? I am a foreigner.

Boaz: I have been well informed of all you have done for your mother-in-law since your husband died, of how you left your father and mother and your native land and came to a people who were strange to you. May the Eternal reward your services. May you receive a rich recompense from the Eternal, the God of Israel, under whose wings you have sought shelter.

Ruth: I am finding favour with you, my Lord, for you have comforted me and spoken kindly to your maid-servant, even though I do not belong to your own maid-servants.

Reader: When the time came for the meal, Boaz said to her, "Come here, eat some of our bread, and dip your slice in the vinegar. So she sat beside the reapers and he handed her roasted grain; she ate till she was satisfied, and had some left over. When she got up to glean, Boaz ordered his young men to let her glean even among the sheaves, and never hinder her. Pull some stalks out for her from the bundles, and leave them for her to glean; do not check her, he said to them. So she gleaned in the field
till evening. Then she beat out what she had gleaned (it was about a bushel of barley) and took it away with her to the town.

SCENE III

Ruth and Naomi. Naomi is in the room, Ruth enters and shows her mother-in-law what she had gleaned, and gave her the food that she had left over from her lunch.

Naomi: Where did you glean today, Ruth, where were you working? A blessing on the man who took some notice of you.

Ruth: The name of the man with whom I worked today was Boaz.

Naomi: May the Eternal bless him, the Eternal who has not ceased to be kind to the living and to the dead! The man is a relative of our own, he is one of our near kinsmen.

Ruth: He told me to keep close to his young men till they had finished his harvesting.

Naomi: My daughter, you had better accompany his girls, so that the reapers may not attack you in some other field.

Reader: So Ruth kept close to the girls of Boaz as she gleaned till the barley and the wheat were all harvested. She stayed with her mother-in-law.

After Naomi had noticed how kind Boaz was to Ruth, she said to her daughter-in-law, I must see you settled in life, that you may fare well. Now Boaz is our kinsman and perhaps he will do his duty as a kinsman to you.

So Boaz took Ruth and she became his wife, and unto them was born a son, and they called the child Obed. He was the father of Jesse, the Father of David.

The End.

The script was taken from Moffat's translation of the Bible, with the exception of Ruth 1:16,17 which are from the King James' Version.
THE TALENTS

Place — Rich Man's Palace
Characters — Rich Man and three servants

* * *

The Rich Man is seated in the living room of his home. He is richly dressed. He is planning a trip to a far country. He rings a bell. Servant enters.

Rich Man: (to servant) Go bid the other servants to come here. I wish to speak to them. (Servant bows low and leaves the room.)

(Enter servants each one bowing low before their Master.)

Rich Man: Come hither my servants, I have good news for thee.

Servants: What is our good fortune?

Rich Man: I have decided to travel in a distant country. I will be gone for a long time, so I am leaving my fortune to you, to use as you see advisable. Would you servants like to take advantage of this opportunity?

Servants: Certainly, if you feel justified in trusting your fortune with us.

Rich Man: Bring into me, my money. (Servants leave room, soon return with money)

Rich Man: (opens his treasury and divides his money) Unto one servant I will give five talents.

First Servant: Accepts the talents and bows.

Rich Man: To another I will give two talents.

Second Servant: Accepts his part and bows.

Rich Man: And to another I will give one talent.

Third Servant: Accepts his portion and bows.

Rich Man: Bids servants good-by and starts on his journey.
THE TALENTS
Act 2

Place - Rich Man’s House
Characters - Three Servants

The servants are planning what to do with their fortune.

The servant with one talent: Let us put our talents away carefully.

Other servants: No, let us use our talents and earn more.

Servant with five talents: I am investing my talents in Missions, Music and Education, Art and Business gaining for each invested talent another talent.

Servant with two talents: I am investing my talents in the maintenance of orphan children. Thereby gaining for each one invested another talent.

Servant with one talent: (After the other servants had gone took his talent and buried it in the ground.) I know that my Master has reaped where he has not sown, so I will bury mine, and return it to him when he comes home.

Place: Rich Man’s House
Characters: Rich Man and three servants.

Rich Man returns unexpectedly, calls his servant to him.

Servants: We are glad to welcome thee home Master!

Rich Man: Glad am I to be back in my own home once more. I hope things have gone well with thee in my absence.

First Servant: Master, thou gavest unto me five talents, behold I have gained beside them another five talents.

Rich Man: Well done, thou good and faithful servant, thou hast been faithful over a few things, I will make thee ruler over many things; enter into the joy of thy Lord.

Second Servant: Master, thou deliverest unto me two talents; behold I have gained two other talents beside them.
THE TALENTS

Rich Man: Well done, thou good and faithful servant; thou hast been faithful over a few things, I will make thee ruler over many things, enter thou into the joy of thy Lord.

Third Servant: Lord, I knew thee that thou art a hard man, reaping where thou hast not sown and gathering where thou hast not strewed. And I was afraid and went and hid thy talent in the earth, lo, there thou hast that is thine.

Rich Man: Thou wicked and slothful servant thou knewest that I reap where I sowed not, and gather where I have not strewed. Thou oughtest therefore to have put my money to the exchangers, and then at my coming I should have received mine own with usury.

(Servant hangs head as Rich Man continues.)

Rich Man: I shall take your talent from you. (He gives the one talent to man with five talents.) For unto everyone that hath shall be given and he shall have abundance; but from him that hath not shall be taken away even that which he hath.

Servant: (Pleading for another chance.) O, Lord, give me another chance. I will work in thy vineyard free of charge, if I may stay.

Rich Man: Go, thou unprofitable servant, depart from me.

The End

Matthew 25:14-30 King James Version
THE PRODIGAL SON

Place -- Hillside near Father's Home.
Time -- Early evening.
Characters -- The younger son
               Naomi a foster daughter of the house, who loves the younger son.
The Father
The Mother
Older Brother
Servants

* * * *

SCENE I

The younger son is tending the sheep. Naomi approaches the young man and puts about him a robe.

Naomi: The evening is getting cooler, my beloved, and I bring thee a robe. Why so sad?

Younger Son: I hunger for knowledge of the city where men and women dwell in beauty and luxury -- where power is supreme. I long for pleasure and freedom. Too long have I dwelt in my father's house, among the herds of sheep and the hills.

Naomi: Knowest thou not, my beloved, that the beauty of the earth is here among your hills and plains, and that you are among those who love thee?

Younger Son: Say, no more. Tonight I go to my Father and request of him my share of the inheritance. I will go to the far country and when power and riches are mine I will return to my Father's house -- and to you my beloved. (He goes toward house leaving Naomi who sinks to ground, buries her head in arms and weeps.)

* * *

SCENE II

Place: The Father's House. Time: Late evening.

Father is sitting, mother is busy about the house. Older Brother is standing in doorway. Younger son enters from another door, dressed as for a journey. He approaches his Father.
THE PRODIGAL SON

Younger Son: Father, I am weary of this life. Give me the portion of mine inheritance, so that I may journey to the far city and there seek that for which I crave.

Mother: (Going to Y.S.) My Son, leave us not I entreat thee. I fear for thee. The temptations of the city are too great.

Father: My son, hast thou not been happy here among those who love thee?

Younger Son: My Father, entreat me not to stay. A Caravan is even now passing through and I would join them. Give to me that for which I ask, so that I may be on my way.

Father: (To Servant) Go and saddle a colt. (To Older Brother) Bring the chest from the treasure room.

Older Brother brings chest, hands it to Father who divides the contents into two equal portions, giving one portion to Y.S. and returning the other portion to the chest.

Father: My son, remember the days of thy youth spent in this house. Each day at the going down of the sun, the prayers of thy mother and father for thy safe return will go to Jehovah. Never forget that this is a house of honor.

Younger Son: Farewell father. Farewell mother. (Naomi enters and goes out with Y.S. while father comforts mother.)

* * * * *

SCENE III

Place - - Housetops of Father's Home.
Time - - Evening at Sunset.

Mother comes up followed by servant carrying lamp, which servant places on parapet, lights and withdraws. Mother kneels facing the far city, raises her arms and prays.

Mother: O Lord God, in thee do I put my trust, attend unto my cry. Give ear unto my prayer. If it is thy will return unto us our beloved son and I will sing praise unto thy name forever. Amen.
THE PRODIGAL SON

SCENE IV

Place: House of the Father
Time: Morning

Father is sitting inside the door looking toward the city, sees son, runs to meet him kisses him and assists him to the house.

Father: My son!

Younger Son: Father I have sinned against heaven and in thy sight. I have squandered my inheritance, my days have I spent in riotous living and when my substance was wasted even those who were my friends turned against me. My hunger was so great that I ate of the husks that the swine did leave. It was then I remembered the home of my youth, of the hired servants and that there was bread enough and to spare, and I said, I will go to my Father and will ask his forgiveness.

Mother: (Entering) My son, the God to whom I prayed each day at eventide has answered my prayer. Blessed is his name.

Naomi: (Entering) My Beloved - -(goes and brings basin of water and bathes his face and hands.)

Father: (To first servant) Bring forth the best robe and put it on him. Bring a ring for his finger and shoes for his feet.

(To second servant) Bring a fatted calf and kill it. Let us eat and be merry.

(To third servant) Invite the neighbors and friends so that all may rejoice.

Third servant goes out and as he does so the Older Brother meets him at the door and says:

Older Brother: What is all this?

Servant: Thy brother is come and thy father will make merry because he hath received him safe and sound.
THE PRODIGAL SON

Father: (Goes to Older Brother and speaks) Thy brother is returned. Come and welcome him.

Older Brother: (Who is very angry) Lo, these many years have I served thee. I have not transgressed thy commands at any time, yet thou never gavest me a kid that I might make merry with my friends. But when thy son returnest, he who hath wasted his substance with harlots and in riotous living, thou makest a feast for him.

Father: Son, thou are ever with me and all that I have is thine. Should we not make merry and be glad, for thy brother who was lost is returned to us. Go to thy brother and welcome him.

Older Brother: (Going to his younger brother) Forgive me, for my anger against thee. Come let us make merry.

The End

UNIT OF WORK

CHRISTMAS IN SCRIPTURE, ART AND MUSIC

1. Age group. Entire Church School.

2. Purpose or objective to be reached through this Unit of Work.
   1. To present a unified Christmas program by the entire Church School, rather than the usual piece-meal program of recitations and songs.
   2. To arouse a spirit of respect and appreciation for what the children can do, through encouragement and guidance of the older folk.
   3. To change the old idea that Christmas is the time to "show off" the children.
   4. To start early enough to help the children and older folk to get a deeper meaning of Christmas, rather than waiting until the last minute and having the Christmas program labeled, "another thing that has to be done before Christmas."
   5. Through the study of the Christmas Hymns, Scripture and great Masterpieces of Art to develop an appreciation, not only for the Christmas Season, but an appreciation that will be carried over into the finer things of life.
   6. To encourage children, young people and older folk to seek the best in life, through participation in a worthwhile Drama. For the purpose of the Drama is to develop the individuals taking part in it.

3. Information, Attitudes and Needs:

   The Church in which this program was worked out had a membership of over a thousand. It had a beautiful new building which was most conducive to the arrangement of a beautiful program.

   The members of this church had always felt that the Christmas program should consist of songs, recitations and drills, and must
UNIT OF WORK

CHRISTMAS IN SCRIPTURE, ART AND MUSIC

include as many children as possible, because they looked so "cute" on the platform.

Although the Church School had grown considerably and there was an enrolment of over three hundred in the elementary division alone it was impossible to win these folk to a different type program. Finally the Church School Board decided to try out the "new type" as they called it; but many warnings were given as to what it should consist of and how many children should take part.

It was also necessary to win the confidence of the Church School teachers, some were in favor of the new program and others were not. However, the majority ruled and the outline of the new unit of work was presented to the teachers.

4. List and description of separate activities in each department.

Beginners: Becoming familiar with the Christmas Hymns; such as "Silent Night", "O Little Town of Bethlehem", "There's A Song in the Air", and learning the first stanza of "Away in a Manger." Becoming familiar with the Christmas stories and pictures. Encouraging the children to make believe that they are in the pictures. (Picture in tableau.) Making booklets with these pictures as a gift. Or making calendars.

Primary: Discovering the real meaning of Christmas. Why we celebrate the birthday of Jesus. Compare some of the Nativity Scenes with those of Jesus as a Man. Guide the children to the thought that because of what Jesus did for others as he grew older, his teachings, healing, love for little children, and his great love for all mankind, it was only natural that the Heavenly hosts would announce his birth.
UNIT OF WORK

CHRISTMAS IN SCRIPTURE, ART AND MUSIC

Primary: Stress the point that the celebration of Christmas means more than just the birth of a babe. Tell them the stories about the pictures, the artist and if possible his reason for painting the picture.

The children should be encouraged to write their own poems, songs or stories about Christmas.

Make Christmas cards with the pictures that are to be used in the final program of the Church School. Scrap books with copies of these pictures could be made to send to a sick child, or used as a gift for an older person.

Let the children study the customs of Palestine, how the children dressed and encourage them to make costumes.

Make a "Creche" of one of the pictures. Let the children form tableaux of the pictures. Learn the Christmas songs and become familiar with the scripture dealing with the stories in the pictures.

Junior: A definite study of the hymns or carols to be used. Either by slides or by stories, or both. Learning some of the Scripture, such as the Magnificat, the visit of the Shepherds, and the Wise Men. Responsibility of the songs for the Junior Choir. The Third Grade Primary group was invited to join the Junior Choir for this special occasion.

Making a class record book of the findings about the songs, pictures and scripture to be used.

Study the costumes, and assist the Costume Committee with the making of the costumes for the program.

A study of Isaiah and his Prophecy concerning the birth of a Messiah.

Intermediate: A survey of the land of Palestine, type of roads for traveling, homes, Synagogues, Religious parties. A study of Jesus as a real man, yet not taking away his divinity. Give this group a deeper appreciation for the work Jesus did, in spite of the hardships he faced daily.

A study of Isaiah, his time, the purpose of his Prophecy. A more detailed study of the pictures to be used in the Drama. Critical study of the Hymns, and Scriptures that are to be used with each picture.

Make a large Plasticine map of Palestine.

Committee on Costumes. Committee on making the large picture frame.
UNIT OF WORK

CHRISTMAS IN SCRIPTURE, ART AND MUSIC

Senior and Young People: A thorough study of the Scriptures, comparing the different versions of the Bible. Selecting the translations to be used in the final form or set up of the program. Study the Masterpieces and if possible take a trip to some Art Museum to study the correct position of the participants. Coloring of costumes. Lights to be used on the pictures when portrayed. Chairman for Committees should be taken from this group. Lighting- stereopticon with celophane slides were used. These were made by this group. Properties for each picture should be made by this group.

The Intermediate and Senior departments were formed into a "Young People's Glee Club" and so learned the songs under the direction of a trained choir director. They also studied the songs through stories and hymn tunes.

The Junior Choir was seated within the Chancel, on either side of the steps leading to the platform. They wore white vestments. The young people's glee club was in the balcony, in the rear of the church. The senior choir was in the regular choir loft on the platform. There were nearly one hundred voices in all, and the music was most effective.

Each picture was presented in tableau form while the minister read the scripture and the interpretation of the painting. All changes were made in absolute darkness. The program as it appeared in the Christmas Bulletin is found on the following pages.
UNIT OF WORK

CHRISTMAS IN SCRIPTURE, ART AND MUSIC

The entire program was arranged to include some representatives from each department. A program like this does not require a great many extra rehearsals, yet when it is brought together it creates a worshipful atmosphere. The whole effect was very fine. The Church School Board was more than satisfied with the final results. They have never gone back to the old type program for their Christmas service.

5. Sources of Information.

   The World Book 1918
   Masters in Art, October 1906
   Towers, H.H. "The Art in Florence."
   Bailey, "The Gospel in Art."
   Masters in Art, February 1903
   Pictures
   "Great Hymns and Their Stories" by Bonser and others.
   Oxenham, John, "The Hidden Years."
   "The Master's Golden Years."
   "By An Unknown Disciple."

Pupil: Matthews: "The Little Life of Jesus."
       VanDyke, "The Other Wise Man."
       Pictures of the Life of Christ.
       Keith, Marian, "Glad Days in Galilee."
       Library -- Picture Department.

6. Appreciation:

   1. An appreciation of the Masterpieces.
      a. The Artist
      b. The Message they bring to us today.

   2. An appreciation of the Scripture as it brings to us the Christmas stories and the teachings of Jesus.
UNIT OF WORK

CHRISTMAS IN SCRIPTURE, ART AND MUSIC

3. An appreciation of our Christmas Carols and Hymns.

4. An appreciation of the joy and fellowship that comes from working together on a unified program.

5. A richer and fuller meaning of Christmas in the heart of each participant and observer.
CHRISTMAS WORSHIP SERVICE

Senior Vested Choir
Young People's Glee Club
Junior Vested Choir

Organ - - Christmas Carols.

Call to Worship - - "Joy to the World" Cornet Solo

Hymn - - "Joy To the World" Choirs and Congregation

The Pastoral Prayer

Announcements

Offertory - - "Le Petit Berger" Debussy
Response for Choir and Congregation
"All things come of Thee, O Lord, and of thine
own have we given Thee. Amen."

"CHRISTMAS IN SCRIPTURE, ART AND MUSIC"

Group I
"It Came Upon the Midnight Clear" Senior Vested Choir
Scripture "Isaiah 9:6-7; 11:1-6" by John S. Sargent
Painting "Isaiah"

Group II
"Silent Night, Holy Night" Young People's Glee Club
Scripture Luke 1:46-52
Painting "The Annunciation" by Fra Angelico

Group III
"O Little Town of Bethlehem" Senior Vested Choir
Scripture Luke 2:1-17
Painting "The Star of Bethlehem" by Margaret W. Tarrant

Group IV
"In the Fields Abiding" Soprano Solo
Scripture Luke 2:8-14
Painting "Apparition to the Shepherds" by Bernhard Plockhorst

Group V
"Hark, The Herald Angels Sing" Special arrangements for combined choirs
Scripture Luke 2:15-20
Painting "Adoration of the Shepherds" by Adolphe William Bouguereau
CHRISTMAS WORSHIP SERVICE

Group VI

"Away in a Manger"
Scripture Luke 2:10,11,52
Painting "Everybody's Brother" by Margaret W. Tarrant

Junior Vested Choir

Group VII

"We Three Kings of Orient Are"
Scripture Matthew 2:1-12
Painting "The Adoration of the Magi" by Robert Leinweber

Trio and Vested Choirs

Group VIII

"O Holy Night"
Scriptures Matthew 2:13,14
Painting "The Holy Family" by Michelangelo

Duet

Hymn of Consecration "Thou Didst Leave Thy Throne"

Benediction

Moment of silence "O Holy Night" Cornet Solo

Postlude "Fantasia of Old Christmas Carols" Faulkes

*** *** ***
WORSHIP SERVICES

Based on

THE DRAMATIZATION OF THE FOLLOWING HYMNS

As created by a Senior-Young People's Group

1. O Little Town of Bethlehem
2. Just as I am
3. Nearer, My God, to Thee
4. Jesus, Lover of My Soul
5. Take Time To Be Holy
6. Jesus I come
INTRODUCTION

Four of the great old hymns of the Church were arranged for a series of hymn dramatizations and presented by a group of Senior-Young People, in the evening Church Services.

Before presenting the dramatization the story of the hymn was either read or told by the Minister. The dramatizations were simple yet very effective. Somehow these old hymns were made to live again in the hearts and lives of the young people who studied them, and of the people who witnessed their presentation.

Two additional hymns are included in this list. They were presented at a later date by special request of an older member of the congregation.
DRAMATIZATION OF THE HYMN

"O LITTLE TOWN OF BETHLEHEM."

Characters: Mary, in white robe with blue cape. (Mary has large doll)
Ten Angels, in white and colored robes
Joseph, in regular Biblical costume
Group of five or more young people, in Palestinian costume

* * * *

First Stanza: (Solo)

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep,
The silent stars go by;
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

Soloist sings, and stage is in entire darkness during the first two lines. On the third line and fourth line, lights appear gradually and very dim. On the fifth line the large electric star is lighted and remains during the rest of the stanza.

Second Stanza: (Junior and Young People's Choirs from rear balcony)

For Christ is born of Mary,
And gathered all above,
While mortals sleep, the angels keep,
Their watch of wondering love,
O morning stars together,
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth!

Manger scene, Mary, Joseph and Babe, with angels (four of them grouped around the child). Several young people are seen lying on the platform asleep. Spot light plays softly on Manger scene, on words "O Morning Stars together" spot light goes off, and electric star comes on. Angels in attitude of praise. On the last two lines, the Angels on the platform take up the song.
Third Stanza:  (Solo)

How silently, how silently,
The wondrous Gift is given!
So God imparts to human hearts
The blessings of His heaven.
No ear may hear his coming,
But in this world of sin,
Where meek souls will receive Him still
The dear Christ enters in.

The Manger scene is in the background, while at the Altar a group of young people are kneeling in prayer and meditation. The entire stanza is in the light of the Star.

Fourth Stanza:  (Junior, Young People and Senior Choirs.)

First four lines by Senior Choir in choir loft,
The last four taken up by all the choirs in the balcony, ending like a great hallelujah chorus.

O Holy Child of Bethlehem!
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today!
We hear the Christmas angels,
The great glad tidings tell;
O come to us, abide with us,
Our Lord, Immanuel!

The Manger scene with spot light on manger and Babe; entire group of angels, grouped gracefully near, as if singing the "Great Glad Tidings". The group of young people in reverent adoration on either side of the platform.

Note: All changes are made in absolute darkness, as Organist continues to play the hymn softly.
THE STORY OF THE HYMN
"LITTLE TOWN OF BETHLEHEM"

This hymn was written by Phillips Brooks. When Phillips Brooks was rector of Holy Trinity Church, Philadelphia, his parishioners in August 1865 sent him abroad for a year. His travels took him through Europe, and in December to the Holy Land. Here with reverent feet he traced the footsteps of His Lord and Master from Nazareth Southward and visited the scenes of the Bible narrative.

After two weeks spent in Jerusalem, Christmas Eve found him in "The little town of Bethlehem" at the birthplace of Jesus. Of his stirring emotions on that "Holy Night" he later wrote to his Sunday School back in Philadelphia:

"I remember especially on Christmas Eve, when I was standing in the old church at Bethlehem, close to the spot where Jesus was born, when the whole church was ringing hour after hour with the splendid hymns of praise to God, how again and again it seemed as if I could hear voices that I knew well, telling each other of the 'wonderful night' of the Saviour's birth, as I had heard the year before; and I assure you I was glad to shut my ears for a while and listen to the more familiar strains that came wandering to me halfway round the world."

Two years after his return to America, still full of the thrilling memories of Bethlehem, Phillips Brooks wrote for his Sunday School children the Christmas hymn, "O Little Town of Bethlehem", which for a long time had been singing in his soul.
THE STORY OF THE HYMN

"O LITTLE TOWN OF BETHLEHEM."

This hymn was first used by the children in their Christmas service in the year 1868. The tune "St. Louis" was written by Mr. Lewis H. Redner, the organist of the Church and the Superintendent of the Sunday School. In this hymn Mr. Brooks embodied, as in the prose descriptions of places visited in the Holy Land; the spiritual meaning of what he saw there. The fourth stanza as written originally was omitted by Dr. Brooks even in the first copy.

Where children pure and happy
Pray to the Blessed child,
Where misery cries out to Thee,
Son of the Mother Mild,
Where charity stands watching
And faith holds wide the door,
The dark night wakes, the glory breaks,
And Christmas comes once more.
THE WORSHIP SERVICE

"O LITTLE TOWN OF BETHLEHEM"

Prelude
Selections from the 'Messiah'  Handel

Processional Hymn
"O Come, All Ye Faithful"

Call to Worship:
O praise the Lord, all ye nations:
Praise Him, all ye people,
For His merciful kindness is great toward us;
And the truth of the Lord endureth forever.
Praise ye the Lord.

Anthem
"O Holy Night"

Responsive Reading:  The Magnificat  Luke 1:46-55

Leader:  My soul extols the Lord,
People:  And my spirit triumphs in God my Saviour; because
He has looked on His maidservant in her lowly po-

position.
Leader:  For from this time forward all generations will
account me happy.
People:  Because the mighty One had done great things for me-
Holy is His name!
Leader:  And His compassion is, generation after generation
upon those who fear Him.
People:  He has displayed His might with His arm.
Leader:  He has scattered those who were haughty in the thoughts
of their hearts.
People:  He has cast monarchs down from their thrones, and ex-
alted men of low estate.
Leader:  The hungry He has satisfied with choice gifts, but the
rich He has sent empty-handed away.
People:  His servant Israel He has helped, remembering His com-
passion—
Leader:  As He promised our forefathers— to Abraham and his
posterity forever. (Meymouth translation)

Gloria Patri
THE WORSHIP SERVICE

"O LITTLE TOWN OF BETHLEHEM"

Prayer: O God, our Father, giver of the greatest of all gifts, Thy Son, Jesus Christ; may we accept Him as our Lord and Saviour; may we worship and adore Him as the shepherds and the wise men of old; may we not only accept the Gift; but may we in turn give Him our lives. Help us to have such an understanding of this greatest gift of thine that we may not belittle it by holding it lightly. Help us to be willing to give ourselves as completely as He did; and to follow Him humbly through life. Amen.

Silent Prayer of Consecration (Hymn "O Little Town of Bethlehem" played softly.)

Presentation of Offerings and Announcements

The Story of the Hymn

The Hymn Dramatization "O Little Town of Bethlehem"

Benediction


Three-fold Amen by Choir

A moment of silence

Postlude
THE HYMN DRAMATIZATION

"JUST AS I AM"

Characters: Purity, young girl dressed in white robe.
Sin, dressed in gray robe.
Doubt, College girl in cap and gown, carries book.
Blindness, girl dressed in clean but old dress.
Little girl to lead the blind girl, in worn and patched dress.
Salvation, tall, dignified, winsome personality.
Dressed in white, carries a Bible.

* * * * * *

DRAMATIZATION

First Stanza: Just as I am, without one plea,
But that Thy blood was shed for me,
And that Thou bidst me come to Thee,
O Lamb of God, I come, I come!

Purity, young girl, attractive type, dressed in white robe, walks
slowly down the aisle, and up to the Cross as the soloist
sings, "O Lamb of God I come," she kneels at Altar, remains
a few minutes, then as light goes off, she exits at left.

Second Stanza: Just as I am, and waiting not,
To rid my soul of one dark blot,
To thee whose blood can cleanse each spot,
O Lamb of God, I come, I come.

Sin: girl dressed in dark gray or black robe, enters slowly from right
of platform in a defiant manner; as the cross is lighted she stops
for a moment to look at it, as if catching the significance of its
meaning; then hurries towards it and kneels at Altar in consecra-
tion. Spot light goes off and in darkness she exits at right of
platform.

Third Stanza: Just as I am, though tossed about,
With many a conflict, many a doubt,
Fightings and fear within, without,
O Lamb of God, I come, I come.
THE HYMN DRAMATIZATION

"JUST AS I AM"

Doubt: Girl in college cap and gown walks down middle aisle, looks at
book as if reading—then shakes head, as if in doubt. Comes
slowly to the cross, registers conflict and fear; but gradually
yields to the message of the lighted cross, and kneels at the
altar. Exits left.

Fourth Stanza: Just as I am poor wretched, blind,
Sight, riches, healing of the mind—
Yea, all I need, in Thee to find,
O Lamb of God, I come, I come!

Blind girl led by little girl: enter at left. Small girl looks around
as any child would in a strange place, then seeing the lighted
cross her face lights up with a beautiful smile; the blind girl
feels the change in the little girl and lifts her face and smiles
the child leads her to the altar and together they kneel. Exit
right.

Fifth Stanza: Just as I am, thou wilt receive,
Wilt welcome, pardon, cleanse relieve;
Because thy promise I believe,
O Lamb of God, I come, I come!

Salvation: Girl in white, walks down the center aisle in stately digni-
fied manner, reading the Bible. She expresses happiness and
joy as she goes towards the cross. There she places the Bible
and kneels at the altar. Exit left.

Sixth Stanza: Just as I am! thy love unknown
Hath broken every barrier down;
Now, to be thine, yea, thine alone,
O Lamb of God, I come, I come!

 Entire group: enter from left and right, slowly and reverently they go
to the altar and kneel in deep consecration.

Note: At the end of the dramatization we had a soloist for each stanza
and as they sang their particular stanza, coming from the rear of the
church, the group taking part in that stanza met them at the altar
and knelt with them. At the close of the hymn the congregation was
invited to dedicate themselves anew or to make their pledge to fol-
low Christ. This was very effective.
THE STORY OF THE HYMN

"JUST AS I AM"

This hymn was written by Charlotte Elliott. Miss Elliott was born in London, England, 1789. Her suffering made her most thoughtful for others in distress and most of her hymns were written with such persons in mind. She was an invalid for fifty years and it was during these years that she wrote her famous hymn.

"Just as I am" first appeared in "The Christian Remembrancer" a magazine of which Miss Elliott became the Editor in 1836.

Many unsaved souls think it is difficult to come to Christ. And this at first was the thought of Charlotte Elliott, the author of this hymn. Shortly after she became an invalid, with a helplessness lasting fifty years; Dr. Caesar Milan visited her father and Miss Elliott and talked with her concerning her soul's salvation. At first she rudely resented this, but afterward repented and asked him how she might find the way to Christ. He replied: "Dear Charlotte, cut the cable. It will take too long to unloose it, cut it. It is a small loss anyway. You must come to Christ just as you are." And so, just as she was, she came and found the "peace that passeth all understanding" enabling her to bear her illness with bravery.

Twelve years later, while everyone about her was busy preparing for a bazaar, she was burdened with the thought that as an invalid she was utterly useless herself, and brooded over this thought through the long
THE STORY OF THE HYMN

"JUST AS I AM"

hours of the night. However, the next day her faith prevailed, and, remembering the words of Dr. Milan which brought about her conversion, she took her pen and wrote this beautiful hymn, beginning, "Just as I am, without one plea." Later in the day Mrs. H.V.Elliott entered the invalid's room to tell her how the bazaar was progressing, and while there she read the hymn and took a copy of it. Thus, the great hymn was given to the world. Out of her helplessness Charlotte Elliott wrought a blessing to many souls that have been guided into a new life through her hymn.

The seventh stanza was added to this hymn at a later date, but it is never used.

Just as I am, of that free love
The breadth, length, depth, and height to prove,
Here for a season, then above,
O Lamb of God, I come, I come!
WORSHIP SERVICE

"JUST AS I AM"

Prelude

Call to Worship

The Lord is in His Holy Temple;
Let all the earth keep silence before him.

Hymn: "O Jesus Thou Art Standing"

Prayer

O Gracious, Heavenly Father, we do truly come to Thee.
We come just as we are, full of sin and realizing our
own weaknesses. We come with grateful hearts, mindful
of thy many blessings; and thanking Thee, our Father,
that in Thee we find forgiveness for our sins; and
strength for our weaknesses. Amen

Silent Prayer (The hymn, "Just as I am" played softly)

Scripture Lesson

John 1:43-51

The Presentation of the Offerings and the Announcements

Response for Choir and Congregation

"All things come of Thee, O Lord, and of thine
own have we given Thee. Amen."

Anthem

Story of the Hymn to be dramatized

Dramatization of the Hymn

"Just as I am"

Prayer

Benediction

"Now unto Him that is able to keep you from falling,
and to present you faultless before the presence of
His glory with exceeding joy, to the only wise God our
Saviour, be glory and majesty, dominion and power, both
now and evermore.

Three-fold Amen by choir in vestibule.

Benediction
THE HYMN DRAMATIZATION

"NEARER, MY GOD, TO THEE"

Characters:

Young woman, in ordinary dress clothes.
A Wanderer, man or woman, in grey or black robe.
Three Angels, in white robes (or in pastel shade robes)
Girl, in white robe.
Group of Children, in Choir vestments.

* * * * *

DRAMATIZATION

First Stanza:

Nearer, my God, to Thee, nearer to Thee!
E'en though it be a cross that raiseth me;
Still all my song shall be, nearer, my God, to Thee.
Nearer, my God, to Thee, nearer to Thee!

Young woman: in ordinary street clothes, kneeling at cross when light goes on. At the words "E'en tho' it be a cross that raiseth me" she stands, steps toward the cross, then slowly moves away. Exits - left.

Second Stanza:

Though like the wanderer, the sun gone down,
Darkness be over me, my rest a stone;
Yet in my dreams I'd be nearer, my God to Thee,
Nearer, my God to Thee, nearer to Thee!

The Wanderer: dejected, walks near the cross, sees stone and rests on it. "Yet in my dreams I'd be" raises head and smiles, as he sees two angels at cross. Angels stand on either side of the cross about six or eight inches back of it. Wanderer falls back into deep sleep. In darkness in exits at right.

Third Stanza:

There let the way appear, steps unto heaven
All that Thou sendest me, in mercy given;
Angels to beckon me, nearer my God, to Thee,
Nearer, my God to Thee, nearer to Thee!
THE HYMN DRAMATIZATION
"NEARER MY GOD, TO THEE"

The Wanderer: (in gray or black robe) is led by an angel from side door to platform. The angel is a few feet ahead of him all the way and motions for him to follow. They come to the cross; and two angels beckon him to come nearer; he finally kneels at the cross with one angel standing in back of him as if pronouncing a benediction. The other two angels are at the cross in reverent and happy attitude.

Fourth Stanza: Then with my waking thoughts, bright with Thy praise,
Out of my stony griefs Bethel I'll raise;
So by my woes to be, nearer, my God, to Thee
Nearer, my God to Thee, nearer to Thee!

Girl: In white robe, at cross when lights go on. She acts as if she is just waking up, rather dazed for a moment—opposite he she sees a group of children in white vestments with hymn books singing praises. Entire group register joy and happiness as they go nearer the cross.

Fifth Stanza: Or if, on joyful wing cleaving the sky,
Sun, moon and stars forgot, upward I fly.
Still all my song shall be, nearer, my God, to Thee,
Nearer, my God to Thee, nearer to Thee!

Entire group: Angels on either side or back of cross, others grouped gracefully near it, children with hymn books, everybody joyful. "Still, all my song shall be" angels take step nearer the cross and touch it with outstretched hands. Wanderer comes to the foot of the cross and kneels in consecration. Cross is lighted on the above words and final tableau is held until end of hymn. All lights go off as characters exit at left platform door. Organist continues to play softly until the characters are off the platform; then the cross is lighted for the prayer and benediction.
THE STORY OF THE HYMN

"NEARER, MY GOD, TO THEE"

This hymn was written by Sarah Flower Adams; and is considered the greatest hymn ever written by a woman.

Sarah Flower was born at Harlow, England, February 22, 1805. She was beautiful and vivacious, and fond of acting. Miss Flower felt that the drama could be made to teach great truths as well as the pulpit. In 1834, she married a civil engineer, John Erydes Adams, and they made their home in London.

The hymn "Nearer, My God, To Thee" was written in 1840 and was first published the following year in a book "Hymns and Anthems" prepared by Mrs. Adam's pastor, Rev. William Johnson Fox, for the use of his congregation. In 1844, Rev. James Freeman Clarke introduced the hymn in America; but it did not gain popularity until in 1856. The beautiful tune "Bethany" was written by Lowell Mason. Mrs. Adams died, August 14, 1848.

The hymn is based upon the story found in Genesis of Jacob's vision at Bethel. The vision of the ladder leading to heaven with angels ascending and descending on it deeply impressed Mrs. Adams, and using this as a text she wrote this interesting hymn.
WORSHIP SERVICE

"Nearer, My God, to Thee"

Prelude

Processional Hymn

"Rejoice, Ye Pure in Heart"

Call to Worship

O praise the Lord, all ye nations;
Praise Him, all ye people.
For His merciful kindness is great toward us;
And the truth of the Lord endureth forever.
Praise ye the Lord.

Prayer: "Father, we thank Thee for the privilege of dreaming dreams and seeing visions, cleanse the windows of our souls of the dust of earthly affairs that prevent us from visioning the things of the spirit. And forbid, Father, that we should be content with dreaming. Give us courage, determination and ability to transform our dreams into realities. Take us into divine partnership with Thee in achieving the fulfillment of Thy vision of the Kingdom."

Silent Prayer (While hymn, "Nearer, My God, To Thee" is played softly)

Anthem

Scripture Lesson

Genesis 28:10-22

The Presentation of Offerings and the Announcements

Response for Choir and Congregation

"We give Thee but Thine own, whate'er Thy gift may be,
All that we have is Thine alone, a trust O Lord, from Thee."

Amen.

Story of Hymn to be dramatized

Dramatization of Hymn

"Nearer, My God, to Thee."

Prayer

Benediction followed by The Four-Fold Amen.

Postlude

1. Pickerill, Grace G. "Youth Adventures with God" p.94
THE HYMN DRAMATIZATION

"JESUS, LOVER OF MY SOUL"

Characters: An old couple
Angel, in white robe
Small boy and girl
Mother, poorly dressed
Five children from the ages of 3 to 12, all clean but poorly dressed
Mary Magdelene, in blue robe.

** ** ** ** **

DRA Mate THE

First Stanza: Jesus, lover of my soul,
Let me to Thy bosom fly,
While the nearer waters roll,
While the temptest still is high.
Hide me, O my Saviour hide,
Till the storm of life is past
Safe into the haven guide;
O receive my soul at last!

An aged couple, sitting in the home. The woman with her sewing and the man with a book (cross in distance, as through a window; as they look at it, it gradually lights up) They sit opposite each other, with faces turned slightly from the audience, but only so much as is necessary to see the cross. They do not move during the stanza. Exit in darkness.

Second Stanza: Other refuge have I none
Hangs me helpless soul on Thee;
Leave, ah, leave me not alone,
Still support and comfort me,
All my trust on Thee is stayed
All my help from Thee I bring
Cover my defenseless head,
With the shadow of Thy wing.

A Guardian Angel pose, a small boy and girl, with boy leading the girl. She is reaching out for a butterfly which is on a piece of wire about 12 inches long.
HYMN DRAMATIZATION

"JESUS, LOVER OF MY SOUL"

Third Stanza: Thou, O Christ art all I want,
More than all in thee I find;
Raise the fallen, cheer the faint
Heal the sick, and lead the blind.
Just and holy is Thy name,
I am all unrighteousness;
False and full of sin I am,
Thou art full of truth and grace.

A mother, dejected and poorly dressed, gathers her little brood of five children about her; and fondles them. The suggestion is, that she finds in Christ all that otherwise is denied her. During the singing of the last few lines "Just and Holy is Thy Name", the mother walks to the Cross and at its foot kneels, as her children group about her, all radiantly happy, even though they are denied the wealth of the world.

Fourth Stanza: Plenteous grace with Thee is found,
Grace to cover all my sin,
Let the healing streams abound
Make and keep me pure within.
Thou of life the Fountain art;
Freely let me take of Thee;
Spring Thou up within my heart,
Rise to all eternity.

Mary Magdelene, dressed in long blue robe, she kneels before the cross in an attitude of self abasement, but with her arms lifted upward to it in supplication.

Note: All changes are made in absolute darkness, spot-light or cross are not lighted until characters are in their places. They exit when lights go off and as organist continues to play the hymn softly.
THE STORY OF THE HYMN
"JESUS, LOVER OF MY SOUL"

This hymn was written by Charles Wesley and is considered by many to be the greatest hymn ever written. It was written just after the poet and his brother John had been driven by a violent mob from the place where they had been preaching.

Another story (and neither tale can be verified) says that the hymn was written just after a frightened little bird, pursued by a hawk had flown into Wesley's window and crept into the folds of his coat. The probable date of the hymn is 1740.

* * * *

In the Civil War of the sixties, many drummer boys had left school to join the army. One of them named Tom, was called the "young deacon". He was a favorite and was greatly respected by the soldiers for his deep religious life. One day he told the Chaplain he had had a dream the night before, in his sleep he was greeted home again by his mother and little sister. "How glad they were to see me!" he said. "My mother pressed me to her heart. I didn't seem to remember they were dead. O, sir, it was just as real as you are real now," "Thank God" replied the Chaplain, "that you had such a mother, not really dead, but in heaven and that you have the hope of seeing her again."

The following day in a terrific battle both armies swept over the same ground four times, and at night between the two armies lay many
THE STORY OF THE HYMN

dead and wounded soldiers that neither dared to approach. Tom was missing when the battle was over, but suddenly out of the darkness they heard a voice singing, softly and beautifully:

"Jesus, lover of my soul" when he had sung
Leave, Ah, leave me not alone,
Still support and comfort me."

the voice stopped, but they had recognized Tom's voice. In the morning the soldiers found Tom sitting on the ground leaning against a stump — dead. But they knew that his "helpless soul" had found refuge with Jesus, the lover of his soul.

Mr. Wesley had written a third stanza to this hymn, but it has never been used,

Wilt thou not regard my call?
Wilt thou not accept my prayer?
Lo, I sink, I faint, I fall —
Lo, on Thee I cast my care.
Reach me out Thy gracious hand,
While I of thy strength receive
Hoping against hope I stand,
Dying and behold, I live!
WORSHIP SERVICE

"JESUS, LOVER OF MY SOUL"

Prelude

Processional Hymn "In Heavenly Love Abiding"

Call to Worship

Lift up your heads, gates of my heart unfold
Your portals to salute the King of Kings;
Lift up thine eyes, for lo, thy Lord is near,
The Lord of loveliness and strength and song.

Solo (Suggestion — "Jesus, Thou Joy of Loving Hearts")

Prayer: O God, Immortal and Invisible, forgive the faltering faith of those whose dwelling is among the mortal and the seen. We have no sight for unseen things and we have missed Thee at every turn. Every common bush may flame with fire, but we have no time to turn aside. The heavens may declare thy glory, but our eyes are too earthbound to read their story. Day unto day utters speech but our ears are deaf with inward strife. And we hearken not nor understand. We have looked into the faces of our fellows but discern no divine impression there; we have found little to love in the brother whom we have seen, how can we hope to love the God whom we have not seen? O, Lord, that we may receive Thy sight. Amen.

Silent Prayer (while hymn, "Jesus, Lover of My Soul" is played softly)

Scripture Lesson

Presentation of Offerings and Announcements

Response for Choir and Congregation

"All things come of thee, O Lord, and of thine own have we given thee. Amen."

Story of the Hymn to be dramatized

Dramatization of the Hymn "Jesus, Lover of My Soul"

Prayer

Benediction and Three-Fold Amen

Postlude
THE HYMN DRAMATIZATION

"TAKE TIME TO BE HOLY"

Characters:
Young girl, in regular street dress.
Young man, in ordinary clothes.
Middle-aged woman, sweet expression, nicely dressed.
Young Couple, Nicely dressed.
Two Angels, in white robes.
Group of eight or more children, in costumes of different countries.
Group of four young people, two boys and two girls, or all boys or all girls, in regular clothes.

* * * * * *

DRAMATIZATION

First Stanza:
Take time to be holy,
Speak oft with thy Lord,
Abide in Him always,
And feed on His word;
Make friends of God's children,
Help those who are weak,
Forgetting in nothing
His blessing to seek.

Young girl, kneeling at altar.
Young man, seated reading the Bible.
Group of children of all nationalities enter, young man and woman come toward them in friendly attitude.
Entire group go near the Cross, stand in reverence and as if receiving a blessing. (Lights go off and group exit.)

Second Stanza:
Take time to be holy,
The world rushes on
Spend much time in secret
With Jesus alone.
By looking to Jesus
Like Him thou shalt be;
Thy friends in thy conduct
His likeness shall see.
Middle-aged woman, seated as in deep meditation. Group of children from first stanza rush in one door and out the other. Woman in prayerful mood. Group of young people come in and are greeted as friends. Woman, stands in center of group, others arranged gracefully around her; angel stands back of cross as the spot light goes off and the Cross is lighted. Hold tableau for a moment, then lights go off and characters exit in darkness.

Third Stanza:

Take time to be holy,
Let Him be thy guide,
And run not before Him,
Whatever betide;
In joy or in sorrow,
Still follow the Lord,
And looking to Jesus
Still trust in His word.

Young man, walks near the cross, is in deep meditation. Angel comes from side door, leading a young woman who follows slowly yet deliberately. Angel leads girl right to the cross. Girl stands near young man, angel to one side of the cross. Young man opens the Bible, both look at it as if reading. The cross is not lighted for this scene, just the spot-light on the characters. Lights go off as they exit.

Fourth Stanza:

Take time to be holy,
Be calm in thy soul,
Each thought and each motive,
Beneath His control;
Thus led by His Spirit
To fountains of love,
Thou soon shalt be fitted
For service above.

Angels on either side of cross; when light goes on. Entire group come slowly from side doors, as they reach the platform the spot light goes off and the cross is lighted. They kneel in attitude of worship. Hold tableau until end of song. Group remains on platform in prayerful attitude as the benediction is pronounced.

Note: Since this is a gospel hymn, no story could be found.
WORSHIP SERVICE

"TAKE TIME TO BE HOLY"

Prelude

Processional Hymn  "Ancient of Days"

Call to Worship

The Lord is in His Holy Temple
Let all the earth keep silence before Him.

Solo (In form of a call to prayer, suggestion)

"Saviour Hear Us, We Pray."

Prayer:

O our God, we humbly beseech Thee to purify our hearts from all vein and worldly and sinful thoughts, and thus prepare our souls to worship Thee this day acceptably, with reverence and godly fear. O Lord, set our affection on things above, all the day long, and give us grace to receive Thy word which we shall hear this day, into honest and good hearts, and bring forth fruit with patience. Hear us, O God, for the sake of Jesus Christ, our Saviour. Amen.¹

Silent Prayer (Hymn, "Take Time To Be Holy" played softly)

Scripture Lesson

Anthem

Presentation of Offerings and the Announcements

Response for Choir and Congregation

"We give Thee but Thine own, whate'er the gift may be, All that we have is Thine alone, a trust O Lord, from Thee. Amen"

Sermon based on Hymn to be Dramatized

The Hymn Dramatization

Prayer

Benediction followed by the Three-Fold Amen

Postlude

¹ New Methodist Hymnal. Page 510
THE HYMN DRAMATIZATION

"JESUS, I COME"

Characters:  Girl, dressed in black, with white robe under the black one.
            Hands are bound with chains.
            Two Intermediate boys, in ordinary clothes, bandaged as if
            in an accident.
            Nurse, in nurses uniform.
            A young couple, representing failure and loss.
            Widow, in black.
            Middle aged couple, representing wealth and pride.
            Beggars, man and woman in rags.
            Mary, long blue robe.
            Two angels, in white robes.

* * * * * *

DRAMATIZATION

First Stanza: Out of my bondage, sorrow and night,
             Jesus I come, Jesus I come;
             Into thy freedom, gladness and light,
             Jesus I come to Thee;
             Out of my sickness into thy health
             Out of my want and into thy wealth,
             Out of my sin and into Thyself,
             Jesus I come to Thee.

Girl; dressed in black, with white robe underneath, hands bound, is led
by one of the angels, from the left door to the platform. Light
is very dim at first door, then becomes brighter as they reach
the platform, as they reach the center of the platform an angel
touches her hands, the chains fall and at the same time she drops
back her black cape and appears in her white robe. Stands near
the cross with the angel behind her. Nurse enters, leading two
young boys who have been hurt in an accident, she carefully and
gently helps them to the platform and cares for them. On last line
entire group moves toward the cross. Only the different colors from
the spot-light are used on this group, the cross is not lighted.
They exit in darkness.
THE HYMN DRAMATIZATION

"JESUS, I COME"

Second Stanza:  Out of my shameful failure and loss,
                Jesus I come, Jesus I come,
Into the glorious gain of Thy cross
                Jesus I come to Thee.
Out of earth's sorrow into Thy balm
Out of life's storms and into Thy calm,
Out of distress to jubilant psalm,
                Jesus I come to Thee.

Young couple, poorly clad, representing failure and loss, enter from side
doors, dejected, weary and footsore, as if they didn't know where to turn for help. The cross is lighted as they approach the platform and an angel beckons them toward it. They go toward her as if in a trance, but gradually they are won by her happy countenance.

Widow, dressed in black with veil enters, registers sorrow; and gladly accepts the challenge of the cross. On the last line, the group registers happiness and join in with the soloist on the words:

"Out of distress to jubilant psalm,
                Jesus I come to Thee."

Third Stanza:  Out of unrest and arrogant pride,
                Jesus I come, Jesus I come,
Into Thy blessed will to abide,
                Jesus I come to Thee.
Out of myself to dwell in Thy love,
Out of despair into raptures above,
Upward for aye on wings like a dove,
                Jesus I come to Thee.

Middle Aged couple, representing wealth, pride and selfishness, enter from left side door and approach platform with self confidence, two beggars are lying on the platform steps, they reach out for alms, but the proud, haughty couple pass by. When they reach the top platform step, the cross is lighted and they turn as if to run away. The angels are standing on either side and with a smile they beckon for them to come. The couple stop, as if forced to do so, look at the cross, shake their heads, turn again as if to go, but something overpowers them, they see the beggars trying to get to the cross, and stoop over and help them; and together they approach the cross. Angels register happiness as group kneels.
THE HYMN DRAMATIZATION

"JESUS, I COME"

Fourth Stanza: Out of the fear and dread of the tomb,
                        Jesus I come, Jesus I come,
Into the joy and light of Thy house,
                        Jesus I come to Thee,
Out of the depths of ruin untold
Into the peace of Thy sheltering fold,
Ever Thy glorious face to behold,
                        Jesus I come to Thee.

Mary, enters from side platform door, on one side is a tomb partly
covered with vines, etc. Two angels are standing on either side;
Mary walks slowly across the platform and does not notice the
angels until she is close to the tomb; then she falls down as if
weeping, for she sees the tomb is open and her Master is not there.
The angels send her away. She goes to the cross and kneels at its
foot, the angels move to a position back of the cross and the
tableau is held until the end of the hymn. Lights go off and the
characters exit. The cross is lighted for the benediction.

Note: Since this is a gospel hymn, no story could be found.
WORSHIP SERVICE
"JESUS, I COME"

Prelude

Processional Hymn  "Lead On, O King Eternal"

Call to Worship

O come, let us sing unto the Lord;
Let us make a joyful noise unto the Rock
of our salvation
Let us come before His presence with
thanksgiving,
And make a joyful noise unto Him with psalms.

Anthem

Prayer  Speed in us, O God, the birth of the larger life. Create
in us that growing love for the God-like which shall crowd
out whatever is unworthy, low or vain. Visit us with a com-
pelling passion for service and a love for humanity that shall
lift us, irresistibly above all soridness of aim or weakness
of action. Give us new aims, broader fellowships, mightier
enthusiasms and faiths. May the Christ-life unfold in us with
its all expansive power. Amen.

Silent Prayer (Hymn, "Jesus, I Come" played softly)

Scripture Lesson

Anthem

Presentation of Offerings and the Announcements
Response for Choir and Congregation
"All things come of Thee, O Lord, and of Thine own, have we given Thee. Amen"

Sermon based on the Hymn to be Dramatized

Dramatization of the Hymn

Prayer

Benediction followed by the Three-fold Amen

Postlude
SUGGESTIONS FOR MUSIC IN CREATIVE DRAMA

The hymn with its stirring rhythm and its close and profound connection with the deepest personal experiences, should not be used in Bible plays, except under exceptional circumstances. It brings to mind moods and memories not connected with the drama. The hymn does belong, however, to the worship service which so frequently begins and closes a play. In that place, accompanied by readings and responses, it serves a needed purpose.

For incidental music occurring within the play, the instruments of Bible times can only be approximated. There were cymbals, trumpets, flutes, lyres, and though modern instruments vary greatly, the first three may be used, especially if the trumpets are not visible. Singing is the nearest approach to correctness. Harmony in the modern sense was unknown, though singing was done in octave, accompanied, as were the instruments, by drum beats and clapping of hands. Pauses in the music came where pauses in the accompanying words occurred, for the idea, and not the tune was most valued. The antiphon or response was popular, and boys' voices replied to men's. Songs were specially written for special choruses, like the songs for the Sons of Korah.

Several collections of Hebrew Music have been published which give an abundance of material. Traditional Hebrew Melodies, arranged for the piano by Pauer, and published by Augener and Company, is one of the best. The music is so simple it can be played at sight, and so melodic that words could easily be adapted to many of the airs. The Bible in Song by
SUGGESTIONS FOR MUSIC IN CREATIVE DRAMA

A.W. Binder, is another rich source; so is Hebrew Music by Ewer, and Jewish Music by Rabbi Beryl D. Cohon.

Great Trumpets were played by the priests. The celebrated ram's horn, cannot easily be approximated. But the cymbals are not greatly different, and may be used in Temple celebrations, or on any occasion of rejoicing which an Old Testament story may suggest. The Oboe was not played only for individual pleasure, but it was also used at funerals. "Two pipes, at least" says one book, "should be played on the death of a wife.

Antiphonal singing should not be done in too small an auditorium, nor where the voices are too far apart for accurate pitch to be maintained. Such distance is determined by the ability of the singers and the accuracy of the leader.

Some of the great oratorios are especially devoted to Bible themes and Heroes. Some are too difficult for the average church singer, but most of them have parts which are easily rendered, and fit beautifully into dramatic situations. A few are listed below:

<table>
<thead>
<tr>
<th>Composer's Name</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Bach's</td>
<td>Christmas Oratorio and Saint Matthew Passion</td>
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<tr>
<td>Beethoven's</td>
<td>Christ on the Mount of Olives</td>
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<tr>
<td>Benett's</td>
<td>Woman of Samaria</td>
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<td>Costa's</td>
<td>Eli</td>
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<tr>
<td>Dvorak's</td>
<td>Stabat Mater</td>
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<td>Gaull's</td>
<td>Ruth, and The Holy City</td>
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<tr>
<td>Gounod's</td>
<td>Redemption and Mors et Vites (Death and Life)</td>
</tr>
<tr>
<td>Handel's</td>
<td>Israel in Egypt and The Messiah</td>
</tr>
<tr>
<td>Handel's</td>
<td>Saul, Samson and Judas Maccabeus</td>
</tr>
<tr>
<td>Haydn's</td>
<td>Creation</td>
</tr>
<tr>
<td>Mendelssohn's</td>
<td>Saint Paul and Elijah</td>
</tr>
<tr>
<td>Sullivan's</td>
<td>Prodigal Son</td>
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</table>
ORIENTAL CUSTOMS

Attitudes of Worship and Blessings

Oriental worship and devotion are largely external acts, apparently for display. Fasting is a mere exchange of time and kinds of nourishment. Moslems have some delicate and choice viands of the year for the night festival in the month of Ramadan, the great month of fasting. No part of the human race is more devout than the oriental. Every mention of God's name by him was once counted a prayer.

Prayers

Prayers, petitions and appeals to God enter into every action and expression of life in the Orient.

Gestures in Prayer

Gestures and attitudes in prayer are a large part of this form of worship among orientals. The Moslem begins his prayer standing, then bows, then kneels, then touches the earth with his forehead between his flat hands. He cultivates the habit of abstraction in devotion and prayer.

Praying in Public

A Moslem will spread his cloak or persian rug toward the south to say or perform prayers in public, amidst all the noise and confusion of a street. He raises his open hands till the thumbs touch the ears, shouting "God is Great!" Then hands folded together near the girdle and he recites a passage from the Koran, then he bends forward, resting his hands upon his knee, and three times repeats a formula of praise to God most great. Again he stands erect, crying "God is Great!" He drops upon his knees and bends forward until his nose and forehead touch the ground between his expanded hands, he repeats the same phrase three times, muttering rapidly short formulas of prayer and praise. Then he brings himself up upon his knees, and settles back upon his heels, mumbling sundry grunts and exclamations, according to his taste and habit. He repeats this process two and sometimes three times, with precisely the same postures.

Prayer Postures

Various postures in prayer have been common in the East from the earliest times. Abraham's servant bowed down his head and worshipped Jehovah. Joshua prostrated himself and "fell to the earth upon his face" in prayer. David prayed sitting on the ground before Jehovah.
ORIENTAL CUSTOMS

Prayer Postures

Solomon prayed standing before the altar of Jehovah, and spread forth his hands towards heaven. Daniel "kneela upon his knees three times a day, and prayed" his window being open toward Jerusalem. Nehemiah seems to have uttered short prayers while engaged in temporal business.

Blessings were bestowed upon the person seeking the blessing as he knelt in front of the one bestowing the blessing. Sometimes the hands were placed on the head, sometimes they were raised toward heaven, and sometimes crossed upon the breast.

Greetings

The Orientals upon entering one another's home had customs and courtesies of their own. In coming to the house of a Moslem a man makes his coming known by a peculiar call, in order that the women inside may retire to their own apartment before he entered. The neighbors would enter without further formality. The host would greet the caller with "enter" or "welcome". The man may drop his shoes outside the door. Older friends or persons of equal rank would embrace each other. Each places his right hand upon the other's left shoulder, and kisses him on the right cheek, then putting the left hand on the other's right shoulder, again kisses him on the left cheek. Intimates greet one another with a kiss, without regard to sex. Essau embraced his brother Jacob and "feel on his neck and kissed him." In Syria we see a very graceful greeting, the right sweeps downward toward the ground, or touches the breast, then the lips and forehead. The response is prompt and by the same set of gestures. Kissing is more frequent among women friends, meeting after a separation than among men.

Some imaginative Orientals explain the gestures of the hand in salutation especially touching the head, the lips, and the breast as symbolizing, "with my head I worship, with my lips I honor, and with my heart I love."

Ceremonies

Anointing the guests: an act of hospitality was to anoint the guest with perfume or oil. Bible instances: Jesus said: "I entered into thine house, thou gavest me no water for my feet; but she hath washed my feet with her tears, and wiped them with the hairs of her head. Thou gavest me no kiss; but this woman since the time I came in hath not ceased to kiss my feet. My head with oil thou didst not anoint; but this woman hath anointed my feet with ointment." 1

1 Luke 7:44-47
**ORIENTAL CUSTOMS**

**Wash Before Eating**

Before eating Orientals take a pitcher of water and a clean basin, one pours water on his hands, held over the basin, to wash them. It is needful to wash hands before and after a meal, for knives, forks and spoons are unknown to native Orientals.

**Place of Honor**

The place of honor at the table is at the right hand of the father or master of the household. An Oriental household is always ready to entertain an unexpected guest. Usually grace is said before meals.

**Sacrifice, Covenant**

Sacrifice is a common religious act, applying to many transactions and events of life. It is more than simply a part of worship. Killing a lamb is an Oriental act of hospitality to honor a guest, and is called sacrificing.

The most common way of confirming a covenant and an agreement between two parties, man and man, is to offer a sacrifice, or have a sacrificial feast. Any occasion of unusual joy or gladness is commonly counted poorly or imperfectly celebrated, if not observed by a similar sacrifice of a lamb or some clean animal. It is a universal custom to have such a sacrifice in the Orient at betrothals and at wedding feasts.

**Occupations**

The occupations of the Orient are as follows: Farmers, Shepherds, with their flocks, fishing and hunting, warriors, metal and wood-workers, carpenters, tent making. Every lad must have a trade.
1. Like everything in a church auditorium, it must be dignified, unobtrusive, and never violate the spirit of the sanctuary, nor be out of key with its surroundings.

2. Yet, it is needed, if the faces of the players are to be easily seen.

3. Usually portable lights are the ones to be used: cube box lights, (improved spot lights with sift edges where lighting area ceases) ordinary spots, baby spots, bunch lights (a cluster of bulbs in a reflector and placed on a stand, a vertical row of lights, footlights (if they can be concealed) and flood lights, one or two, which can be trained from balcony, or temporary tower at rear of auditorium.

4. They must be concealed from audience. By screens, clusters of trees or palms, curtains, and in the case of footlights, by low greenery, or temporary trough.

5. Use as much light as possible; it intensifies the impression, gives beauty to players, holds the attention of the congregation.

6. Color: For a dim auditorium, more color may be used than in the play of average hall or theatre. For instance, the lights play largely on subdued dull colors, or soft pastel colors; neither of which is so easily destroyed, or thrown out of harmony as the primary or brilliant hues now in common use in modern women's dress. A deeper straw, or even amber has a poetic color suited to the sanctuary. Rose from one side and blue from the other mingle on the pastel shades of angelic array in petunia and violet shadows.

Distance from light affects intensity, and if the chancel is fairly large, and the spots or cube box lights need to be at distance in the wings, use (if safe) larger wattage.

Direction: In the chancel one cannot often have light falling from the angle of 45 degrees, which is the desired angle in the stage. Instead it must come from the sides, and often but little higher than the head of the players. The angle of lighting the face from below, unless it casts the nose shadow darkly and heavily, is usually a flattering light. The
flood from the rear can be counted upon to pull the other lights into harmony with each other and the stage.

Lighting cues: In the church, there is no curtain; hence great care must be taken for lighting cues to be clear and prompt, and the lighting in different portions of the church to be thoroughly synchronized.

Cues may be given from front church to back church by means of pocket flashes, if church is darkened. Pocket flashes with colored bulbs of blue, green and red are purchasable, and a system of signals worked out, since rarely in a church is there a switchboard controlling all lights.

Dimmers add effectiveness, because the slow dawning, and dimming of light is imaginative, and creates dramatic suspense. Each circuit has to have a separate dimmer.

In some churches, there is a light on the altar which is never permitted to go out. With tact, seek permission to screen such a light temporarily.
SYMBOLISM OF COLORS

Ecclesiastical and Other Significance

by

Lois Bailey Naylor

Constructive

RED

Ecc. Love, enthusiasm
Holy Spirit, creative power, royalty

Other: Health, warmth, bravery
strength, beauty
(rose red) beard, hair, etc.

YELLOW GOLD

Ecc. Sun; splendor; goodness of God, initiation, marriage, fruitfulness, power

Other: gaiety, cheer, glory, royalty, harvest, light, warmth, fame, suggestive of China

ORANGE

Same as yellow gold—warmth, flame, cheer, harvest

GREEN

Ecc. Fertility, hope, immortality, victory

Other: memory, spring, the sea, (Neptune) Other: inexperience, envy youth, vigor, life, plenty, peace, dryads, Ireland

Destructive

Ecc. Blood, fire, martyrdom, war, hatred, punishment

Other: Danger, passions ashamed, falsehood, evil spirits, (furies) Satan, etc.

Ecc. Jealousy, deceit, shame

Other: gaudiness, sensationalism, indecency, decay, disease (quarantine flags)
### SYMBOLISM OF COLORS (Continued)

<table>
<thead>
<tr>
<th>Color</th>
<th>Constructive</th>
<th>Destructive</th>
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</thead>
<tbody>
<tr>
<td><strong>BLUF</strong></td>
<td>Ecc. Heaven, wisdom, truth, faith, fidelity, peace, piety</td>
<td>Other: (dark, dull blue) mystery, gloom, night, imagination, storm, thunder, cold</td>
</tr>
<tr>
<td></td>
<td>Other: consciousness, dignity, intelligence, aristocracy, (blue blood) hope, (Spencer) poetry, Minerva's mantle, Madonna's robe</td>
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<tr>
<td><strong>PURPLE</strong></td>
<td>Ecc. Dignity of Justice, Royalty</td>
<td>Ecc. Lent</td>
</tr>
<tr>
<td></td>
<td>Other: Wine, Bacchus, Apollo's robe, (Tyrian purple) Jupiter's royal robe</td>
<td>Other: Court or state mourning</td>
</tr>
<tr>
<td><strong>WHITE</strong></td>
<td>Ecc. Light, purity, innocence, virginity, faith, joy, triumph</td>
<td>Other: White feather of timidity, mourning of China</td>
</tr>
<tr>
<td></td>
<td>Other: Delicacy, femininity, integrity, (the judiciary) priesthood, white flag of surrender, peace, white shield of untried manhood, Jupiter as lord of light</td>
<td></td>
</tr>
<tr>
<td><strong>GRAY</strong></td>
<td>Ecc. Humility</td>
<td>Ecc. Sorrow, tribulation</td>
</tr>
<tr>
<td></td>
<td>Other: Age, mature, judgment reverence, quietude, distance, coolness</td>
<td>Other: Dreariness, storm, winter dullness, twilight sobriety</td>
</tr>
<tr>
<td><strong>BLACK</strong></td>
<td>Ecc. Darkness, mourning, wickedness, negation</td>
<td>Other: Black art, witchcraft, terror, horror, Jupiter the terrible; might, solitude, sleep</td>
</tr>
</tbody>
</table>
SYMBOLISM OF COLORS (Continued)

Constructive                               Destructive

BLACK AND WHITE

Ecc. Humility, purity of life

Other: Solemnity, secrecy, resolution,       Other: Mourning, humiliation
       smartness, sophistication

BROWN

Ecc. The monastic orders, Meekness

Other: Solidity, strength, Mother           Other: Sadness, sluggishness,
       earth                                   late autumn, decay

COLORS TYPICAL OF CERTAIN COUNTRIES

Women of Palestine: blue, touches of brilliant colors at girdle and yoke.
Men of Palestine: Bright narrow stripes.

China: Blue in various shades

Korea: White interspersed with brilliant colors.

Japan: Variegated.

India: (Women) Rich in reds, purples, saffrons, and flames of her hand-
dyed chuddars, and brilliant saris.
   (Men) White
SUGGESTED SOURCE MATERIAL FOR LEADERS

GENERAL NATURE

Bates, Esther Willard, The Church Play and its Production
Walter J. Baker Co., Boston, Mass. 1938

Cobb, Stanwood, The New Leaven
The John Day Co., New York, 1928

Downey, June E., Creative Imagination
Harcourt, Brace & Co., New York, 1929

Katherine Glover and Evelyn Dewey, Children of the New Day
D. Appleton-Century Co., New York, 1934

Lewis, Mary H., An Adventure with Children
Macmillan Co., New York, 1928

Mitchell, Ray, Creative Theatre
The John Day Co., New York, 1928

Pickerill, Grace Gilbert, Youth Adventures with God
United Christian Missionary Society of Indiana, 1929

Rugg and Shumaker, The Child Centered School
World Book Co., New York, 1928

Ward, Winifred, Creative Dramatics
D. Appleton Co., New York, 1930

Ward, Winifred, Theatre for Children
D. Appleton-Century Co., New York, 1939

Wood, Carelton W., The Dramatic Method in Religious Education
The Abingdon Press, New York, 1931

LIGHTING

Fuchs, Theodore, Home Built Lighting Equipment for the Small Stage
Samuel French, New York, 1939

Powell, A. S. and Fuchs, Theodore, Stage Lighting
Edison Lamp Works of General Electric Co., Harrison, N.J., (Free)
SUGGESTED SOURCE MATERIAL FOR LEADERS (Continued)

LIGHTING

Ridge, C. H., Stage Lighting
Houghton Mifflin Co., N.Y. 1929

COSTUMES

Barton, Lucy, Costume By You
Walter Baker Co., Boston, Mass., 1940

Chalmers, Helena, Clothes On and Off the Stage
Appleton, New York, 1928

Grimball, Elizabeth and Wells, Rhea, Costuming a Play
Century Co., New York, 1925

SCENERY

Cheney, Sheldon, Stage Decorations
Day, 1927

Helvenston, Harold, Scenery
Stanford University Press, Calif., 1931

The Educational Division, Department of Missions, Protestant Episcopal Church, 281 Fourth Avenue, New York publishes a most complete and carefully prepared bibliography of religious dramatic material, under the title "Descriptive List of Plays and Pageants for Parish Use."

A few Dramatic Scenes in the Bible

Old Testament
Joseph
Moses (Some Scenes)
Ruth
Jonathan and David
Isaiah the Statesman
Esther

New Testament
The Parables of Jesus
The Christmas Story
The Wise and Foolish Virgins
Peter and Cornelius
Paul (Some Scenes in his life)

And many others, Bible scenes should be chosen wisely and in consideration of age group, ability, etc.
TYPES OF STORIES FOR DRAMATIZATION

Missionary Stories

Hero Stories (Physical bravery appeals to Juniors)

Wonder Stories of all ages

Character Stories

Bible Stories
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Baker Co., Boston, Mass., 1940

Bates, Esther Willard, The Church Play and its Production
Walter H. Baker Co., Boston, 1938

Bates, Katherine Lee, The English Religious Drama
MacMillan Co., New York, 1893

Benton, Rita, Shorter Bible Plays
The Abingdon Press, New York, 1922

Bonsall, Elizabeth H., Famous Hymns with Stories and Pictures
The Union Press, Philadelphia, 1923

Brooks, F. W., Psychology of Adolescence
Houghton Mifflin Co.

Candler, Martha, Drama in Religious Service
The Century Co., New York, 1922

Curtis, Elnora W., The Dramatic Instinct in Education

Desco, Lydia Grover, Looking at Life Through Drama
Abingdon Press, New York, 1931

Downey, June E., Creative Imagination
Harcourt, Brace Co., New York, 1929

Ferris, Anita B., Following the Dramatic Instinct
The Board of Foreign Missions and the Woman's Board of Foreign Mission of the Presbyterian Church in the U.S.A., N.Y., 1922

Fuchs, Theodore, Home Built Lighting for the Small State
Samuel French, New York, 1939

Hatch, W. H., Training in Citizenship (chapter 12)
Scribners, New York, 1926

Helvenston, Harold, Scenery
Stanford University Press, California, 1931

Mearns, Hughes, Creative Youth
Doubleday, Doran & Co., Inc., N.Y., 1930
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The John Day Co., New York, 1929

Moses, Montrose J., Concerning Children's Play  
French, New York, 1931

Overton, Grace Sloan, Drama in Education  
The Century Co., New York, 1926

Rugg and Shumaker, The Child Centered School  
World Book Co., New York, 1928

Slavson, S. R., Creative Group Education  
Association Press, 1937

Seidenspinner, Clarence, Form and Freedom in Worship  
Willett, Clark & Co., New York, 1941

Sherrill, Lewis J., Understanding Children  
The Abingdon Press, New York, 1939

Smithers, Ethel L., The Use of the Bible With Children  
The Abingdon Press, New York, 1937

Ward, Winifred, Theatre for Children  
D. Appleton-Century Co., New York, 1939

Ward, Winifred, Creative Dramatics  
D. Appleton Co., New York, 1930

Wilcox, Helen L., Bible Study Through Educational Dramatics  
The Abingdon Press, New York, 1924

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The Abingdon Press, New York, 1931
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