

THE ATTITUDES OF TEACHERS TOWARD CHILD
DRAMA IN THE ELEMENTARY SCHOOLS OF
WINNIPEG SCHOOL DIVISION 1

A Thesis
Presented to
the Faculty of Education
The University of Manitoba

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
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April 1973



ACKNOWLEDGEMENTS

The writer is especially indebted to Professor D.H.Turner for his help, encouragement and participation in the development of the research.

In addition the writer wishes to express his appreciation to Professor C.Bjarnason and Professor G.Kristjanson, who have given advice and suggestions for the improvement of the original draft, also Professor C.Brawn and Professor P.Blahey, who offered help regarding the construction of the questionnaire.

The writer is also indebted to those teachers of Winnipeg School Division 1 who assisted by completing the questionnaire, and thus providing the basic material for the thesis.

Lastly, special thanks to the Winnipeg Teachers Society for supplying the teacher list necessary for the distribution of the questionnaire.

ABSTRACT

The purpose of the thesis is to find out the number of teachers using child drama in Winnipeg School Division 1, the type of drama that is being done, and the attitudes of the teachers toward the subject. Once these aspects are investigated recommendations for the improvement of the child drama are made.

A questionnaire is constructed to determine the teacher attitudes and to survey the amount and type of child drama teaching. The questionnaire sent to one hundred and fifty elementary school teachers of Winnipeg School Division 1, represents some fifteen percent of the total elementary school teacher population of that division. The responses are analyzed by dividing the respondents into those who do teach and those who do not teach child drama. Demographic scales for the two groups' age, sex, and grade of instruction are set up, and percentages are the chief tool of data collection. Pie-graphs and block-graphs are used to express the data pictorially.

The questionnaire was returned by ninety-six teachers, five of whom did not complete the forms. The results indicate that over half of the respondents use child drama. Of those that do not use child drama the majority either have taught it in the past, or are using a type of improvisation that is not considered child drama by the study's definition. The teacher then, shows a considerable interest in child drama of one sort or another. The results also express concern for problems in the teaching of the dramatic activity, and the lack of training in

the subject.

From the questionnaire results three recommendations are made. Shorter drama courses are suggested. These are not to replace the longer credit courses offered by the Faculty of Education, but to be an additional type of course. Workshops and inservice programmes should be considered and attempted more often. The job of these courses and inservice programmes would be to encourage a knowledge of the dramatic philosophy, and to point out the problems that are likely to occur while teaching the activities. The linking up of these two aspects would be the job of drama advisors, employed by Winnipeg School Division 1.

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CHAPTER I

INTRODUCTION

Rationale for Child Drama.

Manitoba schools have known of the child drama technique for some time, and it has been practiced frequently. Despite this frequency the success in the teaching has been limited. This limited success may be due to the fact that drama may be taught as an integral subject. A more effective means of utilizing it in schools might be to use it as an inherent part of the teaching experience as a technique or method of learning. It can be successful as a methodology in language arts and social studies. This method of teaching has interested a number of educators who believe that the drama is essential for children.

One such educator, Peter Slade, Drama Advisor to the City of Birmingham Education Committee, and Director of the Educational Drama Association, states that child drama is fundamental to mental health, for:

Drama means "doing" and "struggling". It is the great activity; it never ceases where there is life; it is eternally bound up with mental health. It is the Art of Living. It works right only when the full healthy emotional side is correctly balanced with the physical.¹

In order to balance the physical and the emotional side Peter Slade considers play as the fundamental activity. It is one of the most important tools a child uses to find out about his world. Drama

¹Peter Slade, Child Drama, (London: University of London, 1969), p. 25.

is a development of play, and it provides man with what R.N.Pemberton-Billing, Director of the Octagon Theatre, Bolton, England, and J.D.Clegg, of Chorley College of Education, Lancashire, England, a 'basic need'. They point out that 'from the earliest days drama has fulfilled a basic need in man. It has enabled him to come to terms with himself and his environment.'² The child comes to terms with himself in drama through its ability to be an essential medium in which the child can express his ideas:

The child is continually gathering impressions and facts about himself and the world around him. It is only by expressing how he feels about these impressions and facts that he will be able to sort out for himself, to clarify, understand, and develop them.³

The child's development is important also to Geraldine Siks, Professor at the University of Washington, and a leading creative drama specialist in North America. She expresses this point by stressing the importance of child drama in 'the effectiveness with which creative arts experiences contribute to freedom of growth and personality development.'⁴

Similarly Brian Way, Director of the Theatre Centre, London, England, who has given a number of child drama inservice programmes in Canada, maintains that the dramatic activity:

²R.N.Pemberton-Billing and J.D.Clegg, Teaching Drama, (London: University of London, 1970), p. 19.

³Pemberton-Billing and Clegg, Teaching Drama, p. 22.

⁴Geraldine Brain Siks, Creative Dramatics, an art for children, (New York: Harper, 1958), p. 6.

. . . is closely interwoven in the practical implementation of every Education Act that has ever passed, especially the idea of the development of the "whole" person. . . Education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence.⁵

The belief that child drama can provide for the individuality of individuals has the approval of many educators, and in Manitoba this approval has been turned into concrete support. The Department of Education, Winnipeg School Division 1, Manitoba Theatre School, Manitoba Drama League, and the Faculty of Education at the University of Manitoba have offered teachers opportunities to learn about child drama.

The Department of Education has stressed the importance of child drama by introducing it into the curriculum. It has recognized the drama for both elementary and high schools. For the elementary schools, in the curriculum guide on Intermediate Language Arts, it is suggested that drama can be used for aiding speech work. The guide devotes five pages to the topic, suggesting techniques and the general philosophy of drama, including a useful bibliography. It accepts the importance of the dramatic activity by stating 'Authorities agree that creative dramatics aids the physical, emotional, social and aesthetic development of the individual child.'⁶ The Department has expressed this concern for child drama by hiring a drama specialist.

At the beginning of the 1972-73 school year the Department of Education hired Brian Watkins, former lecturer at the University of Birmingham, England, as a Drama Consultant for the Research and Plan-

⁵Brian Way, Development through Drama, (London: Longmans, Green and Co. Ltd, 1967), p. 3.

⁶Manitoba Department of Education, Curriculum Guide, Intermediate Language Arts, 1968, p. 36.

ning Branch. He met with interested child drama teachers at the Manitoba Theatre Centre on September 26th 1972, and more workshops and meetings have followed. The impetus and effect of Brian Watkins' work will not be felt immediately perhaps, but his presence is a concrete example of the Department's concern for child drama in the Province of Manitoba.

Manitoba also demonstrated child drama concern in the form of the Manitoba Theatre School. The school offered evening classes to students aged seven to twenty-five, teacher workshops, and advice to interested teachers in the public school system on child drama activities. The school no longer exists, but its contribution to knowledge of child drama in the public schools has been considerable.

The Faculty of Education at the University of Manitoba, is also active in child drama. A number of courses are offered to student and qualified teachers. One course is compulsory to all elementary student teachers. All students planning to teach elementary grades, trained at the Manitoba Teachers College and the Faculty of Education in the last twenty-five years, have had the experience of at least one course in child drama. The time allotted to the compulsory course has been reduced, but the course is still offered. The drama lecturers also provide practical advice in schools.

The Winnipeg School Division 1 has also shown its support of child drama by offering inservice programmes for interested teachers. Numerous English Language inservice sessions have been held, with sections devoted to child drama. There has been one inservice workshop solely concerned with drama in the last four years.

The Manitoba Drama League, which existed from 1935 to 1968, has contributed toward the present knowledge of child drama in Manitoba.

The League offered workshops to any interested persons, and covered rural Manitoba as well as Winnipeg.

The institutions mentioned, with varying degrees of emphasis, are concerned with child drama in schools. This concern is important, but the type of concern is causing disquiet among drama specialists. Brian Watkins elaborated on this point in an interview on the 20th September 1972. He expressed the belief that child drama interest is not increasing in Britain as much as was hoped by the drama enthusiast. The enthusiast in Britain believed that if child drama could be integrated into the school time-table, then it would be recognized as an important discipline, and seen as educationally valuable. The integration of child drama into the school time-table as an independent subject, contrary to expectations, did not help its reputation to any great degree. A full timetable of child drama caused the teachers to become emotionally drained, and there were a number of nervous breakdowns. The average child drama teacher remained in teaching for eighteen months. In Britain, as a result of teacher fatigue, the subject has not gained the respect and recognition expected. Educators outside the field of drama still look upon the discipline with a certain amount of scepticism. This scepticism may well continue as long as drama is needlessly separated from other subjects. Drama should be interdependent with and not independent of other subjects.

Brian Watkins considers it of fundamental importance that Manitoba does not make this mistake of separating child drama from other subjects. He sees limited value in introducing child drama into schools unless it is used as a methodology. The techniques, or methodology of child drama can be used in at least two subjects: Social Studies and

Language Arts. This drama approach to learning constitutes an exciting and interesting stimulant to children, and helps the children understand and appreciate the content given to them in each subject. It is this method which Herbert Read saw as so important:

Drama is absolutely essential in all stages of education. Indeed I regard it as that form of activity which best coordinates all other forms of education through art. Since, in my view, education through art should be the basic method of education whatsoever, it will be seen that too high a value cannot be placed upon child drama.⁷

Brian Watkins' opinion is based on knowledge of the child drama situation in Manitoba. The educational institutions in Manitoba offer advice and concrete aid for teachers, but there has been no research or empirical data found on the teacher attitudes toward child drama.

In this study Winnipeg School Division 1 will be the pool for the teacher sample for finding out the extent and type of child drama being used in the elementary schools, and the attitudes of the teachers toward the child drama activities. This teacher population seems a suitable sample because it is the largest school division in terms of schools, pupils and teacher numbers in Manitoba.

It will be the concern of this thesis to relate the amount of child drama taught in Winnipeg School Division 1 elementary schools to the teacher attitudes toward the subject, and to see whether the drama taught is timetabled as a separate discipline, or whether it is integrated with other subjects.

⁷Peter Slade, Child Drama, (London: University of London, 1969), p. 122. quoting Herbert Read. 31st March 1949.

The Significance of the Study.

The significance of the thesis lies in the importance of child drama. If it is essential to the child's development, as the Department of Education claims it is, then the presence or lack of it in the schools, and the manner in which it is used, is a fundamental issue. If the teacher does not practice it in the schools, then the child is not receiving the education he needs. If some teachers practice it, but feel that the facilities, encouragement and training offered to them are insufficient to do the child and the drama justice, then there is a need to communicate this attitude. By looking at the attitudes of the teachers these problems may be exposed, and this may add a new dimension to the understanding of the child drama problems, and possibly enhance its effectiveness, and therefore learning in Winnipeg schools. If the study can contribute to its effectiveness and learning in Winnipeg schools, then the study will be significant.

In order for this significance to be realized the educational administrators must appreciate its importance. The Department of Education has shown some interest in the results of the study, and Brian Watkins expressed his belief that the Curriculum Branch could benefit quite considerably from any research pertaining to teacher attitudes, and such a study could contribute to new procedures of curriculum change.⁸

The significance of the thesis is therefore that it proposes to obtain information on the amount and type of child drama teaching. It is hoped that some of the problems facing child drama teachers will be

⁸Brian Watkins, private interview at McMaster House, November 7th, 1972.

classified, and that this will help in gaining an over-all view of the teacher attitudes. It is essential for the Department of Education to know not only what should be done in education, but also what is possible within the limitations of the schools; the teacher attitudes being one limitation. With this knowledge the Department may produce an acceptable programme that would give the child and the teacher the benefit of the drama in their education.

Statement of the Problem.

As has been previously mentioned the problem is to find the amount and kind of child drama being carried on in Winnipeg School Division 1 elementary schools, and to see if these factors are determined by the attitude of the teachers.

Delimitations.

- (1) The thesis is concerned only with elementary school teachers of Winnipeg School Division 1 (kindergarten to grade six, including special education classes).
- (2) The questionnaire will be sent only to fifteen percent of Winnipeg School Division 1 elementary school teachers.
- (3) The questionnaire consists only of closed questions.
- (4) The defined "Improvisation" excludes drama presented outside the teacher's homeroom.
- (5) The questionnaire replies collect opinion only in (a) the problems of child drama teaching, (b) the reasons for teachers not practicing child drama.

Limitations.

- (1) The response to the questionnaire will be less than one hundred percent. The sample is therefore left in doubt.
- (2) Winnipeg School Division 1 is not typical of Manitoba in two ways:
 - (a) It is the largest division in terms of schools, pupils, and teacher number.
 - (b) It is an urban sample.
- (3) The questionnaire will be sent only to fifteen percent of Winnipeg School Division 1 elementary school teachers.
- (4) The study was unable to find information which would give any proof of validity or reliability.

Definition and Clarification of Child Drama.

In order to define child drama certain natural progressions have to be followed. To provide a statement or phrase which wraps child drama into a neat parcel of language fails to capture the complexity of the child drama discipline, and falls short of the aim of a definition. Since 'Drama is as intangible as personality itself'⁹ care is needed in discussing its definition. To define a term means 'To determine or set down the boundaries. . . To determine and state the limits and nature of. . . describe exactly. . . to give distinguishing characteristics of. . . to state or explain the means of.'¹⁰

In the light of Webster's statement child drama could be said to be the vehicle which stimulates the children to act with the use of

⁹Brian Way, Development through Drama, p. 7.

¹⁰Webster's Dictionary, 3rd ed.,; 1956.

characterisation. Such a definition describes, but it does not 'determine and state the limits of' child drama. In order to achieve a fuller definition it is necessary to find the boundaries within which the drama exists. If the analogy that child drama is a living being is accepted, then its limits will lie within a biological framework. Paul B. Weisz in Elements of Biology¹¹ divides his book into (1) The Living World-Origin, (2) The Living Organism--Classification, (3) Metabolism, (4) Self-perpetuation. These divisions provide a parallel with those of child drama in this study. These sections are (1) Child Drama's Origin in Man, (2) Child Drama as an Art, (3) Child Drama's Media of Expression: drama's growth, health and energy depends on the state of its media of expression; its speech and movement. Without these expressions it cannot grow, and it withers and dies. It cannot convert the thoughts and emotions into a functioning being. The expression is the process of giving life to the drama: its metabolism. (4) Child Drama as a Continuing Process, not a product: in biological self-perpetuation 'cell-division', which is cell activity, is a form of reproduction. In drama the self-perpetuation occurs through the continuing and developing process of creative activity. As the activities occur so the living drama is perpetuated. It is born and re-born through the continuing process of activity. Child drama then will be looked at from these four standpoints.

Child Drama's Origin in Man.

Drama has its origin in man, for drama is a human activity,

¹¹Paul B. Weisz, Elements of Biology, (Toronto: McGraw-Hill, 1971), pp. i-iii.

which is skilled but to a large extent unconscious. It develops from the child's communication with his world, which develops in play. Peter Slade understands child drama as 'born of play'.¹² He separates play into 'personal' and 'projected' play.

Personal play is obvious drama. It occurs when the whole person, or self, is used. Movement and characterisation, dance and experience of being things or people, are all characteristics of personal play. Projected play is also drama, but the mind is applied more fully. The body is not used as obviously as in personal play, for the action takes place outside the body. Mental projection takes place, and at such times the child may stand still, sit, lie prone, squat, and operate chiefly his hands.¹³

This play develops naturally into dramatic play. Robert Side recognized that:

Drama is a form of play; in fact this is an activity in which it is often difficult to distinguish between work or play. Small children playing among themselves commonly dramatize events and situations in order to entertain themselves. As drama is play, and play activities are ones in which most people expend considerable amounts of energy, dramatic play is a way of utilizing and channeling some of this energy.¹⁴

Play is not used by children in order just to entertain themselves, as Robert Side suggests. Play is, as child drama is, living again bits of life they like, but it is also an outlet for unpleasant situations. In the Home Economics Nursery School at the University of Manitoba Professor D.H.Turner introduced drama to the children. The

¹²Slade, Child Drama, p. 19.

¹³Slade, Child Drama, pp. 29-30.

¹⁴Robert Side, "Creative Drama", Elementary English, 46, (April, 1969), 431.

children were three years of age, yet they were preoccupied with unpleasant situations. They were adamant about playing at 'Ambulances'. The children wished to be bandaged up and taken to hospital.¹⁵ Unpleasant situations are part of life, and children use play to help them understand their world of the pleasant and the unpleasant. Play is a way of coming to terms with both enjoyable and unpleasant situations in life, and is part of man's adaptation to his existence. This point will be considered more fully under 'child drama as a continuing process, not a product.'

Child Drama as an Art.

As well as being a human activity child drama is also defined as an art in its own right. It is an art, with its own structure, pattern and development. To define it as an art there has to be a clear understanding of what an art is. The dictionary definition states that art is 'Human ability to make things; creativeness. . . skill. . . any specific skill or its application. . . creative work generally, or its principles; making or doing of things.'¹⁶

Through play man has an ability to make things. This ability is recognized by R.N.Pemberton-Billing and J.D.Clegg, who consider that the drama is a creative activity, for it 'provides a medium through which the individual can express his ideas. . . and by expressing them learn to evaluate them.'¹⁷ The process of the expression is the cre-

¹⁵Professor D.H.Turner, private interview at the Faculty of Education, February 12th, 1973.

¹⁶Webster's Dictionary, 3rd ed.,; 1956.

¹⁷Pemberton-Billing and Clegg, Teaching Drama, p. 17.

ative activity.

This creativeness is also defined as a skill. Peter Slade recognizes child drama as a skill, for in looking at it we see an activity which is skilled, 'though this skill is to a large extent unconscious.'¹⁸ Herbert Read understands the drama in these terms. Much art is unconscious, though still a skill. The child brings the skill to the drama through the 'doing', through the activity. As the child painter will bring his ability through the process of painting so the child will create and show his skill 'through' the dramatic process. The idea of skill being unconscious, and part of man's natural possession provides a contrast with the idea of a skill being imposed through training. There is a difference between the infant searching his world with his hands, and the cobbler learning to use his hands to repair boots and shoes. The child is learning to use his hands skillfully, but it is an unconscious activity. It is such an activity that is referred to in the dramatic process.

Dorothy Heathcote in her film 'Improvised Drama'¹⁹ shows the dramatic process evoking the skill. The skill in question is the creative ability to achieve atmosphere and the build up of climax. The example is taken at the point where a policeman (a child) enters the "gangsters hideout". The gangsters wait expectantly, concentrating on the policeman. The policeman is looking for an assassin of the President. The assassin has a blood-stained coat. He exchanges his coat with a

¹⁸Slade, Child Drama, p. 19.

¹⁹Dorothy Heathcote, Improvised Drama, Available from the Visual Education Branch, Manitoba Department of Education.

fellow conspirator before the policeman enters. The policeman walks slowly around the room, building the climax by his deliberate movements and his silence. When the policeman finds the coat he raises it, looks at it intently, glances at the men around him, and slowly and purposefully walks to the assassin. He stops at the assassin, waits, building the climax, and quietly orders him to try the jacket on. It fits. The policeman's ability to create the mood and the feeling of increasing climax was real, untaught, and spontaneous. The activity took approximately five minutes, and the building of the climax began the instant the policeman entered the room. This creation of mood and climax is an example of a dramatic skill. As such it is an art.

Drama, as an art, shares certain characteristics with other art forms. There are certain developments in art which are common to all art forms, be it painting or drama. The circle is such a development. In child art the circle is an early manifestation. Brian Way gives an example of this, describing a child 'sucking a finger while at table and describing a circle with a wet finger on the table, or "painting" with spittle in the more localised movement of the sideways thresh.'²⁰

Brian Way's description of the circle drawn in spittle coincides with the active circular movements of the child.

Almost as soon as the baby has any confident balance in sitting up (and even more so when sitting down a little later), we find, together with the banging of heels, a sideways shove with one or both feet. This shove has the effect of turning the child round, and is the first obvious sign of the circle or ring shape which takes so important a part in all child activity, and in primitive communities. Here the child sits and describes a circle with his feet, whilst self turns on the sitting-down part of the body.²¹

²⁰Brian Way, ed., Child Drama, by Peter Slade., p. 23.

²¹Slade, Child Drama, p. 25.

In elementary school the circle in painting is common, and in drama the circle is apparent. On entering the room (or wherever drama takes place) the children will run in circles or spirals, in what Peter Slade calls the "happy entry". During the lessons children will frequently work in groups of circles without any direction from the teacher.

The circle is not restricted to painting and drama. In dance it is also apparent. In some African tribal dances there is constant use of the circle. Other dances, like the Abbots Bromley Horn Dance from Staffordshire, England, are cited by Slade. The circle is prominent in the dance, which represents in ritual movements the hunting of the deer. He suggests that the circle is often associated with the hunters and the chase, as in the Horn Dance. The rings of the target in archery and modern shooting are similar examples. He believes that the circle is associated with the very weapons of the chase, and that this expression is seen in the arts.²² The art forms manifest then similar phenomena from man's experience: they all start with self expression, but the difference is in the media used for expressing the phenomena.

Child Drama's Media of Expression.

The various art forms have their characteristic methods of expression. In painting, the combination of form and colour is the media of expression. In music it is the combination of rhythm and notes, and in drama it is movement and speech.

²²Slade, Child Drama, p. 85.

Drama is a creative subject in which the child expresses himself through the media of speech and movement, in the same way as in art he expresses himself through form and colour and in composition through the written word.²³

Robert Side recognizes three media of expression: (1) concentration, (2) movement, (3) dialogue. William Martin and Gordon Vallins extend the media to four, as drama 'reaches down to the depths of the cultural recesses of mankind--it belongs to the world of speech, movement, thought, communication experiment, growth.'²⁴

These skills are combined with imagination, and are all necessary for the forms of drama that can be classified as 'games, dramatisations, free expression, improvisation, activity method, and creative drama.'²⁵

Child Drama as a Continuing Process, not a Product.

The forms of drama are plainly visible, and their importance lies in another aspect of art which is the essence of the drama, and that is the "doing" of the activity. Peter Slade points out that drama means "'doing" and "struggling". It is the great activity.'²⁶ Brian Way defines it as 'to practice living.'²⁷ It is the process of activity that is child drama; the activity, the experience as it occurs. The chief aim is participation, not the product: it is a group experience

²³Pemberton-Billing and Clegg, Teaching Drama, p. 35.

²⁴William Martin and Gordon Vallins, Exploration Drama, Teacher's Book, (London: Evans Bros Ltd, 1968), p. 1.

²⁵Slade, Child Drama, p. 19.

²⁶Slade, Child Drama, p. 25.

²⁷Way, Development through Drama, p. 6.

in which 'every child is guided to express himself, as he works and plays with others for the joy of creating improvised drama.'²⁸ When a child becomes involved in his creating he speaks freely for a character as he expresses himself. This free expression is the point of child drama activity. The drama is concerned with action; with the children doing things. The action is extended by conflict, including the creation of mood and atmosphere, and then to a concern with human motive. Dorothy Heathcote defines drama broadly on this point by stating that it is:

. . . role taking; either to understand a social situation more thoroughly or to experience imaginatively via identification in social situations. . . Dramatic activity is the direct result of man's ability to role play, or to want to know how it feels to be in someone else's shoes. Throughout his lifetime each person possesses the gift to a greater or lesser degree to identify with others and to re-live or pre-live situations of importance to him. It is one of the most efficient ways of gleaning information without having the actual experience.²⁹

Martin and Vallins substantiate Dorothy Heathcote's last point by stating that 'drama is an element of coming to terms with emotional, imaginative, social, intellectual and active aspects of living.'³⁰ This idea was briefly expressed in the section under 'Child Drama's Origin in Man'. In order to come to terms with these aspects of living, drama utilizes an element from everyday life. It is the spontaneous response of the unfolding of an unexpected situation. It is the con-

²⁸Siks, Creative Dramatics, p. 19.

²⁹Dorothy Heathcote, "How does Drama serve Thinking, Talking, and Writing", Elementary English, 47, (December, 1970), p. 1077.

³⁰Martin and Vallins, Exploration Drama, p. 1.

struction of a vehicle to stimulate the group to act. The response is the essence of the drama, for the process is the drama.

It is because child drama is a process and not a product that it is regarded separately from theatre. Theatre is concerned with developing techniques for the sole purpose of communicating a product to an audience, and requires an actor to bring to life his ideas and conflicts for the benefit of his audience.³¹ 'Theatre is largely concerned with communication and an audience.'³² Child drama is not concerned with audience. Theatre is the art of showing: in order to show, by movement and speech, the actor has to develop techniques which impose severe limitations on self-expression. These limitations are seen in terms of scripts and technical aids. Scripts produce lines to be read or recited, movements to be remembered, and the need for effective projection. Child drama has no such limitations on the child's expression. It allows for the child's own observations of life, his own speech and movement, and his own way of reacting to situations. Theatre does not do this; it is not child drama, for 'Theatre is only a mirror of Life. Drama is Life itself.'³³

Conclusion.

Child drama is the process of working together in improvised situations, or role playing. It is improvisation, where children act out spontaneously an idea or story, using movement and speech. It is

³¹Pemberton-Billing and Clegg, Teaching Drama, p. 18.

³²Way, Development through Drama, pp. 2-3.

³³Slade, Child Drama, p. 338.

not theatre, for theatre is concerned with audience, scripts, and technical properties which are of no concern to child drama. It is because of this fact that the questionnaire interests itself with whether or not the teachers present the class improvisations outside the homeroom. If drama is the process of the action and not the product, then the re-producing of the product is not child drama. For the questionnaire the definition holds true. If the teacher uses improvisation (where the children act out spontaneously an idea or story, using speech and movement) and present it to 'Nobody outside your homeroom', then the teacher practices child drama.

Review of the Literature.

It will be seen from the forgoing sections that the literature which has been researched concerns itself with a working definition of child drama for the questionnaire. In order to validate the questionnaire's definition of child drama numerous source material was used. The questionnaire assumes that it is taught when the teacher uses improvisation (which is not presented outside the homeroom). Geraldine Siks' statement previously quoted on page seventeen of this study, sums up the child drama effectively. She defines it

. . . as a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama. Improvised drama means children create drama extemporaneously.³⁴

For the definition of child drama this study used the works of Peter Slade, Brian Way, R.N.Pemberton-Billing and J.D.Clegg, Geraldine

³⁴Siks, Creative Dramatics, p. 19.

Siks, and Dorothy Heathcote³⁵ extensively. All these authors, as can be seen on the 'Definition and Clarification of Child Drama', expressed child drama's definition in a similar fashion to Geraldine Siks' quotation, and provide the basis for the definition used in the questionnaire.

Research of the problem has been done using Eric Files, educational periodicals since 1965, including; Elementary English; Speech Teacher; Childhood Education; Grade Teacher; Instructor. Master of Education theses in North American universities since 1960, and Doctoral theses since 1960 reveal no pertinent information. The study has found no research or related literature on the problem of teacher attitudes in the creative arts field which has helped the formulation of the thesis. There is, however, evidence that the Department of Education has shown interest in the creative arts field, and more especially in child drama.

The Manitoba Department of Education's interest in child drama has been mentioned on page three of this study. The Department points out that the drama is important in developing the individual child emotionally, socially, physically, and aesthetically.

The Department's views are held by other leading educationalists, such as Peter Slade, Brian Way, Geraldine Siks, R.N.Pemberton-Billing and J.D.Clegg, and Dorothy Heathcote, who explain in their respective works the value and necessity of teaching child drama in schools. The Department's views reflect the ideas of these leading educationalists,

³⁵Slade, Child Drama.; Way, Development through Drama.; Pemberton-Billing and Clegg, Teaching Drama.; Siks, Creative Dramatics.; Heathcote, "How does Drama serve Thinking, Talking, and Writing", Elementary English.

but no information has been found which tells of the effect of these views on the teachers in Winnipeg School Division 1 elementary schools, or any other school district in Canada or the United States of America.

CHAPTER II

EXPERIMENTAL DESIGN

Sources of Data.

In order to collect information on teacher attitudes a questionnaire was developed. The questionnaire was sent to 150 elementary school teachers of Winnipeg School Division 1. This selection of teachers represents approximately fifteen percent of the elementary school teacher population of Winnipeg School Division 1.

The questionnaire recipients were chosen by random sample. They were selected indiscriminately from the numerals 1 to 1,000. The 150 numbers were correlated with an alphabetical list of teachers in the School Division. This list was kindly lent by the Winnipeg Teachers Association.

Method and Procedure.

The questionnaire, with accompanying letter and stamped addressed envelope, was sent out to the 150 elementary school teachers' home addresses. The response was disappointing. Only 46.6 percent of the questionnaire recipients replied within two weeks. After this period of time a letter of reminder was sent to those teachers who had not returned the questionnaire. The subsequent replies brought the total response to ninety-six, which is sixty-four percent of the sample. This number represents 9.60 percent of the elementary school teachers of Winnipeg School Division 1.

The questionnaire examines teacher attitudes in relation to:

- (1) The teachers evaluation of the worth of child drama.
- (2) The encouragement received from the educational institutions to teach child drama.
- (3) The adequacy of training offered in Manitoba in child drama techniques.
- (4) The adequacy of facilities in Winnipeg School Division 1 elementary schools for teaching child drama.
- (5) The problems teachers face in using child drama.

The questionnaire documents:

- (6) The amount of child drama taught in Winnipeg School Division 1 elementary schools.
- (7) The number of teachers who use child drama as a technique to reinforce instruction in other subjects.
- (8) The amount of child drama not taught in Winnipeg School Division 1 elementary schools, divided into:
 - (a) The number of teachers who do not want to teach child drama.
 - (b) The number of teachers who are interested in, but do not teach, child drama.
 - (c) The number of teachers who have some training in child drama at Manitoba educational institutions.

The Questionnaire.

The questionnaire acquaints the recipient with the objectives of the research. These are 'to gain information on the amount of child drama done in Winnipeg Division 1, and to determine teacher attitudes toward child drama.' The questionnaire then explains the procedure the

teacher is to use to answer the form.

The purpose of the first section is to find out if the teacher's age, sex, and grade level have any bearing on the teaching of child drama in Winnipeg Division 1 elementary schools.

The first major question relates to the teaching of child drama in Winnipeg schools.

- | | | |
|-------------------------------------------------------|-----|-----|
| | YES | NO |
| 1. Do you use the technique of IMPROVISATION in . . . | ___ | ___ |
| your teaching? (i.e. Children act out spon- | | |
| taneously an idea or story using movement and | | |
| speech.) | | |

If the recipient replies affirmatively to the question, he has four categories to indicate to whom the children present the child drama technique:

- | | | |
|---------------------------------------------|-----|-----|
| <u>If YES</u> do the children present | YES | NO |
| these Improvisation to: | | |
| (a) Parents? | ___ | ___ |
| (b) Other classes in addition | | |
| to your homeroom? | ___ | ___ |
| (c) Nobody outside your homeroom? | ___ | ___ |
| (d) Others? | ___ | ___ |
| Please specify. | | |

The definition of child drama used in this thesis is 'Improvisation (where children act out spontaneously an idea or story using movement and speech) which is not presented outside the homeroom.' The first question is set up to find out which teachers use child drama according to the study's definition. By answering affirmatively to the first part of the question, and to letter C in the second part of the section, the respondent indicates that he teaches child drama.

The second part of the questionnaire relates to the time spent

on child drama in Winnipeg Schools:

YES NO

2. Do you use Improvisation regularly?

___ ___

If the respondent replies affirmatively to this question he has four categories to indicate the time devoted to child drama:

If YES answer the following:

YES NO

- (a) I spend up to half an hour a day on Improvisation. ___ ___
- (b) I spend over half an hour a day on Improvisation. ___ ___
- (c) I use Improvisation regularly as a technique to reinforce instruction in other subjects. ___ ___
- (d) I use Improvisation on special occasions during the school year(Christmas, Easter etc) ___ ___

The second question will enable the study to obtain an overall view of the amount of child drama teaching being done in the school year. It will also express the type of improvisation being taught. By answering affirmatively to section C the respondent is indicating his use of child drama as a methodology, a learning experience for other subjects.

The third section of the questionnaire asks whether the respondents teach, or have at any time taught, child drama:

3. Do you now, or have you ever used Improvisation in your classes? YES NO
 ___ ___

This question will indicate the number of teachers who have attempted, in the course of their teaching, to use child drama. The numerical difference between the affirmative answers of question 1 and 3 will give the number of non-practicing drama teachers in the sample.

Question 3 continues by suggesting problems in teaching child drama:

If YES, have you found:

	YES	NO
(a) Children become embarrassed?	___	___
(b) Children become noisy, excitable, and difficult to control?	___	___
(c) Teacher finds difficulty in getting ideas?	___	___
(d) Any other problems?	___	___

This section covers the three major problems of child drama teaching. The replies should reveal some of the problems encountered in teaching child drama.

The fourth section of the questionnaire stresses drama training in Manitoba. The five institutions that offer courses are mentioned:

4. Have you ever attended any courses or inservice programmes on child drama sponsored by:

	YES	NO
(a) Winnipeg School Division 1.	___	___
(b) Manitoba Theatre Centre	___	___
(c) Faculty of Education.	___	___
(d) Department of Education	___	___
(e) Other institutions?	___	___

The replies should indicate the desire of the teachers to become acquainted with child drama.

The last item on the questionnaire defines the non-users of child drama into three categories: (1) Those teachers who do not want to teach child drama, (2) Those teachers who would like to teach child drama but cannot, (3) Those teachers who do not understand what drama entails. These three categories are divided into sections, and each non-practicing drama teacher puts himself into one of them under his

chosen section he checks the appropriate reasons for his inactivity in child drama.

A I do not want to teach Improvisation.	B I would like to teach Improvisation, but I cannot.	C I do not understand what Improvisation entails.
<p>Reasons:</p> <p>(1) Lack of: a. Time.....__ b. Facilities__ c. Space.....__ d. Training..__ e. Support in the school system....__</p> <p>(2) Children do not benefit from the technique....__</p> <p>(3) Course subjects are too important to sacrifice time on Improvisation__</p> <p>(4) Improvisation does not interest me..__</p> <p>(5) Others.....__ Please specify.</p>	<p>Reasons:</p> <p>(1) Lack of: a. Time.....__ b. Facilities__ c. Space....__ d. Training.__ e. Support in the school system...__</p> <p>(2) I see no value in the technique.....__</p> <p>(3) Others.....__ Please specify.</p>	

This item should indicate the reasons for the recipients of the questionnaire not teaching child drama, and the general attitude they have toward child drama.

Treatment of Data.

The results of the questionnaire were tabulated and organized as follows:

- (1) The number of questionnaires returned.
- (2) The division of questionnaire respondents into:
 - A. Teachers who use child drama.
 - B. Teachers who do not use child drama.
- (3) The division of questionnaire respondents who use child drama by sex, age, and grade teaching.
- (4) The division of questionnaire respondents who do not use child drama by sex, age, and grade teaching.
- (5) The division of questionnaire respondents who use child drama into:
 - A. Teachers who use child drama as a methodology to reinforce instruction in other subjects.
 - B. Teachers who do not use child drama as a methodology to reinforce instruction in other subjects.
- (6) The classification of respondents who do not use child drama into:
 - A. Teachers who use improvisation but present the work outside the homeroom, and so, by the study's definition, do not teach child drama.
 - B. Teachers who do not use child drama, but have tried it in the past.
 - C. Teachers who have never used child drama.
- (7) The time spent on child drama in the school year.
- (8) The number of teachers who have experienced problems while teaching child drama.
- (9) The problems that teachers have experienced while teaching child

drama.

- (10) The number of questionnaire respondents who have attended courses on child drama.
- (11) The teachers who do not use improvisation, divided into:
- A. Teachers who do not want to use improvisation.
 - B. Teachers who would like to use improvisation, but who cannot.
 - C. Teachers who do not know what improvisation entails.
- (12) The reasons teachers do not use improvisation.

Each problem will be expressed in tabular form, and percentages will be used to clarify the major points. Pie-graphs will be used to show significant facts pictorially.

Analysis of the Data.

- (1) The number of questionnaires returned was 96. This represents 64 percent of the total sample group(see figure 1.).

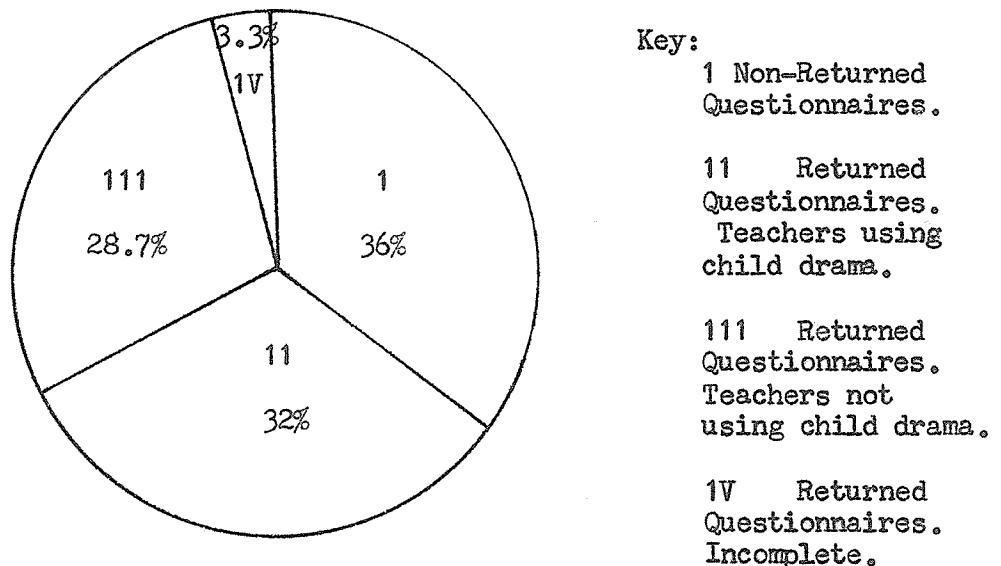


Fig. 1.--Percentages of Questionnaire Replies.

(2) The division of the questionnaire respondents into drama and non-drama teachers showed that 52.75 percent of them use child drama, and 47.25 percent do not use child drama.

TABLE 1
DIVISION OF RESPONDENTS INTO TEACHERS AND
NON-TEACHERS OF CHILD DRAMA.

Teachers	Numbers	Percentages
Teachers using Child Drama.	48	52.75
Teachers not using Child Drama.	43	47.25
Total	91	100.00

Table 1 indicates that there is a significant number of child drama teachers in Winnipeg School Division 1, but the type of child drama being used and the further division of the amount will indicate, clarify and explain this number.

(3) The majority of the respondents were female, they outnumbered the males seventy-six to fifteen(see table 2.). The majority of the females teach in the earlier grades of kindergarten to grade IV, and all the males teach either grade V, VI or special education classes.

TABLE 2
TEACHER RESPONDENTS BY AGE, SEX, AND GRADE TEACHING

GRADE	MALE				FEMALE			
	Under 30	Between 30-45	Over 45	Total	Under 30	Between 30-45	Over 45	Total
Kinder- garten	0	0	0	0	5	2	3	10
Grade I	0	0	0	0	9	2	2	13
Grade II	0	0	0	0	6	0	2	8
Grade III	0	0	0	0	10	1	3	14
Grade IV	0	0	0	0	4	1	4	9
Grade V	1	2	0	3	4	1	5	10
Grade VI	7	2	0	9	1	5	1	7
Special Education	2	0	1	3	0	1	4	5
Total	10	4	1	15	39	13	24	76

TABLE 3
TEACHERS OF CHILD DRAMA BY AGE, SEX, AND GRADE TEACHING

GRADE	MALE					FEMALE				
	Under 30	Betw'n 30-45	Over 45	Total	%	Under 30	Betw'n 30-45	Over 45	Total	%
Kinder- garten	0	0	0	0	0	5	0	2	7	70
Grade I	0	0	0	0	0	5	1	1	7	53.8
Grade II	0	0	0	0	0	5	0	1	6	75
Grade III	0	0	0	0	0	6	1	2	9	64.3
Grade IV	0	0	0	0	0	0	0	2	2	22.2
Grade V	0	2	0	2	66.6	3	0	3	6	60
Grade VI	2	0	0	2	22.2	0	2	1	3	42.8
Special Education	0	0	1	1	60	0	1	2	3	60
Total	2	2	1	5		24	5	14	43	
%	25	50	100	25		61.5	38.5	58.3	56.5	

TABLE 4
NON-TEACHERS OF CHILD DRAMA BY AGE, SEX, AND GRADE TEACHING

GRADE	MALE					FEMALE				
	Under 30	Betw'n 30-45	Over 45	Total	%	Under 30	Betw'n 30-45	Over 45	Total	%
Kinder- garten	0	0	0	0	0	0	2	1	3	30
Grade I	0	0	0	0	0	4	1	1	6	46.2
Grade II	0	0	0	0	0	1	0	1	2	25
Grade III	0	0	0	0	0	4	0	1	5	35.7
Grade IV	0	0	0	0	0	4	1	2	7	77.8
Grade V	1	0	0	1	33.4	1	1	2	4	40
Grade VI	5	2	0	7	77.8	0	3	0	4	57.2
Special Education	2	0	0	2	66.7	0	0	2	2	40
Total	8	2	0	10		15	8	10	33	
%	75	50	0	75		38.5	61.5	41.7	43.5	

(4) The tables show that 25 percent of the male teachers use child drama, and that 56.5 percent of the female teachers use child drama. The male teachers teach in Grades V, VI, and special education classes. Of the female teachers in Grades V, VI and special education classes, 54.5 percent use child drama. Over half of the female teachers in each of the levels of kindergarten, Grades I, II, III, V and special education classes use child drama. In Grade IV the users drop to a low of 22.2 percent of the total Grade IV female respondents and in Grade VI the users of child drama drop to 42.8 percent of the total grade VI female respondents. There is also a drop in the female users of child drama in Grade I. In kindergarten 70 percent use child drama, and in Grade II 75 percent, but in Grade I this percentage drops to 53.8 percent. As far as the three age ranges are concerned the main factor is the fact that the 'Under 30' group represents 53.8 percent of the total respondents. Of the females in this group 61.5 percent use child drama. Of the males in this group only 25 percent use child drama. In the second age group, that of the teachers 'Between 30-45', 41.1 percent use child drama. This group shows 38.5 percent of the females using child drama, and 50 percent of the males using child drama. In dealing with the male sample the percentages may be inclined to produce a misleading picture, because the sample size is so small. The 50 percent who taught child drama in this group numbered only 2. The third age group, that of teachers 'Over 45', shows that 58.3 percent of the females use child drama. There is one male respondent in this age category and he teaches child drama. The percentages of the teachers using child drama according to the age categories are shown in figure 2.

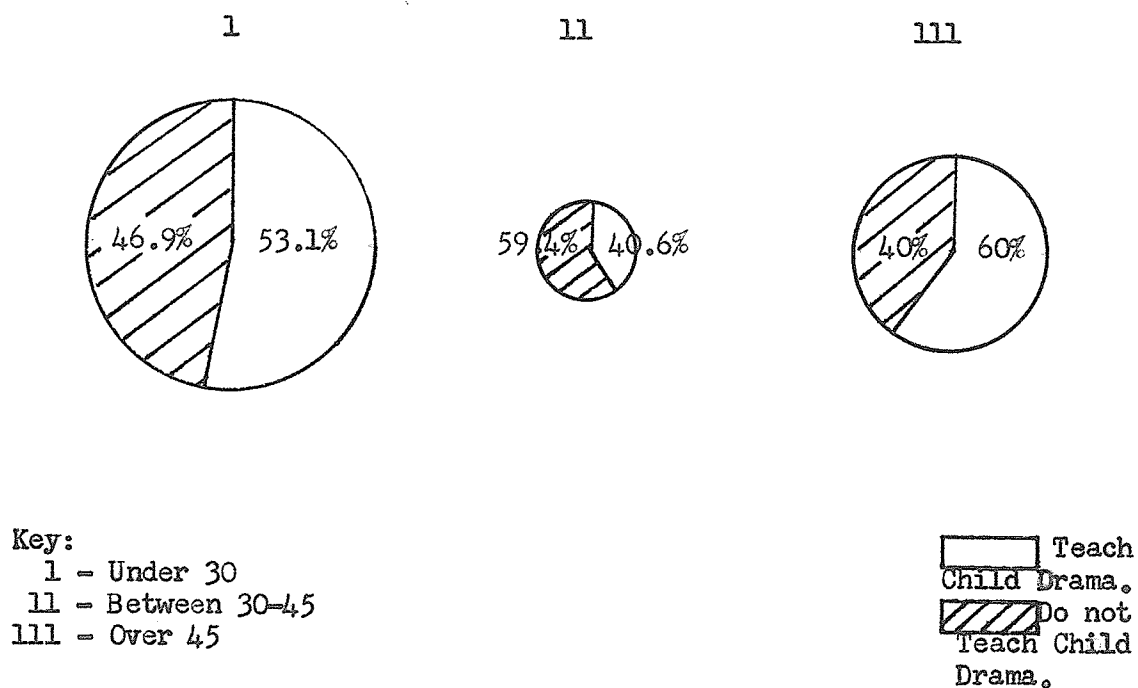


Fig. 2. Teachers of Child Drama According to Age.

Figure 2 shows that the age group between 30 and 45 has less than half of their teachers using child drama, whereas the other two age groups show that over half of their teachers use child drama.

(5) The teachers who use child drama represent, as we have stated, 52.75 percent of the completed questionnaires. The teachers of child drama are now divided into those who use it as a methodology to reinforce instruction in other subjects, and those who do not.

TABLE 5
THE TYPE OF CHILD DRAMA TEACHING

	AFFIRMATIVE	NEGATIVE	TOTAL
The number of teachers using child drama as a technique to reinforce other subjects.	17	31	48
Total in Percentages	35.4	64.6	100

Table 5 states that 35.4 percent of child drama teachers use it as a methodology or a technique to reinforce other subjects. This is a most important factor for the figure of 35.4 percent indicates the limited exposure this type of drama teaching is receiving. To accentuate the lack of this type of teaching child drama in schools, the study will compare the number of teachers using this technique to the rest of the questionnaire respondents. This will be seen in figure 3.

Figure 3. shows that out of the total respondents only 17.6 percent use child drama as a methodology to reinforce other subjects.

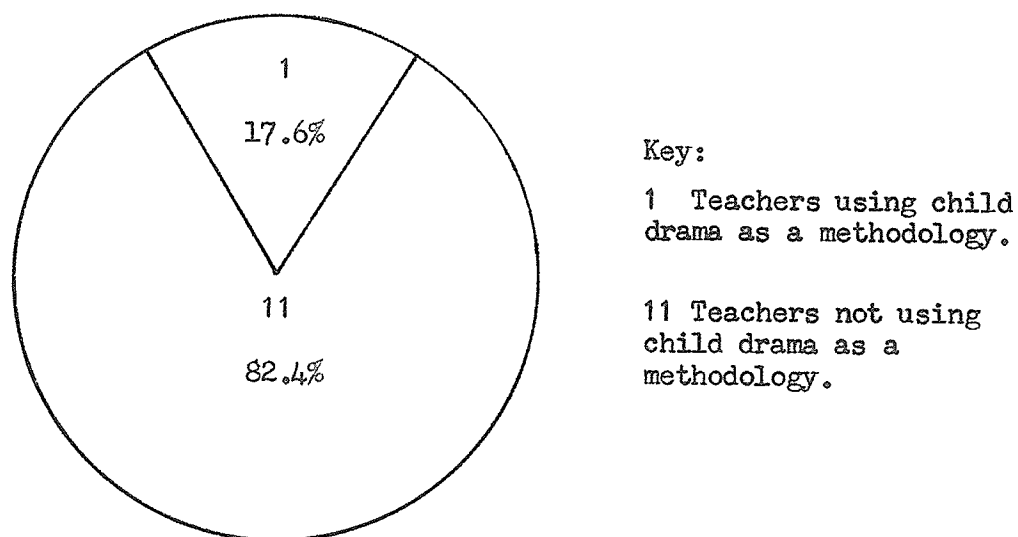


Fig. 3—The Amount of Child Drama Used as a Methodology in Relation to the Total Respondents.

(6) In order to find the attitudes of teachers toward child drama it is important to find out the reasons for teachers not using child drama.

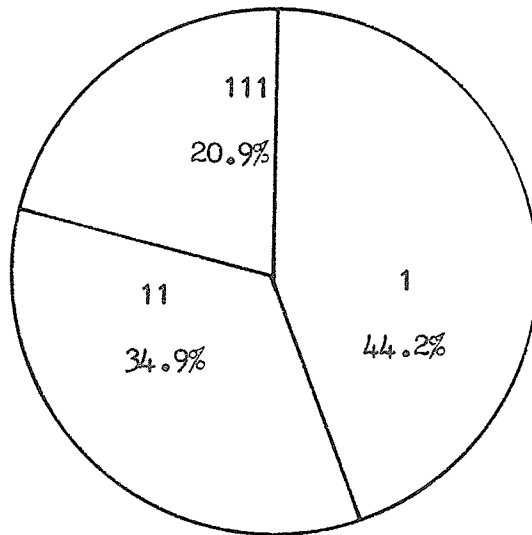
Table 6. divides the teachers not teaching child drama into (I) Those

who use improvisation, but present the work outside the homeroom, (II)
 Those who do not use improvisation but have done in the past, (III)
 Those who have never used child drama.

TABLE 6
 DIVISION OF TEACHERS NOT USING CHILD DRAMA

CLASS	MALE	FEMALE	TOTAL	PERCENTAGE
I	4	15	19	42.2
II	3	12	15	34.9
III	3	6	9	20.9
TOTAL	10	33	43	100.0

This division is shown pictorially in figure 4.



Key:

1 Teachers using improvisation, but presenting it outside the homeroom.

11 Teachers not using improvisation but have done it in the past.

111 Teachers who have never used improvisation.

Fig. 4--A Division of Teachers not using child drama.

The significance of the division used in Table 6. and Figure 4. is that it shows that improvisation is being used by a number of teachers.

Although 47.25 percent of the total respondents do not teach child drama the division of this group indicates that 89.1 percent of them have either taught it in the past or are teaching improvisation which does not agree with the study's definition. This means that only 20.9 percent have never taught improvisation in any form. The majority know what improvisation is, and have practiced it. The problem then arises as to the reason for these teachers not teaching child drama, and why as many as 44.2 percent of this group practice an improvisation which does not conform to the study's definition of child drama. The definition may be wrong, but assuming it is not, as it has the backing of many educationalists already cited, then it may be that (1) the problems encountered in teaching child drama may be significant, and (2) the lack of training may account for this misuse of improvisation. Before the problems of child drama are examined and the numbers of teachers attending courses are considered the time spent on the improvisation technique will be assessed.

(7) A figure of 52.75 percent has been obtained for teachers using child drama. What is required now is the knowledge of the time spent on child drama.

Table 7. shows that 45.8 percent of the teachers use the technique of improvisation irregularly. Of the teachers who use it regularly 35.4 percent of them use the technique to reinforce other subjects, 16.7 percent spend up to half an hour a day on the technique, 29.3 percent use it on special occasions, and no one uses the technique over half an hour each day. The greater percentage then, use the technique irregularly. Figure 5 expresses the time spent on child drama.

TABLE 7

TIME SPENT ON CHILD DRAMA

TIME	NUMBER(48=100%)	PERCENTAGE
Up to half an hour a day on child drama.	8	16.7
Over half an hour a day on child drama.	0	0
Regularly as a technique to reinforce instruction in other subjects.	17	35.4
Special occasions during the year (Christmas, Easter etc).	14	29.3
Irregularly.	22	45.8

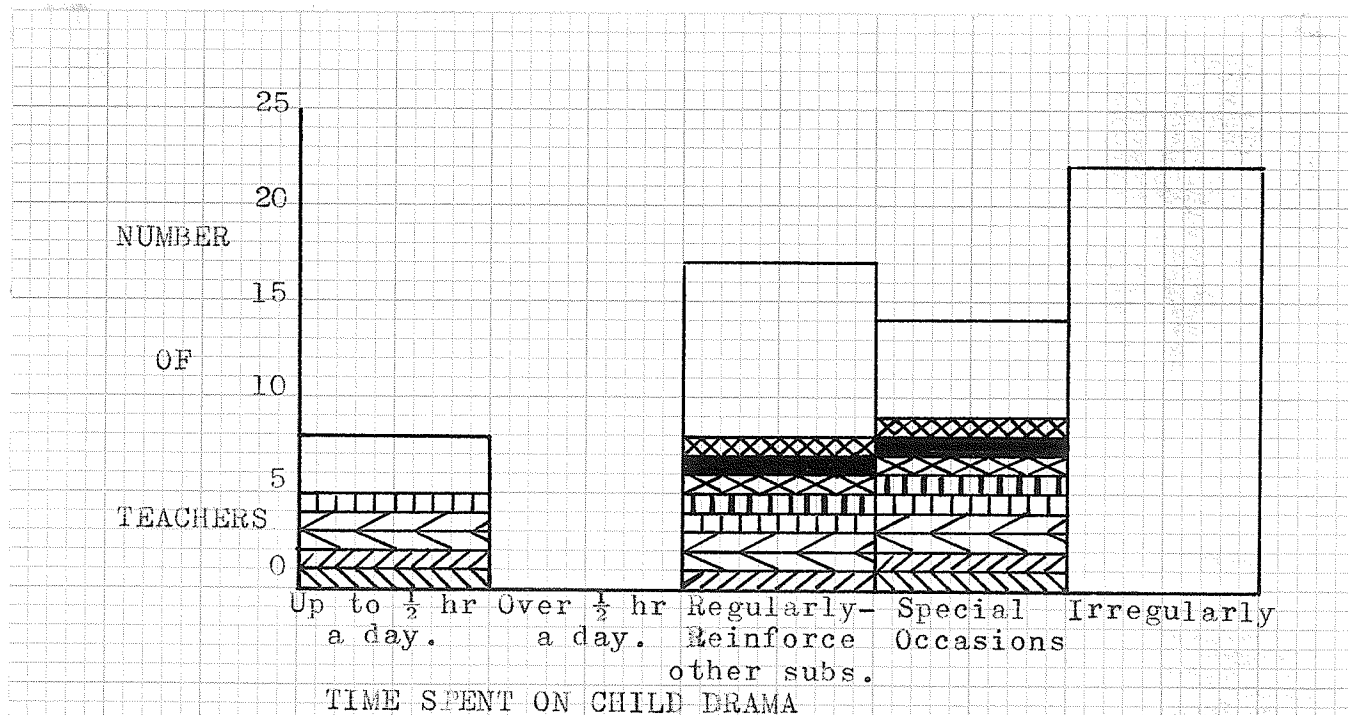


Fig. 5--Histogram showing the time spent on child drama. Similar strips indicate the same teacher in different time categories.

Table 7. and Figure 5. express the fact that very little consistent use of the dramatic method is being made in Winnipeg School Division 1. Only 16.7 percent of the drama teachers use the method 'up to half an hour a day'. These low figures may be due to the problems often encountered in teaching the subject.

(8) Of all the teachers who have used child drama, practiced improvisation while presenting the work outside the homeroom, or are presently using it, forty-eight of them have experienced problems.

TABLE 8
PROBLEMS OF CHILD DRAMA TEACHING

PROBLEMS	TEACHER NUMBERS (48=100%)	PERCENTAGE
Children become embarrassed.	24	50.0
Children become noisy, excitable and difficult to control.	33	68.7
Teacher finds difficulty in getting ideas.	11	22.9
Others (Time).	12(6)	25.0

The significant problems appear to be that children become embarrassed, and that they become noisy, excitable and difficult to control. The former problem was regarded as important by fifty percent of the teachers who experienced problems, and the latter problem as significant by 68.7 percent of the teachers. Some 22.9 percent of the teachers found difficulty in getting ideas, while twenty-five percent had 'other' problems. Of these problems time was regarded as significant

by six teachers.

(10) The problems facing child drama teachers may well be an important factor in explaining the lack of drama teaching. The impact of training and improvement courses offered by the educational institutions may also prove significant.

TABLE 9
CHILD DRAMA COURSE ATTENDANCE IN MANITOBA

INSTITUTES	I	II	III	TOTAL (22 respondents=100%)	
Winnipeg School Division 1.	7	3	1	11	50
Manitoba Theatre Centre.	5	2	1	8	36.3
Faculty of Education	7	9	4	20	90.9
Department of Education.	2	3	0	5	22.7
Other Institutions.	4	5	0	9	40.9

NOTE: I Teachers using child drama.
II Teachers using improvisation, but presenting it outside the classroom.
III Teachers who are not using improvisation.

The total number of respondents who attended any courses was extremely low. Only twenty-two of the teachers acknowledged that they attended any courses. Of this number 90.9 percent attended courses at the Faculty of Education, fifty percent attended courses at the Winnipeg School Division 1, 40.9 percent attended courses at institutions other than the four mentioned, 36.3 percent attended courses at the Manitoba Theatre Centre, and 22.7 percent attended courses at the Department of

Education.

This limited attendance to child drama courses may mean that there is little interest shown by the teachers in the subject, or that the institutions did not offer courses relevant to the teachers needs. It is interesting to note that of the twenty teachers who attended courses at the Faculty of Education nine of them present the work outside the homeroom. Only seven of the twenty are still teaching child drama. The other institutions show similar trends (Table 9) and this factor is disturbing. Added to this there is the statement that 52.75 percent of the respondents presently teach child drama, that 16.46 percent have taught it in the past, and that 20.87 percent have taught improvisation while presenting the work outside the homeroom. This statement shows quite clearly that the teachers are, or have been, actively engaged in improvisation of one sort or another.

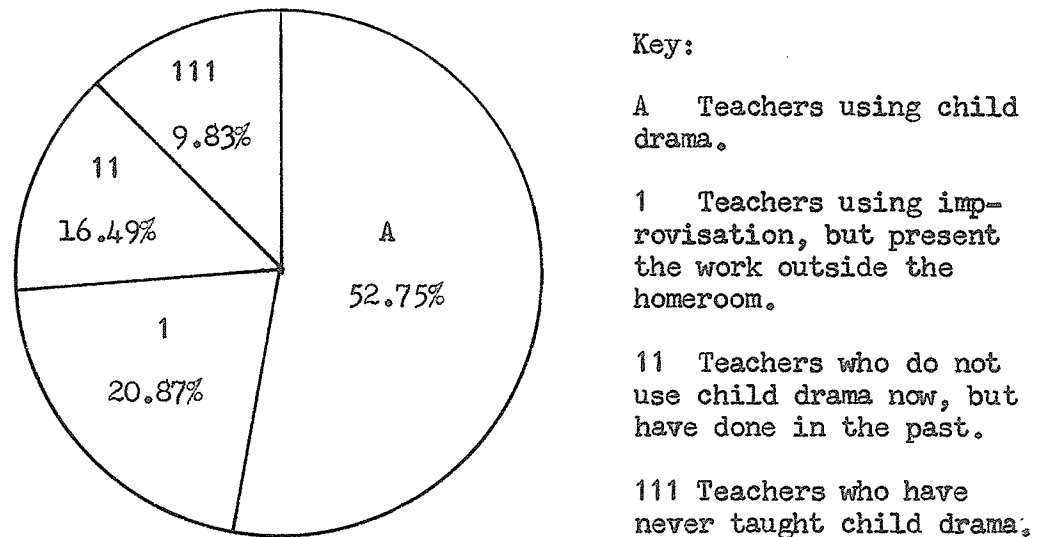


Fig. 6--The Respondents' Use of Improvisation

Only 9.89 percent of the respondents have not tried improv-

ation. This small number indicates that perhaps there is an interest in using child drama but that there is a failure somewhere along the educational line of instruction to communicate the basic attributes of of child drama.

(11) The information already obtained suggests many reasons for teachers not using child drama in schools.

TABLE 10
TEACHERS NOT USING CHILD DRAMA

REASONS FOR NOT USING CHILD DRAMA	NUMBER	PERCENTAGE
Teachers who do not wish to use improvisation.	6	25
Teachers who would like to use improvisation but cannot.	12	50
Teachers who do not understand what improvisation entails.	6	25
TOTAL	24	100

Table 10. divides the non-users of child drama into three categories. Fifty percent of these teachers expressed their wish to use child drama, but feel that they cannot. Twenty-five percent do not wish to use improvisation, and another twenty-five percent do not understand what improvisation entails.

(12) Of these teachers the first two sections (the teachers who do not wish to use improvisation, and the teachers who would like to use improvisation but cannot) have expressed their reasons for not teaching

child drama.

TABLE 11
REASONS FOR NOT TEACHING CHILD DRAMA

REASONS.	NUMBER	
	I do not want to use improvisation (6)	I would like to use improvisation but I cannot (12)
Lack of:		
I Time.	5	8
II Facilities.	2	1
III Training.	4	6
IV Space.	2	3
V Support in the School System.	1	1
VI Children do not benefit from the technique.	1	
VII Course subjects are too important to sacrifice time on improvisation.	0	
VIII Improvisation does not interest me.	1	2
IX Others.	1	0

The number of teachers answering this section is small. This section might have been revealing had more of the questionnaire recipients replied. The small response does stress a number of points for the sample tested. Of all the reasons given the lack of time is the most often expressed. Of the eighteen teachers in the two groups, thirteen of them see lack of time as a significant factor for their not us-

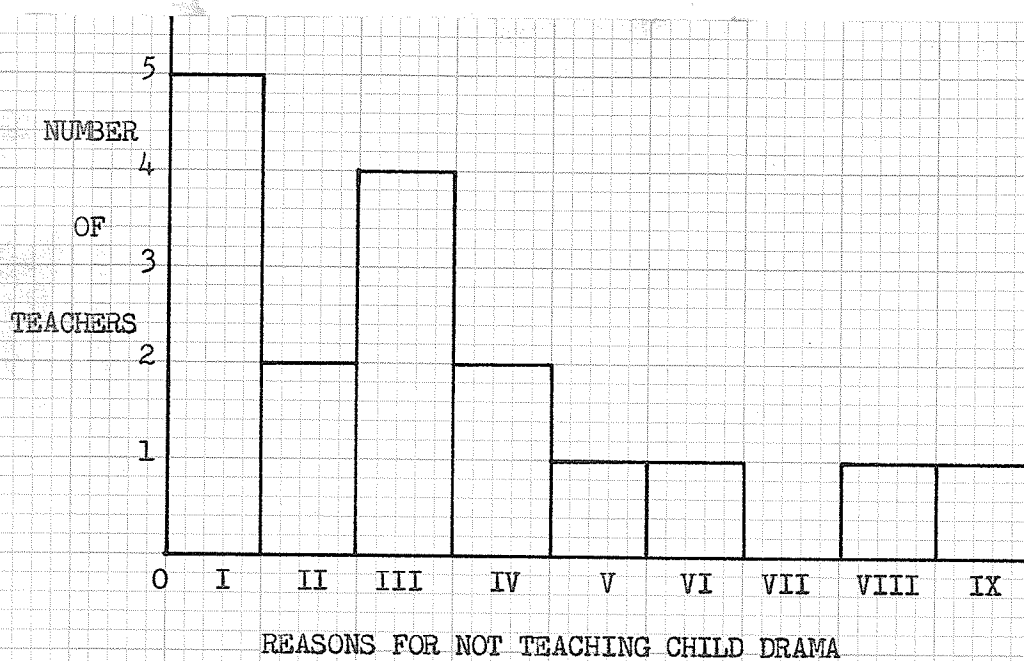


Fig. 7—Teachers who do not wish to use improvisation, showing their reasons for not practicing it.

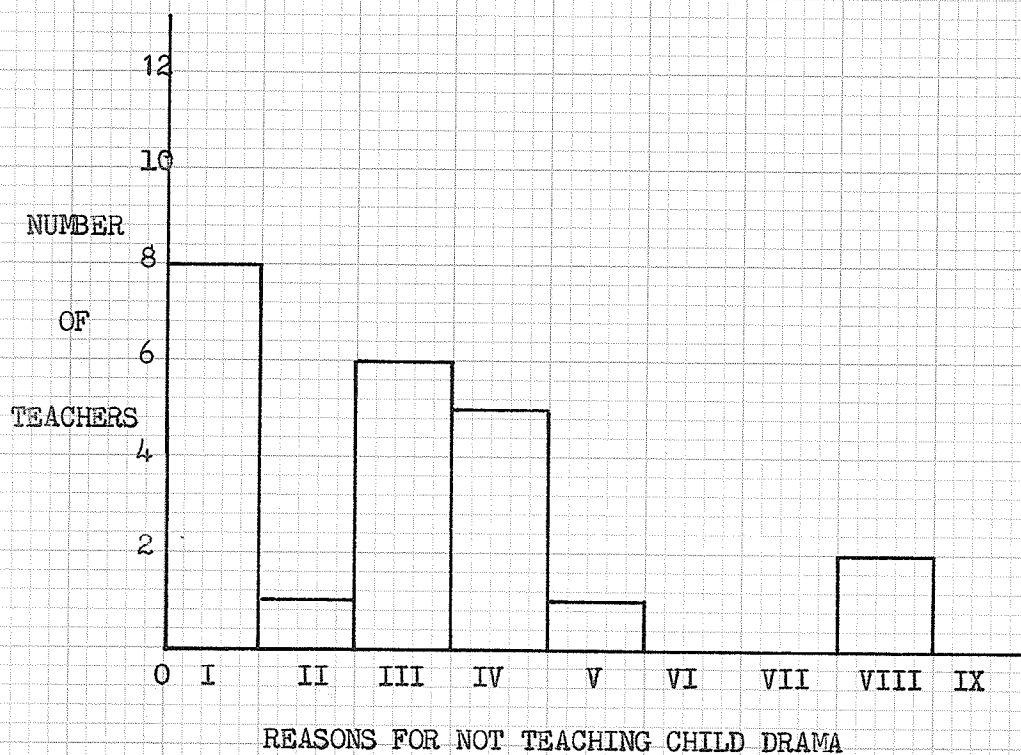


Fig. 8—Teachers who would like to use improvisation but cannot, showing their reasons for not practicing it.

ing child drama. Both groups show the teachers' lack of training as important. Of the six teachers who do not want to use child drama four of them see lack of training as a restriction, and of the twelve teachers who would like to use improvisation but feel that they cannot, six see the lack of training as a restriction. Comparing this figure to the teachers who use child drama it is interesting to note that only eight of the forty-eight teachers of child drama have had any training or inservice courses in the subject. The forty untrained drama teachers teach the subject in spite of the lack of training. This lack of training does not lead to a lack of interest, as can be shown by the forty untrained drama teachers, but it may account for the inconsistency of the general practice of the subject, and the fact that only 17.6 percent of the total respondents teach child drama as a technique to reinforce instruction in other subjects (see figure 3).

The two sections general statements for the reasons for not using child drama relate to each other in similar ratios (as seen in figures 7 and 8).

CHAPTER III

SUMMARY OF ANALYSIS

From the analysis of the response to the twelve items mentioned in 'Treatment of Data' the following observations can be made:

- (1) Over half (64%) of the recipients of the questionnaire completed the forms.
- (2) Over half (52.75%) of the respondents use child drama according to the study's definition.
- (3) The majority of the respondents (83.5%) are female. They teach from kindergarten to Grade VI, including special education, and the males teach Grades V, VI, and special education.
- (4) The majority of the female respondents (56.5%) teach child drama, whereas the majority of male respondents (75%) do not use the discipline.
- (5) There is no significant difference in the percentages of female child drama teachers in the age groups 'Under 30' and 'Over 45'. Over half of the teachers in these groups use child drama, but the number dropped to 38.5 percent in the '30-45' age group. The number of male teachers using child drama is inclined to be misleading, due to the small number of male respondents, but it is significant to note that the males teach Grades V, IV, and special Education, and only twenty-five percent of them use child drama. Of the female teachers in the same grades 54.5 percent of them use child drama. This suggests that perhaps the male teachers are less inclined to practice the drama than the female teachers.

(6) There are two significant points in regard to the amount of child drama being used in each grade:

(a) In all grades except Grade IV the percentage of child drama teaching is over fifty percent. In Grade IV the amount drops to 22.2 percent.

(b) There is a relatively low percentage of child drama done in Grade I. Seventy percent of the teachers in kindergarten, and seventy-five percent of the teachers in Grade II use child drama, and yet in Grade I only 53.8 percent of the teachers use it. This anomaly is perhaps due to the fact that the main concern of the teachers in Grade I is to introduce the children to a sound basic knowledge of reading, writing and arithmetic. Drama therefore would be of secondary concern, and most of the time spent in school would be used for the instruction of these three subjects. The time factor would thus be important, and this point is accentuated by the fact that of all problems mentioned by those teachers not using child drama, the lack of time is regarded as a significant hindrance to using it.

(7) Of the forty-eight teachers using child drama only seventeen use it as a technique to reinforce instruction in other subjects. This number is very significant, for the importance of the drama lies in this field of activity, whereby it is not isolated from the rest of the curriculum but is used as a methodology to aid in the teaching of other disciplines.

(8) Of the forty-three teachers not using child drama 42.2 percent use improvisation, but present the work outside the homeroom. Another 34.9 percent, or nine respondents of the questionnaire, have never used improvisation of any kind. The extent of interest in the drama seems very

high. One problem that arises from this high percentage of drama teachers is why such a large number use improvisation that does not agree with the study's definition. The problem may be answered if the training offered these teachers is investigated. Another problem arises as to the reason why 34.9 percent of the teachers have given up using improvisation. This question may be answered when the problems facing child drama teachers are considered.

(9) The training offered by the Manitoba educational institutions seem to be minimal. Of the ninety-six respondents of the questionnaire only twenty-two acknowledged their attendance at any drama courses. The Faculty of Education provided courses for twenty of these teachers, and the other institutions attracted eleven or less of these teachers. Lack of training could certainly account for the diversity of drama methods mentioned in section eight, for with no guide-lines to follow the teachers may well use the drama discipline in their own way, perhaps ignorant of the main objectives of the discipline.

(10) The problems facing child drama indicates that (1) children become noisy, excitable, and difficult to control, and (2) children are often embarrassed. These points represent fifty and 68.7 percent respectively of the forty-eight teachers who experience problems while using child drama.

(11) The time spent on child drama is as follows: 45.8 percent use it irregularly, 35.4 percent use it as a technique to reinforce instruction in other subjects, 29.3 percent use it on special occasions, and 16.7 percent use it up to half an hour each day. No-one uses child drama over half an hour each day. The majority use it irregularly.

(12) Of the teachers who do not use child drama six do not wish to teach improvisation, twelve would like to but cannot, and six do not understand what improvisation entails. This is a very small number, and as such is difficult to draw conclusions from. The stated reasons for their not using child drama do not help very much because the number is even smaller. It appears however that these reasons given correspond quite favourably to the facts already implied from the teachers in the units on training and problems. The main reasons for not using child drama are given as lack of time and lack of training.

(13) The attitudes of teachers toward child drama seem quite favourable. A total of 52.75 percent of the respondents use child drama, and only 9.83 percent have never taught it in one form or another. The attitudes of those teachers who do not practice the drama are difficult to tell because of the small number of respondents in this category, and thus the attitudes of these teachers cannot be investigated as well as was hoped.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

Conclusions.

A number of weaknesses appeared in the questionnaire as the results were compiled. These weaknesses must be mentioned so that the conclusions can be regarded in the light of these problems. The first weakness is found in the item on training offered in Manitoba. The questionnaire asks all teachers who have had courses or inservice programmes on child drama to check the appropriate institution attended. Only twenty-two teachers acknowledged attendance at any centre. Considering the statement made in Chapter One of this study, that all elementary student-teachers trained at the Faculty of Education have attended a compulsory child drama course, the replies to this question are surprisingly small. There is a chance that the item was read as meaning attendance in courses and inservice programmes after the initial teacher training. If this is the case then it limits the reading of any significance into the figures.

The second weakness is due to the lack of replies by the teachers who do not use child drama. The replies in this section are too few, and so provide limited value in the assessment of these teachers' attitudes towards child drama.

The third weakness is due to the small number of male respondents. It seems that seventy-five percent of the males do not use child drama,

but as this represents a mere ten respondents it is misleading to assume that a significant number of male teachers do not use child drama. All that can be said is that from this small number there seems to be a prevailing attitude.

With these weaknesses in mind the following conclusions are made. There is evidence to show that child drama, in one form or another, is widely used in Winnipeg School Division 1. The majority of the teachers use child drama according to the study's definition. The majority of those not using child drama have either used it in the past, or use improvisation which is not acceptable to the study's definition. This indicates a high interest in drama on the part of the respondents. This interest is certainly shared by the females of the sample. The majority of this group use drama. Although only twenty-five percent of the male respondents use child drama this does not indicate a lack of interest in the discipline, for of the ten males who do not use it seven of them either present the work outside the homeroom or have used the technique in the past. The questionnaire replies then, indicate a general appreciation of drama in one form or another.

Despite this interest there is an underlying weakness in the use of the subject. The type of child drama discussed in Chapter One, under 'Definition and Clarification of Child Drama', is the foundation for this study's assessment of child drama, and it is this type of teaching that is obviously lacking in Winnipeg schools. Only 17.6 percent of the respondents indicate their use of this method of child drama instruction. In Chapter One time is spent expressing the child drama problems in Britain. These problems have hampered the progress of the

drama in schools, and only through a reassessment of the discipline has it become a more meaningful experience for children. This more meaningful experience has come about with the realisation that the drama is interdependent with other subjects, and that it is a method of stimulating and encouraging discussion and experience, through speech and movement, in the realm of language arts and social studies. It is this method which has to be used if child drama is to become a truly meaningful learning experience in Winnipeg schools.

The questionnaire, as well as assessing the type of child drama being used, also considers the problems that the teachers find in teaching the discipline. Forty-eight teachers indicate that they experience problems while instructing the discipline. The children become embarrassed, noisy, excitable, and difficult to control. These problems are significant and difficult to alleviate.

Training also proved to be an important guide to the teaching problems. Taking into account the possible weakness in the questionnaire explained at the beginning of this chapter, it is feasible to state that the institutions are not providing the necessary guidance to drama teachers. The diverse methods of instruction used indicate a lack of a coherence and a common goal, and the small number of teachers having experienced a course or inservice programme indicates the limited effect these institutions are having on the teachers in Winnipeg schools.

The last three factors; the type of child drama teaching, the problems of teaching the discipline, and the training offered by the Manitoba institutions, will be considered in the recommendations of this study.

Recommendations.

The fundamental recommendation to consider as a result of the questionnaire is the linking together of the type of drama, the problems facing teachers using child drama, and the lack of training received by the teachers. In order to provide a link between these aspects there has to be a general philosophy of drama, which is accepted by the educational institutions. There has to be an attempt by them to recognize and attempt to alleviate the problems facing the child drama teacher, and an attempt to offer more workshops on the subject during the school year. There could be the introduction of drama advisors in the schools, so that the dramatic idea can be transferred from the institutions directly to the teachers in the school situation.

In order to counter the diverse methods of using improvisation there must be a philosophy and a general structure of the discipline. The questionnaire results show that improvisation is used irregularly by the majority of the teachers. This irregularity indicates perhaps disillusionment because of the problems that arise while using the technique, or the feeling that there is little time to spend on such activities. Lack of time has been stressed as a chief concern of child drama teachers. This concern may be due to the lack of knowledge of the discipline, and the lack of an awareness of the contribution that it can bring into the classroom. The training the respondents have had is limited, and without any knowledge of the general principles of the subject time is not likely to be allotted to this activity. Only with a knowledge of the drama will its significance become apparent to the teacher. Only when the objectives of the discipline are recognized and understood can the teachers appreciate the process of child drama. The

process of the activity is the drama, as has been substantiated in Chapter One, and if the teacher only looks for the product, which is implied by the results, then he does not appreciate the essential drama, and is thus less likely to devote his time to such activities. To provide the teachers with a philosophy an understanding of the drama is necessary, indeed it is imperative if the child is going to benefit from the technique.

With this general understanding of the discipline the problems can then be explained. Embarrassment is common among children starting drama so the teacher must select activities which do not accentuate the problem. The problem of noise and over-excitement often result from this embarrassment, and the class often becomes unruly and difficult to control. These problems are often a consequence of limited knowledge of the technique. Noise is always likely in drama, and not necessarily something to be prohibited in the activities, but it is helpful for the teacher to know of the problems before he is faced with them. To know the general philosophy, the problems likely to arise during the activity, and the reasons for these problems, gives the teacher confidence, and with confidence the desire to spend more time on the activity, and so improve the learning situation for the children.

In order to achieve this knowledge of the discipline and its problems, some aspects of training might be implemented. The majority of questionnaire respondents do not go to drama courses. The interest in the drama is not enough in the majority of cases to spend time on a year long university course. If this is the case then it would seem that the teachers could be exposed to drama through shorter courses

than are presently offered.

Brian Watkins of the Department of Education has given workshops of five ~~three~~ hour periods in the evenings. The interest in these workshops was extensive. The length of the course was long enough to appreciate a taste of the drama, its philosophy and its problems, yet not too long to discourage teachers who are not prepared to spend their evenings on extra school activities. Introductory workshops as described, spread the dramatic method to teachers, and if any teacher requires more advanced training the longer more extensive courses already offered by the Faculty of Education can satisfy this need.

Inservice programmes, during school hours, should be offered to interested teachers. The problem with the present drama inservices is their non-existence. Very few programmes have been offered in the last five years, and there is a need, as has been shown by the questionnaire results.

Inservice programmes however are not enough to stimulate interest. What is probably necessary is the appointment of a number of drama advisors. The school division could employ these teachers, whose job would be to use drama as a methodology. The advisor would use the technique where and when requested, not once a day for half an hour in each classroom, but whenever a teacher wishes the drama to help in the introduction of a social studies topic, to stimulate discussion in a story, or to give added experience to the reading of a poem. The advisor, it is hoped, would stimulate the children and also the teacher. He could perhaps organize inservices for individual schools as well as for groups of schools, but the essence of his job would be to help the teachers in

the curriculum subjects, and provide an interesting stimulant and experience in learning. He would do this by providing the knowledge of the subject, with its objectives and possibilities, and by pointing out the problems which are bound to appear from time to time in the teaching of the drama.

Summary.

The purpose of the thesis was to find out the number of teachers using child drama in Winnipeg School Division 1, the type of drama that was being done, and the attitudes of the teachers toward the subject. Once these aspects were investigated recommendations for the improvement of the child drama situation were made.

A questionnaire was constructed to determine the teacher attitudes and to survey the amount and type of child drama teaching. The questionnaire sent to one hundred and fifty elementary school teachers of Winnipeg School Division 1, represented some fifteen percent of the total elementary school teacher population of that division. The responses were analyzed by dividing the respondents into those who do teach and those who do not teach child drama. Demographic scales for the two groups' age, sex, and grade of instruction were set up, and percentages were the chief tool of data collection. Pie-graphs and block-graphs were used to express the data pictorially.

The questionnaire was returned by ninety-six teachers, five of whom did not complete the forms. The results indicated that over half of the respondents used child drama. Of those that did not use child drama the majority either have taught it in the past, or were using a type of improvisation that is not considered child drama by the study's

definition. The teachers then, showed a considerable interest in child drama of one sort or another. The results also express concern for problems in the teaching of the dramatic activity, and the lack of training in the subject.

From the questionnaire results three recommendations were made. Shorter drama courses were suggested. These are not to replace the longer credit courses offered by the Faculty of Education, but to be an additional type of course. Workshops and inservice programmes should be considered and attempted more often. The job of these courses and inservice programmes would be to encourage a knowledge of the dramatic philosophy, and to point out the problems that are likely to occur while teaching the activities. The linking up of these two aspects would be the job of drama advisors, employed by Winnipeg School Division 1.

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PERSONAL INTERVIEWS.

Brian Watkins, private interview at McMaster House, Winnipeg, Manitoba. November 7th, 1972.

D.H.Turner, private interview at the Faculty of Education, University of Manitoba. February 12th, 1973.

APPENDIX

A Copy of the Questionnaire Sent to Fifteen Percent of All
Elementary School Teachers of Winnipeg School Division 1

304-235 Maxwell Place,
Winnipeg, Man R2K 0C8
January 8, 1973.

Dear

I am presently working on my Master of Education degree under Professor D.H.Turner, at the University of Manitoba. Part of my study involves an enquiry into Child Drama in Winnipeg Schools.

I enclose a questionnaire on Child Drama in Winnipeg School Division 1 elementary schools. I would be grateful if you would answer the questionnaire and mail the completed form in the enclosed stamped addressed envelope.

The questionnaire respondents' names will not be mentioned in the thesis, and the biographical information is required only for the classification of data.

Yours faithfully

A.C.Kennett.

304-285 Maxwell Place,
Winnipeg,
Manitoba R2K 0C8
25th January 1973

Dear Sir/Madam,

On January 8th 1973 I requested the co-operation of elementary school teachers in Winnipeg School Division 1 in helping me to survey the status of child drama in Winnipeg schools.

The response has been gratifying but some replies have still to be returned. If you have already sent your reply please ignore this reminder.

If you have not replied may I request your assistance once more. I realize that my questionnaire reached you at a busy time, but I hope you will be able to spare a few minutes now. I assure you it will only take minutes of your time. Thank you.

Yours faithfully

A.C.Kennett.

CHILD DRAMA IN WINNIPEG SCHOOL DIVISION 1

This questionnaire is designed to gain information on the amount of child drama done in Winnipeg Division 1, and to determine teacher attitudes toward child drama. Numbers 1 to 4 of the questionnaire require YES or NO replies. Please mark the appropriate YES or No line with a cross (X). Number 5 requires different replies; these are explained fully at the beginning of the question.

QUESTIONNAIRE.

GRADE you are AGE: Under 30....__ SEX: Male.....__
 presently Between 30-45...__ Female.....__
 teaching.....__ Over 45.....__

YES NO

1. Do you use the technique of IMPROVISATION in.....__
 your teaching? (i.e. Children act out spon-
 taneously an idea or story using movement and
 speech.)

If YES do the children present
 these Improvisations to:

- (a) Parents?.....__
 (b) Other classes in addition
 to your homeroom?.....__
 (c) Nobody outside your homeroom?.....__
 (d) Others?.....__
 Please specify.

2. Do you use Improvisation regularly?.....__

If YES answer the following:

- (a) I spend up to half an hour
 a day on Improvisation.....__
 (b) I spend over half an hour
 a day on Improvisation.....__
 (c) I use Improvisation regularly
 as a technique to reinforce
 instruction in other subjects.....__
 (d) I use Improvisation on
 special occasions during
 the school year(Christmas,
 Easter, etc).....__

3. Do you now, or have you ever used Improvisation in your classes?.....

If YES, have you found:

- (a) Children become embarrassed?.....
- (b) Children become noisy, excitable, and difficult to control?.....
- (c) Teacher finds difficulty in getting ideas.....
- (d) Any other problems?.....

4. Have you ever attended any courses or inservice programmes on child drama sponsored by:

- (a) Winnipeg School Division 1?.....
- (b) Manitoba Theatre Centre?.....
- (c) Faculty of Education?.....
- (d) Department of Education?.....
- (e) Other institutions?.....

5. If you do Not use Improvisation, circle the appropriate letter A, B, or C. Make sure you circle only one of these sections. Under each section(except C), there are a number of suggested reasons for your choice. Please check the appropriate lines(X).

A I do not want to teach Improvisation.	B I would like to teach Improvisation.	C I do not understand what Improvisation entails.
<p>Reasons:</p> <p>(1) Lack of:</p> <ul style="list-style-type: none"> a. Time..... b. Facilities..._ c. Space....._ d. Training....._ e. Support in the school system....._ <p>(2) Children do not benefit from the technique....._</p> <p>(3) Course subjects are too important to sacrifice time on Improvisation....._</p> <p>(4) Improvisation does not interest me..._</p> <p>(5) Others....._ Please specify.</p>	<p>Reasons:</p> <p>(1) Lack of:</p> <ul style="list-style-type: none"> a. Time..... b. Facilities..._ c. Space....._ d. Training....._ e. Support in the school system....._ <p>(2) I see no value in the technique....._</p> <p>(3) Others....._ Please specify.</p>	