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## Preparing Classroom Teachers for Their Role in the Participation Theatre Experience for the Primary School Audience

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PREPARING CLASSROOM TEACHERS FOR THEIR  
ROLE IN THE PARTICIPATION THEATRE  
EXPERIENCE FOR THE PRIMARY  
SCHOOL AUDIENCE

An Abstract of  
A Thesis  
Submitted  
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

UNIVERSITY OF NORTHERN IOWA

by  
Nancy Norvell Ball

July 1980

## ABSTRACT

Participation theatre provides a creative and valuable experience for the primary school child. The attitude and involvement of the classroom teacher can hinder or enhance this experience for the child. The purpose of this study is to describe:

- A. a five-step process by which a children's theatre company can insure a positive teacher attitude during performance and stimulate the teacher to provide creative follow-up activities in the classroom; and
- B. the implementation of this process by The Tiddly Winks Players during a pilot project in four Waterloo, Iowa, elementary schools in the spring semester of 1980.

The components and goals of the five-step process are:

1. the preparation of an effective teacher-guide to provide the teacher with drama, art, and writing activities which are related to the content of the play and can be used in the classroom;

2. the presentation of a pre-performance teacher workshop to acquaint teachers with the company, its philosophy, and the play;
3. the presentation of a participation play for pupils and teachers to provide them with a shared creative experience;
4. the presentation of a post-performance teacher workshop to demonstrate the follow-up activities included in the teacher-guide, and
5. the presentation of classroom follow-up sessions by the actors to involve pupils in creative activities from the teacher-guide and stimulate teachers to provide further creative work for their pupils.

The play selected for the pilot project, The Mirrorman, was directed by the writer and performed by four members of The Tiddly Winks Players. Two schools were designated as "pilot" schools and were recipients of all components of the five-step process. Two other schools, designated as "control" schools, were recipients of only the teacher-guide, the performance, and on-site follow-up sessions. The project was designed to ascertain whether teachers at the schools where all five components were provided were more encouraged to use the creative drama and related arts

in the teacher-guide than teachers who were provided with only three components of the process.

The effectiveness of the pilot project was assessed by means of a questionnaire which was sent to each participating teacher in order to determine the success of various components of the five-step process. The results of this survey indicated that teachers who participated in the pilot project became more interested in participation theatre and its value for their pupils and that over 90% of the teachers from the pilot schools were convinced that creative drama and related arts activities should be used in the classroom.

The Appendices include, a) the teacher-guide, b) the cover letters and teacher questionnaire, and c) a compilation of the survey results.

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has been approved as meeting the thesis requirement for the Degree of Master of Arts

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## CHAPTER I

### INTRODUCTION

In the midst of the "Back to Basics" movement in American education, there is a danger that the importance of the arts in the school curriculum may be neglected. When federal and state funds for education are cut, the arts are often considered "frills" and are the first to be eliminated. Brian Way, noted British creative drama specialist and pioneer in the development of participatory theatre for young audiences, was concerned about this problem during his tenure as visiting professor in the department of education at the University of Iowa during the 1978-79 academic year. Way made this observation in an interview printed in the campus newspaper:

I personally believe that all human beings are fundamentally creative people, and that their well-being, happiness, self-confidence and sensitivity to other people are very often interwoven with creative opportunities, providing these opportunities are offered in a constructive and uncritical way. . . There is a deep concern, not only in this country, but worldwide, about the decline of basic skills. At a time when there is such anxiety over this,

creative people must work very hard to prove their value to the classroom experience.<sup>1</sup>

Although arts education is valuable to the growth of children and young people, it is perhaps most valuable in the primary school where the child is first exposed to formal education. In Coming to Our Senses: The Significance of the Arts for American Education, a chart describing the General Education Program of the Minneapolis Public Schools contains this observation about children of primary school age and their need for education in the arts:

The arts are the natural work of children. The arts are like play--creative, exploratory, purposeful--reality confirming. When painting and constructing, moving and dancing, singing and playing instruments, making and performing plays and stories and poems and songs--when all these are woven into the whole school day, basic subjects are learned more quickly--and are unforgettable.<sup>2</sup>

Instruction in the graphic arts and in vocal and instrumental music have been part of the elementary

<sup>1</sup> Judith Green, "Brian Way: Bringing Drama to the Classroom," The Daily Iowan, 15 March, 1979, p. 5B.

<sup>2</sup> David Rockefeller, Jr., chrmn., and The Arts, Education and Americans Panel, Coming to Our Senses: The Significance of the Arts for American Education (New York: McGraw/Hill, 1977), p. 58.

school curriculum for many years and most schools employ certified specialists to teach these subjects. Folk and ballroom dance are often part of the elementary physical education program, and recently a trend toward the use of basic movement as a developmental tool has been introduced. However, drama and theatre are not often included as part of the daily routine in the American elementary school. Most work in drama and/or theatre in our public schools occurs in the guise of the high school play or speech contests on the secondary level and an annual variety show, all-school play, or occasional creative drama session by an individual teacher at the elementary level. Field trips to local children's theatre performances or a visit from a touring theatre company may occur during the school year, but for many schools in small towns or rural areas, these events are scarce. Paul Distler, in a summary of his report from the American Theatre Association's 1975 Wingspread Conference, conceded that, although opportunities for young people to experience theatre and the recognition of the value of theatre as an aid to classroom instruction are on the increase, ". . . knowledge of these techniques is not widespread, and they are still little understood and rarely used

within formal preschool, primary and secondary education systems, where they might be most valuable."<sup>3</sup>

In August of 1977 the Children's Theatre Association of America (CTAA) Conference on Theatre Education for Public Schools brought together thirty-five leading specialists in creative drama and children's theatre to consider how these disciplines could enhance education within the school curriculum. A report by Lin Wright stated the rationale developed by the conference participants:

Drama and theatre should be central to the arts, for dramatic imagination is natural to the human being. Children learn by pretending to be a part of the adult world; this natural power is particularly important to the child because the mental act of transformation is a major mode of learning. In school the child should be guided from the pretending of drama in its natural state to involvement in the entire drama/theatre continuum.<sup>4</sup>

A position paper developed by the conference participants, The Drama/Theatre Continuum as a Tool/

<sup>3</sup> Paul A. Distiler, "Directions for American Theatre: A Report from Wingspread I, 1976 - A Working Paper for Wingspread II, 1978," Theatre News, 1, No. 1 (1978), pp. 13-16.

<sup>4</sup> Lin Wright, "CTAA at Wingspread," Children's Theatre Review, 27, No. 2 (1978), p. 1.

Process, listed six ways the child can benefit by the inclusion of this continuum in the school curriculum:

Individualization. In the drama continuum the child can be actor and creator as well as observer and evaluator. . . . The content and activities of drama can center the educational process on the child and allow the teacher to be more sensitive to individual differences. . . .

Cooperation. Interaction is basic to the drama/theatre process. Through theatre experiences the teacher can help the child value the interaction between audience and actor. . . . Within the drama process the teacher can give individuals an opportunity to work collaboratively rather than competitively. . . .

Motivation. Drama and theatre are exciting. By including these activities in the curriculum the teacher can arouse the curiosity that comes from direct involvement and motivate in-depth learning. . . . Involvement in drama activities can help exercise the senses, increase spatial awareness, and strengthen body awareness for the child. . . . By using a variety of techniques to include the child in the drama continuum, the teacher can facilitate the creative use of and response to verbal and nonverbal symbols. This can lead to the acquisition of skills in spoken and written language and the development of expressive and imaginative skills.

Integration. Drama is a form of communication and interaction which is implicitly verbal and includes motivation, thought processes, and actions. It fosters the integration of the cognitive, affective, and psychomotor domains. . . .

Values Clarification. Drama/theatre deals with people making decisions and living with the consequences of their choices. It deals with questions which

people must ask but for which there are no definite or absolute answers. In presenting a format through which individuals can find personal answers to universal questions, drama and theatre both clarify and influence value structures. . . .

Appreciation. Experiencing theatre and drama as participant and viewer is the best means for the child to achieve an understanding of the art form.<sup>5</sup>

Participation theatre is a vital link in the drama/theatre continuum as illustrated in the following diagram developed by the CTAA Redefinition Committees:

#### THE DRAMA/THEATRE CONTINUUM

<u>Drama in its natural state</u>	<u>Guided Drama</u>	<u>Participation Theatre/Drama</u>	<u>Theatre</u>
	Creative Drama	Audience members alternately watchers and participants	Strictly prearranged art form; Clear distinction between actors and audience

This spectrum of activities involving children and the drama/theatre is established on the classic definitions of drama (a thing done) and theatre (to gaze on). The natural dramatic propensities of children, located at the

<sup>5</sup> Wright, p. 2.



far left on the continuum, are seen to be the bases of, and to infuse, all the forms of drama and theatre . . .<sup>6</sup>

As the continuum illustrates, participation theatre provides a link between the child's natural play and formal theatre. The intimate environment and the simplicity of scenic elements in participation theatre enable the child to focus on the action of the play. The script is written in such a way that the child's response is sought and encouraged by the actors. The child becomes involved in the plot and with the actors and participates spontaneously and actively in ways which further the action of the play.

If, however, the participation play is to provide the child with a meaningful and lasting experience rather than merely an entertainment, the classroom teacher must understand its purpose and value. A sympathetic and interested teacher who is able to understand and appreciate the link between creative drama and the participation play can help to create a positive environment in which the child may experience the performance. If, in addition, the teacher has become acquainted with the company which

<sup>6</sup> Jed H. Davis and Tom Behm, "Terminology of Drama/Theatre with and for Children: A Redefinition," Children's Theatre Review, 27, No. 1 (1978), p. 10.

is presenting the play and with the play itself, it is believable that he will become interested in observing his students' responses during the performance and in introducing or extending the use of creative drama in his own classroom.<sup>7</sup> If we can assume that the teacher does want to do this, then the problem is how to help him--how to provide the stimulus for him to introduce creative arts experiences in his classroom, even if he has had no course work in this area.

In Working with Theatre in Schools, his book about Touring participation plays with Brian Way's Theatre Centre, Clive Webster stated:

Teachers make the schools. Everything that happens in a school depends on the attitude of the teachers. There is no doubt that a theatrical performance is useful for children and even if teachers are apathetic or hostile, it is still worthwhile. But when teachers are cooperative, the additional benefits are limitless. It is not only after the event that teachers can capitalize on the experience; the standard of the performance itself depends on the reception the company receives on its arrival and during its preparation. . . .<sup>8</sup>

<sup>7</sup> Although most elementary teachers are women, the writer uses "he" not in a sexist manner, but as a symbol for all teachers.

<sup>8</sup> Clive Webster, Working with Theatre in Schools (London: Pitman Publishing, 1975), pp. 104-105.

However, during the writer's six years of experience as an actor and director in participation theatre, she observed that many teachers seemed bored and inattentive with a resultant inhibition of pupil responses.

Theatre companies which perform participation plays in schools, therefore, must find ways to change teacher attitudes. Although occasional efforts have been made by some groups, there is a need for a series of events which can help to involve the teacher in the performance and stimulate him to extend and enhance the experience for his pupils by providing them with creative arts activities in the classroom.

#### STATEMENT OF THE PROBLEM

If the primary school child is to receive the full value from the participation play, the classroom teacher must have a positive attitude during the performance and be interested in augmenting the experience by providing creative arts experiences in the classroom. The purpose of this study is to describe a five-step process which can be implemented by a children's theatre company in order to insure a positive teacher attitude during performance and

stimulate the teacher to introduce follow-up activities in the classroom. The components and goals of this five-step process are:

1. the preparation of an effective teacher-guide to provide the teacher with drama, art, and writing activities which are related to the content of the play and can be used in the classroom;
2. the presentation of a pre-performance teacher workshop to acquaint teachers with the company, its philosophy, and the play;
3. the presentation of a participation play for pupils and teachers to provide them with a shared creative experience;
4. the presentation of a post-performance teacher workshop to demonstrate the follow-up activities included in the teacher-guide, and
5. the presentation of classroom follow-up sessions by the actors to involve pupils in creative activities from the teacher-guide and stimulate teachers to provide further creative work for their pupils.

### LIMITATIONS OF THE STUDY

This study will be limited in the following areas:

1. to the presentation of participation theatre, as opposed to any other type of theatre for children, due to the writer's expertise in this field;
2. to performance of the participation play for audiences of primary school students, as opposed to any other grade level, because of its unique suitability and effectiveness for five to eight year old children, and
3. to the implementation of a comprehensive and sequential process, as opposed to any other method, by which children's theatre companies can influence and involve the primary school teacher.

### DEFINITION OF TERMS

For the purposes of this study a number of terms involving drama and theatre for children must be defined. In order to avoid confusion due to the abundance of available definitions, those definitions developed by the CTAA Committees to Redefine Terminology in Creative Dramatics and Children's Theatre will be used.

Creative Drama: An improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences. . . . The primary purpose of creative drama is to foster personality growth and to facilitate learning of the participants rather than to train actors for the stage. . . .

Children's Theatre: A nonspecific, global term indicating the general field of theatre as applied to children. . . .

Theatre for Children: Theatrical events specifically designed to be performed for young persons typically of elementary school age, five to twelve

Theatre for Youth: Theatrical events specifically designed to be performed for young persons typically of junior high school age, 13 to 15

Theatre for Young Audiences: The performance of a largely predetermined theatrical art work by living actors in the presence of an audience of young people, either children or youth as defined above. . . .

Participation Theatre: That kind of "Theatre for Young Audiences" consisting of the presentation of specially written, adapted or devised drama with an established story line constructed to include limited and structured opportunities for active involvement by all or part of the audience. Participation may range from simple verbal responses to an active role in the outcome of the drama. In the participation segments, adult actors function as creative drama leaders, guiding the audience. The seating configuration is determined by the kind and degree of participation expected. While such theatrical events can be constructed for any age child or youth, they are, at present, most usually performed for children five to eight years old.

Strict control over audience age groupings and special leadership training for the adult actors are advisable for success.<sup>9</sup>

A more detailed description of participation theatre can be found in Chapter III.

#### REVIEW OF THE RELATED LITERATURE

Participation theatre for young audiences has been in existence for only twenty-five years and very little information has been published on the genre. Several articles and books written by directors who specialize in participation theatre describe its elements, scripts, and methods for training actors and directors, and state the need for providing teacher-guides and workshops to augment performances. However, none of these list a specific progression of events which a theatre company can develop in order to interest and involve the classroom teacher and influence him to follow the performance with creative activities for his pupils.

In Participation Theatre for Young Audiences: A Handbook for Directors, editor Pat Hale notes that many of the directors she contacted were concerned

<sup>9</sup> Davis and Behm, p. 10.

not only with "tapping a child's creative energy during the play, but helping him use it afterward."<sup>10</sup>

Although Hale and her contributors suggest that study guides and teacher workshops can provide suggestions for follow-up activities in the classroom, no method by which this can be done is described.

Moses Goldberg, the leading American director and playwright in the field of participation theatre, emphasizes in his text, Children's Theatre: A Philosophy and a Method, that a theatre group can increase its impact on a school audience and strengthen its relationship with the community by providing study guides for teachers and classroom visits by actors.<sup>11</sup> However, Goldberg does not include any methods designed specifically for augmenting the participation theatre experience.

In his dissertation on the evolution of Brian Way's style of participation theatre, Ronald Wood stresses the fact that although Way had attempted to include stimuli for creative drama, music, movement,

<sup>10</sup> Pat Hale, ed., Participation Theatre for Young Audiences: A Handbook for Directors (Rowayton, Conn.: New Plays for Children, 1972), p. 7.

<sup>11</sup> Moses Goldberg, Children's Theatre: A Philosophy and a Method (Englewood Cliffs, N.J.: Prentice-Hall, 1974), pp. 87-89.



and visual arts in his plays in an attempt to influence the classroom teacher's use of these arts with his students, he did not yet know the effects of this approach. Since he had no reliable method of obtaining feedback from the schools, Way felt unable to ascertain whether or not the plays had benefited either teachers or children and feared that the effect on the teachers had been minimal.<sup>12</sup> Wood does not mention any specific sequential process by which Way hoped to involve teachers.

Brian Way has written teacher-guides for all of his participation plays and many of them are now published by Baker's Plays. Although they contain his philosophy regarding creative drama, a plot synopsis, and activities which the teacher can use in the classroom, the guides that this writer has examined do not contain information which defines participation theatre nor is there listed specific benefits the child gains as a result of such participation. In addition, they contain such a large number of suggested activities and so little specific direction to the teacher about how to implement them,

<sup>12</sup> Ronald Wood, "The Evolution of Brian Way's Participational Theatre," Diss. Fla. State Univ. 1976, pp. 201-202.

that their effectiveness is limited unless the teacher has had previous drama experience or is given instruction in how to use them.

In 1977, Gillette Elvgren reported in Children's Theatre Review how the University of Pittsburgh's Childsplay Company enhanced the participation theatre experience for school children. He stated:

The theatrical experience should not be an isolated experience for the child. It can and should be something more than an assembly which breaks the routine of school. Rather, it should be integrated, through a series of pre and post production workshops, into an arts experience which challenges the intellectual, emotional, and physical needs of the child . . .<sup>13</sup>

Although Elvgren's article goes on to describe the workshops his company developed and implemented for school children, he does not mention a comprehensive method designed to involve the teacher before, during, and after the performance.

This review of the available literature regarding participation theatre for young audiences indicates that leading British and American directors in this field recognize the need for teacher-guides and

<sup>13</sup> Gillette Elvgren, "Children's Theatre and the Workshop Experience," Children's Theatre Review, 26, No. 4 (1977), p. 10.

production related materials. While many of them have provided these services as a part of their programs, none have documented a detailed step-by-step process designed specifically to encourage the teacher to enhance the value of the performance for his pupils by participating freely with them. In addition, although many companies which present participation plays for primary school children provide teacher-guides and workshops to accompany their performances, they have not published literature which lists the exact procedure for developing such services. Therefore, this writer concludes that there is a need for the development of a specific sequential process by which theatre companies can effect a positive and supportive teacher attitude before, during, and after the participation theatre performance.

DESIGN OF THE INVESTIGATION: DESCRIPTION  
OF TOUR AND PILOT PROJECT

In order to develop and test the theory that teacher attitude and involvement can be positively influenced by exposure to in-service workshops, teacher-guides and classroom follow-up sessions, the writer established a pilot program in four Waterloo,

Iowa, elementary schools during the spring semester of 1980. The script selected for the project was Brian Way's The Mirrorman, a participation play written specifically for five to eight year olds. It was chosen because its use of magic and fantasy can be intriguing to the primary school child and because the required participation is simple, sequential, and integral to the plot. The writer was confident that this play would be extremely effective in involving the primary school audience because she had been involved with two previous productions of it. In 1975 she directed The Mirrorman as a Directing II project at the University of Northern Iowa, and, in 1979, she acted in a production of The Mirrorman, directed by Brian Way, which toured all of the Iowa City, Iowa elementary schools. In addition to the performances for the Iowa City tour, Way and the cast conducted pre- and post-performance workshops and classroom follow-up sessions.<sup>14</sup>

During the same time period that Way's Iowa City company was touring Iowa City schools with The Mirrorman, the Tiddly Winks Players were touring

<sup>14</sup> Although Way and his Iowa City company used each of these five steps, he did not document this procedure, nor consider the implementation of this by other participatory theatre groups.

his The Rainbow Box to elementary schools in Waterloo, Iowa. When the writer attended a performance of The Rainbow Box at Roosevelt school in May of 1979, she observed that while the children in the audience were actively participating in the performance, many of the teachers seemed inattentive and bored, and several of them even fell asleep. Although the involvement of the pupils could be attributed to the facts that the play was written specifically for their age level, and was performed by actors who were experienced in participation theatre, it was felt that the experience would have been much more meaningful for the children if their teachers had been more involved. This demonstration of teacher apathy in Waterloo was in direct contrast to the active and enthusiastic response of teachers observed during the Iowa City tour. The contrasting attitudes of the teachers in the two cities indicated that the Iowa City teachers had been affected positively by exposure to the five-step process, and provided convincing proof of the need to develop, implement and document this process for future Tiddly Winks performances in Waterloo schools. Therefore, a pilot project was initiated in Waterloo during spring semester of 1980.

The writer directed the play and it was performed by four members of the Tiddly Winks company. Four Waterloo elementary schools were selected to participate in the pilot project. Two were designated as "pilot" schools and were recipients of all components of the five-step process (teacher-guide, pre- and post-performance teacher workshops, performance, and classroom follow-up sessions). Two other schools, designated as "control" schools, were recipients of only two steps of the process (teacher-guide, and on-site follow-up sessions). The project was designed to ascertain whether the in-depth classroom follow-up sessions were more valuable for students and teachers than the brief on-site sessions, and whether the teachers at the schools where all five components were provided were more encouraged to use the creative drama and related arts activities in the teacher guide than the teachers who were provided with only the two components of the process.

In order to assess the results of the pilot project the writer prepared a questionnaire which was delivered to all primary teachers at the four participating schools. The purpose of the questionnaire was to determine what effect the pilot project had made on the attitude and involvement of

the participating teachers and whether or not it had influenced them to enhance the performance experience for their pupils by introducing or extending creative drama work in their classrooms.

This chapter has presented the hypothesis that participation theatre provides a creative and valuable experience for the primary school child, and that the attitude and involvement of the teacher can hinder or enhance this experience for the child. Although experts in the field of participation theatre for young audiences provide some services designed to create a positive attitude on the part of the teacher, none have documented a specific sequential process by which this can be accomplished. In an attempt to remedy this, the writer of this study has developed a five-step process consisting of the preparation of an effective teacher-guide, and the subsequent presentation of pre- and post-performance teacher workshops, performances, and classroom follow-up sessions. The process was then implemented by means of a pilot project presented in four Waterloo, Iowa elementary schools.

In order that the reader understand the unique elements of participation theatre and how it is beneficial for pupils and teachers, Chapter II will

describe the history of participation theatre as it relates to the primary school child and his teacher. Chapter III will discuss the specific elements of participation theatre, its differences from other types of theatre for children, and its values for the child and the teacher. Chapter IV will illustrate the methods of developing the components of the above-mentioned five-step process. Chapter V will describe the implementation of the process during a pilot project in four Waterloo, Iowa, elementary schools in 1980 and discuss the results of the project. Chapter VI will summarize the study and discuss implications for future research related to the topic.



## CHAPTER II

THE HISTORY OF PARTICIPATION THEATRE AS  
IT RELATES TO TEACHER-INVOLVEMENT

An examination of the history of participation theatre for the primary school audience indicates that its leading practitioners in England and the United States have been and are concerned with finding ways to prepare the classroom teacher for his part in the participation theatre experience.

Brian Way is the acknowledged founder of participation theatre for young audiences. His first professional theatre job was as an assistant stage manager for London's Old Vic Theatre in 1940. This position provided him with an opportunity to observe the responses of the pupils at school matinees.<sup>1</sup> In an interview with Ronald Wood in 1975, Way recalled three of these observations that were to become the basis for his work in children's theatre:

<sup>1</sup> Wood, pp. 14-16.

1. The least ill-mannered behavior demonstrated, or the least demonstration of objection to the whole procedure, came from the front six or seven rows of the audience. And I discovered while watching this, that it was because these people could see the human face properly. This is what led me to open stage work; the realization of the importance of the human face in the child's life. . . .
2. The play material was so wrong. I started thinking about what kinds of things one could do to interest them more, and began thinking that we shouldn't make all our theatre a matter of making children like what we like. Perhaps we ought to investigate what will excite them.
3. When I was able to get out into the audience with the youngsters, I was able to tell for the first time that an enormous amount of noise one heard coming from the auditorium was, of course, just bug-a-boo, and sending the whole thing up, but for those close to the stage, there was often genuine participation and genuine advice. They were telling Antonio to watch out for Shylock because he was going to knife him, and then they would advise him what to do about the situation.<sup>2</sup>

In 1943 Way established his first children's theatre company, The Future Theatre. Although the group performed for only six weeks, their work was an important influence on the style of presentation which Way developed for primary school children.

<sup>2</sup> Wood, p. 16.

Performing in schools guaranteed the company some degree of control over audience age and size. Way drew on his observations from the Old Vic tours and located performances on the floors of school halls with children seated close to the actors. The initial use of participation by the audience was begun at this time. Way also prepared questionnaires to test teachers' responses on the program content and style of presentation. Teachers indicated that both material and style of presentation were well suited to the needs of the students and added that a highlight of the performances was the chance for the children to be actively involved.<sup>3</sup> The Future Theatre tour provided a laboratory setting in which Way was able to develop and solidify his ideas on what worked in theatre for children and how teachers could benefit from this.<sup>4</sup>

Although Brian Way was convinced that one of the major accomplishments of The Future Theatre was showing teachers and children how drama could become a part of the school curriculum, he felt it was unfortunate that the company was not able to follow

<sup>3</sup> Wood, p. 24.

<sup>4</sup> Wood, pp. 17-19.

the plays with more discussion with teachers. In an attempt to remedy this, he sent a proposal for a full-time children's theatre company to the Council for the Encouragement of Music and the Arts. He requested funding for a school tour which would be enhanced by evening training sessions in drama techniques for teachers; but no money was available for such a project, and The Future Theatre was disbanded.<sup>5</sup>

The next major step in the development of Way's theories about participation theatre for children came in 1944 when he founded the West Country Children's Theatre. The main objective of this company was to develop scripts that included improvised sequences where the children could sing songs with the actors.<sup>6</sup>

Way's evaluation of the first year of the West Country Children's Theatre indicated his concern that the company had not been completely successful in its efforts to influence teachers:

<sup>5</sup> Wood, pp. 24-25.

<sup>6</sup> Wood, pp. 31-36.

If we change our roles from that of actors teaching dramatic art, to one in which we are teachers, using our knowledge of drama to show methods by which teachers can conduct their own dramatic activity to the greatest benefit for every child. . . . then we are being of direct positive assistance to every teacher. . . . Unless we can leave behind us after each visit to a school some teachers who see, as a result of our programme, how to continue with dramatic classroom work, then we are not fulfilling this part of our purpose.<sup>7</sup>

During the early 1950's Way worked with Peter Slade, the leading child drama expert in England at that time. This resulted in Way's increased determination to find methods of stimulating teachers to use creative drama in their classrooms and led to his formation of The Drama Advisory Service. Way realized that a teacher's first attempts at drama work might result in his feeling frustrated by his lack of knowledge, so the service provided classes in which teachers were taught creative drama techniques and encouraged to use them with their pupils.<sup>8</sup>

In 1954, Way and Margaret Faulkes founded the Theatre Centre London Children's Theatre Company. One of its stated goals was: "To assist teachers in all types of schools with a method of approach to drama

<sup>7</sup> Wood, p. 58.

<sup>8</sup> Wood, pp. 73-76.

in education."<sup>9</sup> In the scripts which he wrote for Theatre Centre's school tours during the late fifties and early sixties, Way increased the amount of audience participation and included segments of creative drama which he hoped would stimulate teachers to use drama with their classes.<sup>10</sup>

A Saturday morning theatre program for children was instituted at Theatre Centre in 1965. After each performance the audience was invited to participate in art activities. Because most of the same children attended the programs each week, Way became familiar enough with them that he could assess their reactions accurately. This enabled him to incorporate the resulting theories regarding subject matter, form, and participation into his later plays for primary schools and to ascertain what sort of follow-up activities were the most appropriate for the child.<sup>11</sup>

During a leave of absence from Theatre Centre in 1965 Way wrote Development Through Drama, which brought together the theories he had developed

<sup>9</sup> Wood, p. 110.

<sup>10</sup> Wood, pp. 113-114.

<sup>11</sup> Wood, pp. 158-159.

through his creative drama work with children, training courses for teachers, and children's theatre plays. Although the book deals with developmental drama rather than theatre, it does illustrate the parallels between Way's efforts in drama and in theatre. After the publication of Development Through Drama, he began to place even more emphasis on the use of his plays as stimuli for teachers to initiate creative drama in their classrooms.<sup>12</sup> However, there is no written record detailing the steps by which he felt this could be accomplished.

Between 1966 and 1969 Way wrote The Clown I (now published as Mr. Grump and the Clown), The Key I (now published as The Rainbow Box), and Balloon Faces for primary school audiences. He included creative drama, music, and movement activities in the participation sequences in these scripts in order to stimulate teachers to do similar work in their own classrooms.<sup>13</sup>

At this time Way also developed a teacher follow-up guide which contained arts activities related to the themes of the plays. This was intended to serve as an additional encouragement to primary

<sup>12</sup> Wood, pp. 160-162.

<sup>13</sup> Wood, pp. 163-202.

teachers to enhance the performance for their pupils through drama, art, and writing activities. These follow-up guides set the pattern for those which are now published for all of Way's participation plays.<sup>14</sup>

During 1967 Theatre Centre sent staff member Roger Watkins to primary schools to demonstrate creative drama and related arts activities which teachers could use as a follow-up to the performances of the company. Watkins worked with pupils while their teachers observed. He noted that many teachers did not seem to be particularly interested in creative drama and often regarded his arrival as an opportunity to slip out for a "Tea Break" rather than to watch his work with their pupils. Watkins' work was to serve as a model for the establishment of regular follow-up visits to schools in the future. However, the lack of interest by the teachers at the schools Watkins visited caused Theatre Centre to abandon the idea and no regular follow-up work by staff members was scheduled after this. While Way continued to be interested in finding ways to implement his follow-up suggestions, he never

<sup>14</sup> Wood, pp. 202-203.



documented his theories about how this could be done.<sup>15</sup>

Participation theatre for young audiences, influenced by the popularity of Brian Way's scripts and ideas, was a growing trend in the United States by the latter part of the sixties. Several leading American children's theatre directors adapted his methods for their own uses.<sup>16</sup>

Moses Goldberg was one of the first of these directors to document his work in participation theatre for young audiences. He studied with Way for a week during the summer of 1966; and when he later directed at the University of Minnesota's Peppermint Tent, the low budget allocated to the children's theatre program caused him to utilize the simplicity and economy of participation theatre.<sup>17</sup>

In a speech delivered at the Southeastern Children's Theatre Workshop in Athens, Georgia, in 1969, Goldberg stated that he had been experimenting for several years:

<sup>15</sup> Wood, pp. 203-204.

<sup>16</sup> Hale, p. 1.

<sup>17</sup> Hale, p. 1.

. . . with a style of presentation that would attempt to capitalize on the child's natural instincts for creative play, and on his familiarity with the story-telling situation, and at the same time, subtly introduce him into the concept of live theatre, especially as being something different from television.<sup>18</sup>

During his years at Florida State University, Goldberg used the A Solo State Theatre children's tour program as a laboratory for his theories about participation plays.<sup>19</sup> Presently the artistic director of Stage One, the Louisville Children's Theatre, Goldberg continues to develop participation plays for five to eight year olds. Although this theatre employs a pedagogue to prepare production-related follow-up materials for school performances, they have not published any material designed specifically for preparing the child and the teacher for the participation play.

The Involvement Dramatics Program at Oklahoma City University, developed by Claire Jones and Bob Varga, and Bernice Bronson's Looking Glass Theatre in Providence, Rhode Island, both present original

<sup>18</sup> Moses Goldberg, "An Experiment in Theatre for the 5-8 Year Olds," Children's Theatre Review, 14, No. 3 (1970), p. 7.

<sup>19</sup> Hale, p. 3.

participation-style plays and creative drama workshops for their patrons.<sup>20</sup> In addition, the recent National Endowment for the Arts' Theatre Resources Directory which contains listings of eighty professional companies presenting school performances, lists nine groups which focus specifically on participation theatre for primary school audiences. All of these companies identify process-oriented workshops as part of their service to schools. Although some of them provide pre-performance activities and post-performance workshops, none mention a complete program designed specifically for involving the teachers before, during, and after the participation theatre performance.<sup>21</sup>

As this chapter clearly demonstrates, the work of Brian Way has been a major influence on the field of participation theatre for young audiences. His concern about stimulating teachers to provide creative follow-up activities for their pupils has been and is shared by many American children's

<sup>20</sup> Hale, pp. 3-4.

<sup>21</sup> Charles M. Watson and Sister Kathryn A. Martin, S.P., eds., Theatre Resources Handbook/Directory. National Endowment for the Arts/Artists-in-Schools Program (Washington, D.C.: Office of the National Theatre Coordinator, 1979), pp. 88, 91, 92, 99, 120, 123, 139, 152, 164.

theatre companies. Unfortunately none have published information describing a specific process by which this can be accomplished.

Chapter III will discuss the elements of participation theatre, its differences from other types of theatre for children and its values for the primary school child and his teacher.

### CHAPTER III

#### VALUES OF THE PARTICIPATION PLAY FOR THE PRIMARY SCHOOL AUDIENCE AND THE TEACHER

In order to better understand the value of the participation play for the child and the teacher, it is necessary to examine the characteristics which make it different in content and form from other types of children's theatre.

#### DIFFERENCES FROM OTHER CHILDREN'S THEATRE

There are several specific ways in which participation plays differ from other plays written for the same age level. The differences generally are: intent, audience size, playing area, age level, and script.

Dedicated children's theatre specialists have always been concerned with involving audiences in their plays, and in making the plays enjoyable for their audiences. A remark by Yasha Frank, a pioneer and innovator in American children's theatre during the days of the Federal Theatre Project, and creator

of the FTP's popular Pinocchio, emphasizes this:

Our first objective is to entertain children . . . Furthermore, we achieve success because we invite the children in the audience to take part in the performance. . . . This creates for them an intensely personal experience and they remember the points that have been driven home.<sup>1</sup>

In participation theatre, however, there is a difference in that the active participation of the audience is sought by the actors and may influence the direction of the story. In addition, this desired response is physical and vocal as well as intellectual and emotional. The play is often dependent on the participation of the child and requests for this participation by the actors are built into the script.<sup>2</sup>

The size of the audience for the participation play is extremely important. Brian Way's insistence on limiting audience size to 200 children in order to get them close to the action and the actors is a condition which is usually followed and respected by

<sup>1</sup> John O'Conner and Lorraine Brown, eds., Free, Adult, Uncensored: The Living History of the Federal Theatre (Washington, D.C.: New Republic Books, 1978), p. 130.

<sup>2</sup> Hale, p. 1.

directors producing this type of play.<sup>3</sup> Children who are seated five or six rows back from the playing area can become inattentive and restless because they may not feel as if they are part of the action.

Participation plays for primary school children are usually performed in "open" or arena staging with the audience surrounding the playing area. In "Defining Drama: From Child's Play to Production," Donald Baker explains:

For very young children, in the five to seven range, the basic pattern of 'play', as we have seen, is the circle, and if they are to have an audience experience of 'theatre' at all, an 'in-the-round' shape of performance is essential. For the actors, this shape of production implies a much greater intimacy in terms of contact with the audience than is the case with the proscenium production. . . .<sup>4</sup>

According to Brian Way, open or arena staging makes it possible for the child to gain more from the theatrical experience since he is in the same room as the actors, rather than being separated from them

<sup>3</sup> Wood, p. 132.

<sup>4</sup> Donald Baker, "Defining Drama: From Child's Play to Production," Theatre Quarterly, 5, No. 17 (1975), p. 68.

by a proscenium arch.<sup>5</sup> Moses Goldberg feels that the use of arena staging for primary school children is essential in participation theatre because it corresponds to the shape of the child's natural play, while giving a focal point to the performance through use of well-marked playing and seating areas.<sup>6</sup>

The audience for a participation play usually sits on the floor rather than in chairs. Since most participation plays have a running time of from twenty-five to fifty minutes, it isn't necessary to have the children sit on chairs. This can prove to be an additional bonus because the children are able to become physically involved more easily than if they were sitting in chairs.<sup>7</sup>

Participation scripts usually indicate the age level for which they are written and those for five to eight year olds are much different from those for older audiences. Children of five to eight react spontaneously to situations, and the good

<sup>5</sup> Way, "Stretching the Heart," in Theatre for Young Audiences, ed. Nellie McCaslin (New York: Longman, 1978), p. 46.

<sup>6</sup> Goldberg, Children's Theatre: A Philosophy and a Method, p. 104.

<sup>7</sup> F. Scott Regan, "Creative Involvement in Children's Theatre: Sharing the Magic," New Ways, 1, No. 2 (1975), p. 10.



participation script for this age level respects this tendency and uses it effectively in ways in which the audience can further the action of the play.

The script of a participation play is essentially different than that of any other type of children's theatre play. Although the script is structured, there are usually sections where the response of the audience can change the flow of the action.<sup>8</sup> In Brian Way's scripts for the primary grades, participation is stimulated indirectly through the need for the audience to help the actors solve a problem.<sup>9</sup> Many other plays currently published under the guise of participation theatre for young audiences, however, contain superficial episodes in which the "participation" consists of the children shouting advice to actors who chase frenetically about, bump into each other, and fall down. This type of script encourages chaos, rather than creativity, and is especially disconcerting to teachers. The effective participation script for the primary school audience contains integral participation (that which arises logically from the

<sup>8</sup> Goldberg, Children's Theatre: A Philosophy and a Method, p. 104.

<sup>9</sup> Wood, p. 219.

needs of the play),<sup>10</sup> and stimulates the child's imagination.

"Participation Theatre succeeds when the teachers are involved."<sup>11</sup> This statement, by Brian Way, points to the unique function of the teacher as an audience member at the participation play. The relationship between the primary school child and his teacher is special: the child looks to his teacher for support, acceptance and encouragement. If, during the performance, the teacher is enthusiastic and involved, the child will realize this and feel secure in his own physical or vocal response.

#### VALUES TO THE CHILD

Several aspects of the participation play which make it unique from other forms of theatre for children also provide special values for the primary school child.

<sup>10</sup> Helaine S. Rosenberg, "An Interview with Brian Way," Children's Theatre Review, 24, No. 2 (1975), p. 11.

<sup>11</sup> This comment was made by Brian Way during his residency at the University of Iowa, Iowa City, during 1979.

Because the participation play is written for touring to schools, it does not use scenery. This simplicity enables the child to focus on the actors and the action of the play and encourages him to use his innate creativity to provide his own imaginary setting.

The audience at a participation play is usually limited to 200 children. Therefore the child is close to the actors and the action. This results in an intimate environment and leads to the establishment of a bond of friendship between the audience and the cast, and intensifies the child's desire to help the actors solve problems which arise in the play. The child gains a feeling of satisfaction and accomplishment from this creative problem-solving.

As an audience member at a participation play, the child is both player and observer. The participation sequences provide him with opportunities for creative involvement which are encouraged, guided, and acknowledged by adult actors who have been trained to handle the child's response in a supportive and non-judgemental way. Thus, the child understands that his responses are meaningful and this contributes to his self-esteem. In the sections of the play where the child is primarily an observer,

he must sit quietly and focus on the action in order to understand what is going to happen next and where his response will again be needed. As a result he becomes a better listener and develops an increased attention span.

Finally, the child who is an audience member at a participation performance experiences the joy of being involved in an exciting and entertaining event which he has shared with his teachers and the actors.

#### VALUES TO THE TEACHER

The participation play offers the teacher the unique opportunity to both observe his pupils and participate with them in a creative experience.

The script of a participation play for the primary school audience contains episodes in which the actors involve the children in creative drama activities. This provides the teacher with the rare opportunity to observe his pupils' work with other adults and see how enthusiastically the child learns through the arts.

Since the script contains built-in controls and the actors have been trained to acknowledge and

control the child's response in ways that are supportive and non-judgemental, the teacher should be more confident about trying similar activities in the classroom.

Finally, as an audience member at the participation play, the teacher has the opportunity to see how a child who is usually shy and reticent can blossom and begin to participate freely with his peers. Watching the child's spontaneous response can give the teacher a different view of his pupils and help him understand the innate creativity in each individual child.

There are values inherent in participatory theatre for pupil and teacher but these values are not always apparent to the teacher who is not aware of the goals of the participation play. Chapter IV will discuss a five-step process by which a theatre company can help the teacher to become aware of these goals and how he can help reach these goals.

## CHAPTER IV

FIVE STEPS TO HELP THE PRIMARY SCHOOL  
TEACHER ENHANCE THE PARTICIPATION  
THEATRE EXPERIENCE FOR HIS PUPILS

In her introduction to the NEA Artists-in-Schools Handbook/Directory Sister Kathryn Martin states:

. . . Theatre companies that tour to schools should, in addition to excellence in performance, be prepared to coordinate the production with educational goals and be willing to assist the educators in relating the art of theatre to the curriculum. The artist/performing group should be prepared to include workshops for both teachers and students, in order for both groups to experience the tools and techniques of the art form.<sup>1</sup>

A company which performs participation plays in primary schools can aid the teacher in enhancing the unique values of this type of theatre experience by means of the five-step process described below.<sup>2</sup>

<sup>1</sup> Watson and Martin, p. 2.

<sup>2</sup> The writer of this study toured with Brian Way's Iowa City Children's Theatre Project during the spring of 1979. Many of the ideas presented in this chapter are the result of comments and suggestions made by Mr. Way during this period.

1. The development of an effective teacher-guide;
2. the presentation of a pre-performance in-service workshop in which teachers are introduced to the company, its philosophy, and the play;
3. the presentation of the play for pupils and teachers;
4. the presentation of a post-performance in-service workshop in which teachers are introduced to follow-up activities from the teacher-guide, and
5. the presentation of follow-up sessions in which a company member visits each classroom and leads drama and related arts activities.

These five steps will be examined in chronological order.

#### THE TEACHER-GUIDE

The first contact between the classroom teacher and the theatre company is extremely important. If the teacher has not seen the company perform, this contact can be accomplished by means of a carefully prepared teacher-guide which is designed specifically

to accompany the participation performance. There are several sources which can be consulted to aid the company in the development of such a guide.

Performance! Guidelines and Criteria for Performance-Related Teacher Materials was created as the result

of a Kennedy Center conference on the development of teacher materials as they relate to performance.

Although the pamphlet is concerned with materials for kindergarten through twelfth grades and applies to all children's theatre plays, the guidelines it establishes can be easily adapted to fit the needs of a company that presents participation plays in primary schools. Performance! lists several areas which a company should take into consideration as they begin the task of developing a teacher-guide.

They are:

1. The author of instructional materials should not assume any previous knowledge or background in the arts on the part of the classroom teacher.
2. The text should be presented in a way that is both interesting and exciting.
3. The information should be educational and lead to knowledge on the part of the audience.



4. The inclusion of excessive data should be avoided, allowing the teacher to individualize the materials.<sup>3</sup>

The development of the teacher-guide can be broken down into three areas of concern: objectives, content, and design. Although these areas are interrelated, they will be considered separately.

The major objectives for the development of a teacher-guide for the participation play for primary school children should be: to explain what participation theatre is, how the response of the child audience is desired and encouraged, and how the play is linked with creative drama techniques; to introduce the teacher to the theatre company and its philosophy; and to provide drama and related arts activities which the teacher can use in the classroom.

In order to determine the content of the teacher-guide, the company may want to seek the advice of a current or former primary school teacher with creative drama experience. Consultants in the areas of

<sup>3</sup> John F. Kennedy Center for the Performing Arts, Programs for Children and Youth. Performance! A Complete Experience: Guidelines for Developing Classroom Materials (Washington, D. C.: 1979), p. 2.

Language Arts or Talented and Gifted at an Area Education Agency may be able to provide suggestions.<sup>4</sup>

A teacher-guide designed to accompany the participation play for the primary school audience should contain the following items:

1. A description of and rationale for the performance of participation plays for primary school audiences, with emphasis on its links with creative drama
2. A brief history of the theatre company
3. A brief plot synopsis
4. Lyrics and notation for songs included in the play in case teachers and pupils wish to sing along with cast
5. Brief paragraphs explaining names or objects in the play which may be unfamiliar to the child or may enhance his understanding and enjoyment of the performance
6. A set of guidelines for the teacher to observe while attending the performance with his pupils

<sup>4</sup> Marilyn Dow and Karen Garvin, TAG Consultants for AEA 7, Cedar Falls, Ia., provided valuable suggestions for the Mirrorman teacher guide when the writer met with them on February 29, 1980.

7. A list of suggestions useful for leading creative drama activities related to the play
8. A section of arts activities which are related to the theme of the play and can be used by the teacher in the classroom
9. Art work related to the theme of the play
10. A brief annotated bibliography listing sources the teacher can consult for additional information regarding the use of creative drama in the classroom

The section of the teacher-guide which has the most potential for extending the total experience for each child is that which contains the activities designed for the teacher to use in the classroom. This section should be developed by the educational or artistic director of the company. If the director does not have a background in creative drama, there are several sources which he may wish to consult for ideas on types of activities which are suitable for each particular participation play. Three books which are especially good for this purpose are: Creative Dramatics for the Classroom Teacher, by Ruth Heinig and Lyda Stillwell; Giving Form to Feeling, by Nancy King; and Child Drama in Action, by Billi Tyas.

The Heinig and Stillwell book contains useful information on how to develop and structure narrative pantomime activities, and the Tyas book contains lesson plans in which directions are written in narrative style. King's book contains movement and art activities as well as drama activities.

The writer of the teacher-guide should select and design activities which relate to the theme of the participation play so that the teacher will be motivated to use them as a follow-up to the performance rather than filing them to use some time in the future. Activities built around the characters and incidents in the play can provide meaningful and enjoyable experiences for the child. Narrative pantomimes involving the making of a spell or the creation of a house, incidents often included in the participation play, can provide the opportunity for the child to become spontaneously involved in pantomime and creative movement. Activities such as moving like certain toys or animals may be used to encourage the child to find a new way for a doll to dance, to turn himself from a marionette into a real person, or to change from a happy teddy bear into a sad one. Games such as "Simon Says" or "The Mirror Game" can be adapted to fit the theme of the play.

"Simon Says" could use the name of a character in the play and things that happen during the action of the play. "The Mirror Game", especially useful for the development of concentration, can be done with the teacher leading the whole group, or in pairs, and the teacher can side-coach the children with ideas from the play. (For example, the people initiating the action could be directed to move stiffly as if they were puppets in The Hat or make mean and grouchy faces like Mr. Grump in Mr. Grump and the Clown.)

Art activities developed for the teacher-guide could include drawing or painting characters from the play. Group murals could be created of the land beyond the mirrors from The Mirrorman, the Witch's house from Hansel and Gretel, or Mr. Hump's workshop from The Hat. The fact that most participation plays do not use scenery can lead the child to imagine the environment and develop his own concept of what it should be.

Story-making and writing activities should encourage the child, who has been stimulated by the performance, to express his own imaginative ideas. For example, after the child has seen Hansel and Gretel he could be encouraged to consider the following possibility: "What if the witch in Hansel and Gretel

turned into a good witch, instead of burning up in the oven, what would Hansel and Gretel do then?" Story-card activities can be developed in which the teacher makes three sets of index cards on which Places, Characters, and Objects (real or imagined) from the play are printed. Original stories can be developed by groups of children from a set of the cards.

Examples of the types of activities described above and on the preceding pages may be found in the teacher-guide for The Mirrorman which is included in Appendix A of this study.

The design of the teacher-guide may determine whether or not the teacher uses it. Techniques such as using a large amount of blank space to set off content areas, having the guide printed on colored paper, including art work, and keeping the length as brief as possible all contribute to the appearance of the guide and can attract the teacher's attention long enough to get him involved in the ideas presented and, hopefully, convince him to use some of the activities presented.<sup>5</sup>

<sup>5</sup> Watson and Martin, pp. 14-15.

The quality of the typing and duplicating or printing of the teacher-guide must be excellent. If the play is touring within a single school district, it may be possible to have the administration office or printing office print the guide.

The teacher-guide should be in the hands of the teacher prior to the performance so that he will have time to examine it and prepare himself and his pupils for experiencing the performance. If the tour is limited to a single city, county, or school district, this can be accomplished by having it sent through the school mail system. Companies involved in extensive touring may need to mail the guides to each district for distribution to individual schools. A way to avoid the extensive cost involved might be for the company to send one copy of the guide to each district and have the district undertake the duplication and distribution of it. The final alternative would be for the company to take the guides with them when they arrive for the performance and have the school secretary distribute them to each teacher. If the company should present a workshop for teachers prior to the performance, the guide can be distributed then.

## THE PRE-PERFORMANCE TEACHER WORKSHOP

The presentation of a workshop for teachers prior to the performance of the play can be implemented in several ways. The company may meet with all of the primary teachers within a school system, with teachers from several different schools or, if time and funding permit, with the teachers at each individual school. If a school system superintendent will agree to include the workshop as part of its in-service training program, teachers may be more willing to attend.

The major objective of the pre-performance workshop for the participation play is to introduce the teachers to the company and the play. During the Iowa City tour of The Mirrorman in 1979, the cast performed the play for the teachers at the in-service workshop. Brian Way felt that this would acquaint them with the story and let them see how and where the participation sections occurred, thereby freeing them to observe their pupils' responses when they saw the play together later.

Before presenting the play for the teachers, the director should comment briefly on the characteristics of participation theatre and why the art form is



especially successful with a primary school audience. This will make it clear to the teachers that the company is not there simply to entertain, but to pave the way for the enhancement of the child's experience. During this preview performance the teachers should be encouraged to sit on the floor around the acting area and participate naturally, as themselves, rather than as they think their pupils might. However, if it seems as if sitting on the floor will cause the teachers to be uncomfortable, it is better that they sit on chairs than develop hostile feelings toward the company for asking them to do something they don't want to do.

If not enough time is available for both the director's comments on participation theatre and the performance of the entire play, specific excerpts which contain participation may be done, and afterwards the company can involve the teachers in discussion about possible responses from their own pupils.

An extremely important outcome of the pre-performance workshop is that teachers have an opportunity to see the cast and director and realize the extent of their commitment to participation theatre and its aesthetic and educational value for

the child audience. This first impression can make the difference between the acceptance or rejection of the company and the play. Therefore, company members should be neat and clean and conduct themselves as guests of the school. A cast member who shows up for a workshop looking scruffy or feeling surly can jeopardize the success of the entire project.

#### THE PERFORMANCE FOR STUDENTS AND TEACHERS

The success of the participation play depends on the attitude of the teachers before, during and after the performance. The company director can lay the groundwork for assuring this success by careful planning concerning script selection, scheduling of performances, preparation of actors, development of a pre-show warm-up activity, seating of teachers and pupils, and development of a post-performance activity.

The script chosen for performance must be suitable for the primary school audience in theme, amount and type of participation, and length. The story should be exciting and the characters such that the audience will want to help them. The participation sequences should be integral to the plot and should start soon after the beginning of the play. If the

play lasts for over forty-five minutes, the children are liable to become fatigued and, as a result, restless. If the director uses these guidelines in selecting a script, the performance of the play should draw the immediate attention of the children and involve them creatively. As a result, the teachers should be convinced of the theatre company's concern for the child audience.

Because the scheduling for a school tour is usually arranged months before the performance and handled by contacting the principal rather than each individual teacher, a break-down in communication can occur which causes problems for the teachers. If he has to cancel a picnic or field trip at the last minute, the teacher may not be in the proper frame of mind to enjoy the performance with his pupils. If the director or a designated company member calls each school several days before the performance date to make sure the principal or secretary knows the day and time of the performance, this reminder should alleviate the need for last minute scheduling changes for the teachers or the company.

It is the responsibility of the director of the participation play to cast actors who are capable of working well with children and to train them in how

to handle participation effectively during the performance. Improvisation, theatre games, and creative drama activities during the rehearsal period can help an actor who is inexperienced in participation theatre to gain the confidence needed to involve the children in the performance and control their responses in a positive manner. This will indicate to the teacher that the company is in control, and will enable him to fully enjoy the performance with his pupils.

Company members can supervise the seating of the audience as they come into the gymnasium or cafeteria, and they should encourage the teachers to sit on the floor with their pupils. The teachers are more likely to participate if they sit with the children, and this sharing of the experience is an important aspect in the effectiveness of the participation play.

A "warm-up" activity before the play can serve several purposes: it can introduce the audience to the play and cast, thereby eliminating the need for a program; it can provide an opportunity for the actors to teach the children a control signal which can be used to refocus attention; and it can give the audience a chance to share an experience with the actors before they assume their roles in the play. An

effective way to implement the warm-up is for one actor to lead the activities while the others support him. The establishment of a control signal is extremely important and is best done before the play begins. Although the use of a cymbal, tambourine or hand drum as a control signal is possible, actors may find this disturbs the flow of the action. If the warm-up leader teaches the students the American Sign Language symbol for the letter "L", which stands for "listen", and explains that this sign will be used during the play when a cast member needs to have everyone be quiet and listen to hear what's going to happen next, the idea will probably intrigue them enough that they will remember and respond to the signal quickly. Teachers seem to become easily distressed by a great deal of noise from their pupils during a performance unless they realize that the actors are in control. The use of the control signal by the cast members can eliminate a lot of shushing and grabbing at pupils by teachers. After the signal is established, the warm-up leader can ask the audience to help the actors get ready for the performance by singing a song that they all know together, stretching, shaking out "wiggles" and, finally, becoming candles on a birthday cake or

icicles on a roof and melting gradually to the ground. Although the enjoyment and involvement of the children is an important element of the warm-up, the major objective should be to demonstrate to the teacher the ability of the company to involve and effectively control the children in a creative and non-judgemental manner.

During the performance itself, some participation sequences will contain elements of creative drama activities which a teacher can use later in the classroom. The fact that a company is able to both stimulate and control the participation of over two-hundred children at one time, should help convince the teacher that he can be successful with his own twenty-five or thirty students during a similar activity.

A brief question and answer session after the play can be beneficial to both pupils and teachers. This must be cleared in advance with the principal, however, to avoid potential problems such as overlapping recess. The post-performance session gives the children a chance to see the actors as themselves again and is especially valuable if one of the characters in the play was frightening or mean. The major benefit to the teacher is that he is able

to observe the interaction among the children and the company and this can help him to better understand the desirability of extending the experience through follow-up classroom visits by individual company members.

The major benefit which the child audience derives from the performance is the joy of creative involvement. Since the feedback from the children is spontaneous, the company will know immediately if this aspect of the performance has been successful. Although the enjoyment and involvement of the teacher is also important to the company, their major focus during the performance should be on the children.

#### THE POST-PERFORMANCE TEACHER WORKSHOP

In scheduling the post-performance teacher workshop, the company should follow the same procedure established for the pre-performance workshop regarding the grouping of teachers. This simplifies the procedure and establishes a homogeneous atmosphere which facilitates sharing of ideas and concerns.

The purpose of the post-performance in-service teacher workshop is to reacquaint the primary teacher with activities from the teacher guide and stimulate

him to enhance the experience which the child gained from the performance through drama and related arts activities in the classroom.

A single forty-five minute to one hour workshop in which teachers are led through participation activities from the follow-up guide, followed by discussion of applications to the classroom, can be developed by the company and director and implemented by the director and actors. However, if the company is able to secure the help of a creative drama teacher from a local college, the experience and objectivity of such a person could aid the company in developing a continuing in-service program in creative drama for the classroom teacher. This would be an ideal situation and might be a better guarantee that teachers would continue classroom drama work in the future.

Nevertheless, the single session post-performance workshop can, with careful planning, be effective in encouraging teachers to use specific activities from the guide. Since the secondary purpose of this post-performance workshop is to convince the teacher of the ability of company members to lead classroom follow-up activities later, the director should prepare the cast members to lead certain activities



during the teacher workshop. Discussion and practice in leading the activities can be augmented by making sure that cast members without previous course work in creative drama read a basic text such as Heinig and Stillwell's Creative Drama for the Classroom Teacher.

Suggestions by Judith Kase for the organization and implementation of the follow-up workshop are especially valuable for companies doing participation theatre:

Theatre games and exercises can be excellent ways to help teachers encourage drama process in the classroom, but it is not enough to take them through a series of apparently unrelated experiences. After each exercise, teachers should be encouraged to analyze the skills needed to accomplish the exercise and find alternative uses for the game. For example, after playing several versions of the classic mirror game, where some play the mirror while others play the person in front of the mirror, teachers could explore uses of this exercise in the classroom. . . . The conclusion of a single in-service training session or of an entire unit should help the participants leave with a sense of accomplishment and future direction.<sup>6</sup>

Ideally, the post-performance workshop should leave the teacher with a feeling of enthusiasm toward the use of follow-up exercises in his own classroom.

<sup>6</sup> Watson and Martin, p. 23.

CLASSROOM FOLLOW-UP VISITS BY  
INDIVIDUAL COMPANY MEMBERS

The twofold goal of the company presenting follow-up sessions should be to provide an enjoyable and meaningful experience for the child, thereby reinforcing the benefit he received from the performance, and to stimulate the teacher to do further creative drama work in the classroom. Both aspects of this goal will be influenced by when the follow-up sessions occur.

In planning follow-up sessions for his Iowa City tour, Brian Way insisted that they be scheduled for at least three to four weeks after the children had attended the performance. The reasons for this are stated in current Theatre Centre information regarding scheduling of follow-up work. Their experiences show:

1. That the best time is not immediately after the performance. If the children have been strongly stimulated by the theatre experience, the immediate effect on them is to make them want to repeat it, but in their own way . . . At this stage, dominated by memory and the desire to repeat, the children are not ready to use the performance as a point of departure, and the suggestions that follow would assume the guise of "exercises."
2. That creativity is more likely to ensue when the initial excitement has receded

far enough for the process of recall not to debar fresh ideas.

3. That children have an astonishing capacity for remembering over quite long periods of time stories that they have seen enacted and that have gripped them.<sup>7</sup>

Way firmly believes that the follow-up experience will be more meaningful for the children after this time lapse of several weeks.

Scheduling of follow-up visits should be accomplished by a liaison from the school district. After the date for each workshop is established, the director should meet with each principal to plan which company member will visit which classrooms and for how long. The resultant schedule should be distributed to each principal, teacher, and company member at least one week before the visit.

The length of the follow-up visit should be planned to relate directly to the age-level and attention span of each individual class. Experience gained during the Iowa City tour shows that while a follow-up session for kindergarten pupils should be limited to twenty or twenty-five minutes, third

<sup>7</sup> Wood, pp. 276-277.

graders can remain creatively involved for as long as forty-five minutes.

As the director and actors prepare for the follow-up sessions, several areas which can affect the success of the sessions need to be considered.

The first area of concern is the ability of actors to conduct the follow-up sessions. Ideally, the actor in participation theatre has had some experience in leading creative drama with children. However, since it is not always possible to secure actors with such experience, the director and other actors can help to prepare him by sharing ideas. In addition, the actor without previous creative drama experience may benefit by team teaching with a company member who has had such experience.

The director should work with all the actors who will be conducting follow-up sessions to help them develop ways in which each activity they use will be introduced and implemented. Each person should be encouraged to prepare more activities than he thinks he could possibly use in order to avoid the embarrassment of running out of things to do while there is still time left.

Individual actors and teams should plan to lead the activities with which they feel most comfortable

and which relate to the characters they played. They should also be encouraged to use a control signal to focus attention. The use of a hand-clap, drum or cymbal beat, the word "freeze," or the ASL symbol for "Listen", if established at the beginning of each session, helps the teacher to realize that the leader is able to handle the pupils effectively.

A final consideration in preparation for follow-up sessions is the importance of phrasing requests and responses. Session leaders should be advised of the importance of their phrasing when giving directions or acknowledging contributions during an activity. The leader should say, "I wonder if we can . . .", or "See if it's possible to . . ." when giving directions to the pupils rather than the more judgemental, "I want you to . . ." The leader should acknowledge contributions by a statement such as, "I see lots of interesting puppets," rather than singling out the work of individual pupils. This emphasis on precise phrasing contributes to the child's realization that he is participating in a personal experience, rather than performing for the approval of the leader. It also reinforces the concept that there is no right or wrong way to do

drama, but that each contribution is acceptable and important.

Attention to all these details during preparation and planning of the follow-up session with the children should prepare each company member to lead his session effectively and confidently. As a result the children should have an enjoyable arts experience and the teacher should see how he might continue the experience on his own.

#### HOW THE FIVE-STEP PROCESS CAN AFFECT THE TEACHER

Each component of the five-step process offers the participation theatre company a method by which the classroom teacher can be introduced to the values and goals of this type of theatre.

The study-guide introduces the teacher to the concepts involved in participation theatre, the background of the company, and the plot of the play. Suggestions provided by the company as a guide for the teacher's involvement during the performance encourage him to sit with his pupils and participate with them, thereby making the experience more meaningful and enjoyable for the child. A list of techniques for leading creative drama activities and

a selection of carefully planned activities can help the teacher learn to initiate, guide, and control experiences on his own. The books listed in the bibliography can provide the teachers with help in securing materials and developing lesson plans for further creative arts work in his classroom.

The pre-performance workshop gives the teacher an opportunity to meet and interact with the company and view all or part of the play before he sees it with his pupils. This preview will illustrate where the participation sequences occur and how the actors encourage the children's responses, thereby convincing the teacher that his pupils will be involved in a meaningful creative experience rather than merely a diversion. As a result, the teacher should look forward to sharing in this experience with his pupils.

The performance of the participation play provides the teacher with the opportunity to observe his pupils' spontaneous and creative involvement. The creative drama episodes incorporated within the play should stimulate the teacher to initiate similar activities in the classroom. The use of control signals by the actors during the participation sequences should free the teacher to observe his students and participate with them during the performance, and convince him

that he will be able to control his pupils during the implementation of creative activities in the classroom.

The post-performance workshop provides the teacher with a demonstration of sample activities from the teacher-guide and the opportunity to participate in these activities with the actors and other teachers. The way in which the activities are presented provides the teacher with ideas of how to implement these or similar activities with his own pupils, and should further convince him of the capabilities of the actors to lead follow-up activities when they visit his classroom.

The follow-up sessions in which actors visit each classroom in order to lead the children in creative arts provides the teacher with the opportunity to observe his pupils' reactions to the leadership of another adult, and shows him how control signals and non-judgemental phrasing can be used effectively during a creative arts experience.

Although the five-step process is time-consuming and expensive to implement, companies which are able to do so will be rewarded by the realization that they have affected the lives of both teachers and pupils in meaningful and lasting ways.



Chapter V of this study will describe the implementation of the five-step process during a pilot project initiated by the Tiddly Winks Players in Waterloo, Iowa, during the spring semester of 1980.

## CHAPTER V

## THE PILOT PROJECT

PLANNING AND IMPLEMENTATION

The Mirrorman Pilot Project was developed and implemented by the Tiddly Winks Players, under the writer's direction, during the second semester of 1980 as a means of discovering whether teacher attitude and involvement could be affected by the five-step process described in Chapter IV. Four Waterloo, Iowa, elementary schools were selected to participate in the project. Grant and Roosevelt schools were selected to be the recipients of in-service teacher workshops before and after the performance, as well as follow-up classroom sessions for students who had seen the play, and were designated as pilot schools. Longfellow and Kingsley were to have only brief question and answer sessions after their performances and were designated as control schools. Primary teachers at all four schools received teacher follow-up guides which were designed to accompany the play. The writer attempted to

discover whether teachers who were the recipients of all five components of the process were affected more positively than were those who received only part of the components. For this reason the teachers at the pilot schools received all five of the described steps while the control schools' teachers received the teacher-guide and observed a brief discussion session following the performance.

Brian Way's The Mirrorman was selected as the script for the project because it contains sequential participation which is integral to the plot and creative drama activity with built-in controls. Several changes were made in the script. Since there was no female company member available to play the role of "Beauty", the doll who walks and talks, the character was changed to "Joey, the toy clown." The company was confident that both boys and girls could identify with a clown. This character change also eliminated the sex-role stereotype implied by equating a girl with a beautiful non-thinking doll. Two original songs with accompanying dance routines were added to the play, with the second number providing a more definite ending for the performance. Unnecessary dialogue was eliminated in order to

shorten the running time and eliminate possible audience "wobble spots."

The play was rehearsed three mornings a week for two months. This extensive rehearsal period enabled the company to prepare cast members who were inexperienced in creative drama and participation theatre for handling audience response. Preview performances provided opportunities for the cast and director to observe reactions of pupils and teachers.

Although the writer studied Brian Way's teacher-guide for The Mirrorman, she concluded that:

- 1) although it included a rationale for arts education in general and creative drama in particular, there was no mention of the elements of participation theatre or its potential value for the child;
- 2) the suggestions for encouraging the teacher to initiate creative drama were extremely wordy and tended to be redundant;
- 3) the preliminary exercises in sensory imaging were too vague to be valuable for use by a teacher who was inexperienced in creative drama techniques;
- 4) the suggestions for arts activities, while theoretically valuable, were too numerous (forty-six activities) and were not arranged with regard to categories, suitability for specific grade level, or sequence;
- 5) the lack of clear and specific

directions for the teacher to use in initiating each activity would inhibit many teachers from trying the activity.

In order to ascertain exactly what should be included in an effective teacher-guide and how the material could be designed to attract the teacher's attention, the writer met with Marilyn Dow and Karen Garvin, educational consultants from Area Education Agency VII, in Cedar Falls. After examining Way's guide for The Mirrorman, both women stressed that few teachers would take the trouble to sort through all forty-six activities in order to find ones they could use, and that fewer still would actually use them because the directions provided to guide the teacher in initiating the activities were so vague. Dow and Garvin then gave the writer suggestions for the preparation of an effective teacher-guide for The Mirrorman. These suggestions included: 1) make the guide short; 2) for each activity provide implicit and detailed directions on how the teacher should initiate the activity and write out in narrative form the specific comments he should use to introduce the activity to his pupils; 3) make sure each activity in the guide is failure-proof so that the teacher will feel successful; 4) include the lyrics and notation

for songs in the show; 5) include a brief bibliography of sources the teacher might use to further his study of creative drama; 6) design the back cover as a poster which depicts one of the characters in the play; 7) use colored paper so the guide won't get lost among the teacher's other papers; 8) leave lots of blank space around the printing in the guide.

These ideas were implemented in the creation of a teacher-guide more usable for the inexperienced teacher. This guide is reproduced in Appendix A.

Pre-performance teacher workshops for the pilot schools were held immediately prior to the performances for the pupils. At both workshops the director explained that the reason for doing the play for the teachers first was to acquaint them with it, thereby enabling them to observe their pupils' responses and participate freely with them during the performance for the children. A scheduling problem made performance of the entire play impossible for the Roosevelt teachers, so the company presented participation sequences and then discussed the possible reactions of the pupils with the teachers.

When pupils and teachers came into the room for the actual performance, the actors greeted them and showed them where to sit around the playing area.

Teachers were encouraged to sit on the floor with their pupils, and the only available chairs were at the back of the room. A warm-up activity was designed to introduce the audience to the cast and involve them in an informal activity together and to provide a means by which the actors could establish a control signal for focusing attention.

Since classroom follow-up sessions were to be held at the pilot schools, no special post-show activity was done at these schools. At the control schools, the performance was followed by a ten to twenty minute question and answer session. This was implemented by the cast and director moving around the circle in order to talk with different groups of children.

Post-performance teacher workshops were held at the pilot schools the afternoons before the classroom follow-up sessions. At one school, the director talked briefly about the activities in the teacher-guide and how they could enhance the value of the performance for the pupils. This was followed by individual actors leading the teachers and other cast members in activities from the guide. Since scheduling problems made it impossible to do the planned activities at the second pilot school, the

company used the allotted time to schedule the classroom follow-up sessions and talk with teachers about how they would be implemented.

The classroom follow-up sessions at Roosevelt School were done during the two mornings because of the large number of classes involved. Cast members without previous creative drama work team-taught with the more experienced leaders. Two cast members who had previously worked with retarded children team-taught a developmental kindergarten class. At Grant, the follow-up sessions were done in one morning. One of the teachers who had previously done a great deal of creative drama and movement work with her class requested that the actor assigned to her group devote the entire session to the development of a story-dramatization based on an activity from the teacher-guide. At both schools company members worked with their assigned classes for thirty minutes. We realize now that the sessions for second and third graders could have been longer because at the end of the allotted time most pupils were still interested and involved and expressed a desire to continue the experience. Most of the sessions at both schools began with the "Mirrorman Says" game, continued through several variations of the mirroring exercise,



and culminated with building a toy shop or making the book of magic spells.

The director developed a questionnaire in order to assess the effects of the project on the teachers involved. Although the original intent was to interview each teacher in person, the scheduling of forty interviews during the three weeks of school remaining after the follow-up sessions proved impossible. The questions were designed to determine the following things: whether the teacher had been influenced by any of the project services to introduce or extend the use of creative drama in his classroom; whether he felt creative drama was valuable for his pupils; whether he felt the services provided during the project had been valuable for him and his pupils; and whether he would like to have the company provide similar services in the future.<sup>1</sup>

#### RESULTS OF THE QUESTIONNAIRE

Although questionnaires were sent to all forty teachers involved in the pilot project, only thirty

<sup>1</sup> Samples of the cover letters sent to principals and teachers and a sample of the questionnaire are included in Appendix B of this study.

were returned, eighteen from the pilot schools and twelve from the control schools.

Twelve of eighteen pilot teachers and four of twelve control teachers indicated that they had taken course work in creative drama. Sixteen pilot teachers and eleven control teachers stated that they used creative drama in their classrooms and nine pilot teachers and five control teachers indicated that they had used activities from the teacher-guide. Fifteen of eighteen pilot teachers indicated that they had participated with their pupils during the play. However, only twelve stated that they felt comfortable in doing so. One of these teachers commented that although she would do anything in her own classroom, she felt inhibited around other adults. The response from the control schools showed that of the eleven teachers who participated with their pupils during the play, ten felt comfortable doing so.

The answers of seventeen teachers at the pilot schools and nine teachers at the control schools indicated that they felt creative drama was valuable for their pupils but only nine pilot and four control teachers listed their reasons. One pilot teacher commented, "It's an extension of learning and builds

concepts for students as well as an appreciation for the arts. It also promotes self awareness in a student." Another teacher added, "I feel it is an integral part of the elementary curriculum." One teacher remarked, "You can see another side of the child. They responded, their eyes sparkled. It was great--I wish I felt freer to try some more things in my classroom. It is so good for the children!"

Twelve teachers from pilot schools indicated that they felt it was a valuable experience to meet the cast and director and see samples from The Mirrorman before their pupils saw it. Several teachers explained that this enabled them to answer their pupils' questions about the play. Of the fourteen pilot teachers who indicated they felt the post-performance workshop was valuable, one replied that it was a clear demonstration and she liked the use of symbols, while another stated that this workshop made her remember more activities she had learned in creative dramatics class. Of the fifteen pilot teachers who replied that they felt the classroom follow-up activities were valuable for their pupils, one remarked, "The male identification with the children is so good and they enjoy it so much--Too many females dominate an elementary

person's world," while another stated, "It motivates children to see and work with 'real' actors."

Twelve pilot teachers indicated that they felt the classroom follow-up sessions were valuable for them. Several teachers mentioned they were pleased with the opportunity to observe other adults directing their pupils in activities, while others stressed that this gave them ideas about how they could implement the activities themselves.

All of the responding teachers from both the pilot and control schools indicated that they would like to have a participation play presented for their pupils during the 1980-81 school year. However, their responses in regard to having the company present in-service teacher workshops and classroom follow-up sessions were less positive. Eight of the eighteen teachers from the pilot schools indicated that they would like to have the company present in-service workshops in the future, as did eight out of twelve control school respondents. In regard to classroom follow-up sessions conducted by company members, sixteen pilot teachers and eleven control

teachers indicated that they would like to have this done.<sup>2</sup>

### RESULTS OF OBSERVATION

Members of the Tiddly Winks company made several observations before, during, and after performances at the schools involved in the pilot project.

Of the four principals whose schools participated in the project, the company noticed that only one watched an entire performance. He also welcomed the company to his school when they arrived and invited them to the teacher's lounge for coffee. This man's attitude toward the teachers, the pupils and the company was friendly and warm. The atmosphere of the school was very supportive, and the teachers and pupils responded most freely at this performance.

Many of the teachers at the four project schools sat on the floor and participated with their pupils during the performances. Since this had been the exception rather than the rule during the Tiddly Winks Tours of 1976-1979, we assumed that the suggestions provided in the teacher-guide to help teachers enjoy

<sup>2</sup> A compilation of the results of the questionnaire is included in Appendix C of this study.

the performance with their pupils had a positive effect on the teachers.

At one of the control schools, teachers were observed doing mirroring exercises with pupils after the performance. This, too, could have been prompted by the teacher-guide.

The company observed only one incidence of a teacher attempting to quiet children during a participation sequence. It was later discovered that she was a substitute and had neither attended the pre-performance workshops nor received a teacher-guide. During the 1976-1979 tours the company had observed many teachers attempting to quiet their pupils during episodes of participation. We can assume that the pre-performance workshops and the teacher-guide were effective in inhibiting this negative response.

#### ANALYSIS OF THE PILOT PROJECT

Results of the survey indicate that problems in the development and implementation of the pilot project and in the design of the teacher questionnaire may have limited, to an extent, the complete success of the project.

One such problem was insufficient communication of the project goals and production limitations to the participating schools. As a result, several teachers subsequently stated that they wished the entire project could have been done earlier in the school year so that they had had more time to implement suggested activities. Unfortunately, they were unaware that the company's other commitments dictated the schedule. Also, teachers from a control school were concerned that in-service workshops and classroom follow-up sessions were not presented at their school. These teachers were not aware that the design of the project necessitated that only half the schools receive all the services.

Finally, the failure of a pilot school principal to notify his teachers about the scheduling of the post-performance workshop and the follow-up sessions, created some negative teacher reaction, which affected their responses to the questionnaire.

If the company had called a meeting of cultural explorations staff and all principals and primary teachers from the four schools before the project began, details of the project could have been explained, some of these unfortunate incidents might

have been avoided, and the results of the survey might have been even more positive.

During the compilation of the teacher questionnaires, inherent problems in the design of the instrument became apparent. First of all, the form was too long and involved and some of the questions seemed to confuse teachers. Second, although in-service workshops and follow-up sessions were presented at only the pilot schools, the fact that both sets of teachers received the same form resulted in control teachers attempting to answer questions that did not pertain to them. Also, the teachers' responses regarding the value of creative drama for their pupils would have been more meaningful if they had been asked the same question at the beginning of the project.

Although there were some problems in the questionnaire format, the responses did yield some conclusions concerning the success of the project:

1. 50% of the teachers responding to the survey stated that the teacher-guide had encouraged them to try additional creative drama activities with their classes;
2. over 65% of the responding pilot school teachers indicated that they felt meeting



the company and seeing samples from the play before their pupils saw it was valuable;

3. 65% of the responding teachers indicated that they felt comfortable in participating with their pupils during the performance;
4. 50% of the responding teachers from pilot schools indicated that the post-performance workshop was valuable;
5. over 75% of the pilot teachers responding stated that the follow-up sessions, in which actors led activities with their pupils, was valuable for them as teachers

In addition to the data accumulated, teacher comments and company observations reinforced the hypothesis that utilizing this five-step process helped the teacher to understand the value of the participation theatre event in particular and the value of drama in general for their pupils.

## CHAPTER VI

## CONCLUSION

SUMMARY

Participation theatre, a type of theatre for young audiences developed by British playwright and creative drama specialist, Brian Way, can provide a meaningful arts experience for the primary school child.

The participation play is different from other types of theatre for children in that it contains well-integrated episodes in which the child's creative and active response is desired and encouraged. It is especially valuable to the child because it encourages his natural tendency to dramatize. Participation theatre is most effective when performed in-the-round by adult actors to audiences of no more than 200 children.

A teacher who is interested and involved in the participation theatre performance can contribute to the child's enjoyment of the play. If the teacher extends the performance experience for the child by

providing creative drama activities in the classroom afterwards, the benefits to the child will be greatly enhanced.

The history of participation theatre indicates that children's theatre specialists in both England and the United States have long been concerned with finding ways to involve the teacher. Many companies have developed process-oriented workshops for both teachers and students. However, there is no evidence that any company has developed and documented a comprehensive plan which focuses specifically on preparing the primary school teacher to gain the most benefit from the company's visit.

A five-step process consisting of the development of an effective teacher-guide and the presentation of pre-performance and post-performance teacher workshops, performance, and classroom follow-up sessions should be developed by a theatre company as a means to help the classroom teacher to enhance the participation theatre experience for his pupils.

The Tiddly Winks Players, a company which specializes in participation theatre for primary school audiences, utilized this five-step process in a pilot project conducted in four Waterloo, Iowa, schools during the spring semester of 1980. Assessment

of the project was accomplished by means of a questionnaire which was sent to kindergarten through third grade teachers in the four project schools in order to determine their opinions regarding the value of each component of the project. Analysis of the survey results indicated that: 1) Over 65% of the responding teachers from the pilot schools felt that meeting the cast and seeing part of the play before their pupils saw it was valuable and one remarked, "I could interact more easily. I felt more comfortable." 2) More than 85% of the participating teachers who responded to the survey indicated that they participated with their pupils during the performance. 3) Of the teachers from the pilot schools who responded to the survey, over 75% indicated that the follow-up sessions in which cast members came to their classrooms to lead activities with their pupils were valuable for them as teachers, and one stated, "The children were excited. I enjoyed seeing their reactions to someone else's leadership." 4) Finally, more than 90% of the teachers from pilot schools who responded to the survey indicated that they felt that creative drama activities in the classroom were valuable for their pupils. As one of these teachers explained, "I love

the whole idea behind creative drama--the children's ideas are never wrong--every response can be accepted."

These results demonstrate that the five-step process consisting of: 1) the preparation of a teacher-guide; 2) the presentation of a pre-performance in-service workshop for teachers; 3) the performance of a participation play for pupils and teachers; 4) the presentation of a post-performance in-service workshop for teachers and, 5) the presentation of classroom follow-up sessions by the actors is an effective method by which a theatre company can prepare the classroom teacher to enhance the participation theatre experience for his primary school pupils.

#### IMPLICATIONS FOR FUTURE RESEARCH

Assessment of the results of the pilot project described in the study indicates that there is a need for future research in the area of teacher involvement in participation theatre.

Although the results of this study indicate that teachers became more interested in participation theatre and its potential use as a stimulus for further creative work, there was not adequate or

extensive enough data to prove this. A broader research design is needed to test the thesis that the teacher is most positively affected by the five-step process. For example, the development of an instrument which could determine accurately whether and how many teachers actually introduced or extended the use of creative drama in their classrooms as a result of the process could be a valuable aid to a theatre company in assessing the effects of their program and planning future projects.

A research project in which an instrument was designed to rate the degree of teacher response and participation during a performance, and impartial and objective observers were trained to record these responses, could provide a theatre company with specific data regarding the effectiveness of their program in involving teachers in the total experience.

Further research might be done to discover ways in which participation theatre might more directly meet the needs of teachers. Ideally, a theatre company which performs participation plays for children should consist of people trained in theatre, creative drama, and education. Theatre companies, teachers, and pupils would benefit by research into

effective methods for the development of a theatre-in-education project in which a team of actor/teachers developed original participation plays related to the curriculum and presented them for specific classes of children. Although this approach is used by British TIE (Theatre-in-Education) Teams attached to professional repertory companies, very little information is available regarding its application to American school systems.

This study focused on preparing teachers for the participation theatre experience, but The Tiddly Winks Players found that the building principal is a key factor in the success or failure of a visiting company's performance and workshop. If the principal is convinced of the value of the experience for his teachers and students, his support will have a positive effect on all aspects of the theatre residency. A study could be designed to examine various methods of involving building principals in the planning and implementation of a participation theatre project.

Finally, although all actors in participation plays for primary school audiences should have previous course work in creative drama and experience in leading drama work for children, this is not

always possible. A research project could be designed to develop and test methods by which inexperienced actors could be trained to work with children effectively during the performance and the follow-up workshop.

### CONCLUSION

Participation theatre is a child-centered art form. The theatre company which performs participation plays for primary school pupils can create a magical environment in which each child's innate desire to create spontaneously is recognized and nurtured. However, while the child is easily drawn into the world of the play, his teacher often remains outside this magic circle--unsure of himself and unaware of his role in the experience. Since the attitude and involvement of the teacher can affect the value of participation theatre for the child, the theatre company must help the teacher to understand the vital importance of his role in the experience and aid him in carrying out his role.

Past efforts by theatre companies to involve the teacher have often failed because they have not viewed this problem from the teacher's perspective.



Any company must understand that because the teacher may have had little or no experience in drama or theatre, he may feel inhibited or even threatened by the ease with which his pupils become involved with the actors and in the performance. His attitude toward drama may be, "That's great but I could never do it."

The theatre company must be sensitive to the teacher and his needs and help him to feel secure and comfortable. It is not enough to provide the teacher with a booklet full of arts activities which can be used in the classroom. The company must realize that the teacher won't just "leap" into drama and arts work without help and encouragement. Therefore, the company must provide the teacher not only with a study guide but also with suggestions about how to use the material. He should also be given an opportunity to observe trained leaders working with the children. These steps will help the teacher feel comfortable and secure in working in the arts himself.

The five-step process developed by this writer provides a sequence by which a theatre company can guide the teacher through a series of events which can help him gain the self-confidence to participate

freely with his pupils during the participation theatre performance and to initiate further creative activities in his classroom.

The teacher-guide can introduce the teacher to the goals of participation theatre and provide him with both arts activities which he can use with his pupils and basic techniques which will help him understand how to stimulate, guide, and control pupils during the activities.

The pre-performance workshop can introduce the teacher to the theatre company and the play and help him learn where and how the actors will involve his pupils during the performance.

The performance of the play for the children can provide the teacher with the opportunity to observe his pupils working creatively and in a controlled manner with other adults. The teacher can see how much the children enjoy drama and this can be a catalyst for further arts work in the classroom.

The post-performance workshop can give the teacher the opportunity to try his hand at drama in a supportive setting. Taking part in these activities, which are led by the actors, can not only give the teacher ideas about how to implement similar activities but can convince him of the ability of the

actors to control the pupils when they visit his classroom.

During the classroom follow-up visit the teacher can observe the actors leading specific activities from the teacher-guide with his pupils. This can demonstrate how to initiate, guide, and control the children and can also build the teacher's confidence.

Participation theatre provides an arena where pupils, teachers, and actors can come together to share in an communal, creative experience. The five-step process can be utilized by the theatre company to help each teacher understand his role, and make him feel comfortable and secure in this magic world where the child's response is always right.

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APPENDIX A

TEACHER-GUIDE

FOLLOW-UP GUIDE  
FOR  
BRIAN WAY'S PLAY

THE MIRRORMAN

Developed and Compiled by  
Nancy Ball and Steve Kipp  
of  
THE TIDDLY WINKS PLAYERS

## TO THE TEACHER:

Your students have recently seen, or are about to see The Tiddly Winks Players' production of The Mirrorman. This participatory play for grades kindergarten through three was written by British children's theatre playwright, director, and creative drama specialist, Brian Way. Since 1952, Brian Way has been interested in developing the creative potential of each child. His Development Through Drama is one of the most frequently used creative drama texts in the United States. Mr. Way's pioneering efforts in the incorporation of integral participation into a play for primary school audiences came about as a result of his observation of the spontaneous responses of five to eight year olds at theatrical performances. He noticed that if these children were close to the action of the play, if the actors were sincere and honest in their portrayals, and if there were places in the play where the actors seemed to need help, the little ones would automatically and joyfully offer their help. In order to utilize these observations in a meaningful way and to provide a bridge from the child's own natural play, through creative drama towards formal theatre, Brian Way developed what is now known as "Participatory Theatre

for Young Audiences." Although there are some participatory plays written for grades four and up, the ones written specifically for the K-3's are, I feel, the best. Way's series of scripts for this age level provide worthwhile opportunities for spontaneous participation which can provide a creative and enjoyable experience for the audience.

The Mirrorman has an added bonus in that it includes participation sequences which are actually mini creative drama lessons. The magic spells which the audience create with Mirrorman and Toy Man provide examples of imaging, clear directions, and control--elements which can help a classroom teacher introducing creative drama for the first time to plan brief but successful experiences for his/her students.

The follow-up activities were compiled with the hope that they would provide you, the classroom teacher, with a way to begin, or to extend, creative drama activities in your classroom. We have consciously focused them around the play, The Mirrorman, in order that each child's experience may be extended and made more meaningful. We do have additional activities available through Sally Davis at the School Administration Office. Some of the activities were suggested by material in the following sources:

Creative Dramatics for the Classroom Teacher by Ruth Heinig and Lyda Stillwell; Child Drama in Action by Billi Tyas; Giving Form to Feeling by Nancy King; unpublished ideas and suggestions from Brian Way and company during their 1979 Iowa City tour.

Nancy Ball

Artistic Director

The Tiddly Winks Players

## THE TIDDLY WINKS

The Tiddly Winks Players came into being in 1976 when Nancy Ball and a group of UNI students produced Brian Way's The Hat for a tour of the Waterloo schools. Thanks to Miss Dorothy Bondurant, then Cultural Explorations Director for the school system, funding was provided by The Iowa Arts Council. Every spring semester since, The Tiddly Winks has provided a participatory play for area primary students. Additional funding has come from The Iowa Arts Council, The John Deere Waterloo Tractor Works, Cedar Arts Forum, and the Waterloo Schools. Funding for Cedar Falls schools during the 1977 season was provided by the Cedar Falls Recreation Department and Price Laboratory School. Performances for Title 20 Daycare Centers in which the play was adapted for the pre-school audience, were financed by the individual centers in 1979. During the fall of 1979, the Tiddly Winks received a C.E.T.A. grant which has enabled us to develop an adjunct company, the Tiddly Winks Outreach Team. This grant has enabled the Outreach Team to provide services and reach audiences beyond the scope of the schools' tour. In addition to performances of Mirrorman at River Hills and for hearing impaired students at Black Hawk and Elk Run



schools, Title 20 Daycare Centers and Ravenwood, the C.E.T.A. grant has enabled us to provide arts workshops for talented and gifted and ethnic minorities students, pre-schoolers, senior citizens, and the Juvenile Justice Program at the Y.W.C.A. During December of 1979, 1,500 Black Hawk County residents were able to see our original Christmas play, Star Mother's Youngest Child which Outreach Team playwright Tyrone Clark developed from the Louise Moeri story, with permission of Houghton Mifflin Publishing Company.

The goal of the Tiddly Winks is to provide quality theatrical performances and workshops incorporating a variety of educational arts experiences for school children and "special" populations. Company members are adult actors who are specialists in various artistic disciplines and are being trained in children's theatre and creative drama techniques. Workshops in creative drama, improvisation, acting, juggling, musical composition, photography, media, mask-making, dance, and movement are available for groups of pre-schoolers through senior citizens. Information regarding scheduling of performances and workshops is available by contacting Outreach Project Director Tyrone Clark at our office in Trinity

Epsicopal Church, 610 E. Fourth, Waterloo.  
(319-232-1521)

STAFF

THE TIDDLY WINKS PLAYERS

Nancy Ball - Artistic Director

Kristin Card - Business Manager

Phyllis Gray - Outreach Coordinator

Hugh Hastings - Actor/Teacher

THE TIDDLY WINKS OUTREACH TEAM

Tyrone Clark - Project Director, Actor/Teacher,  
Playwright, Choreographer

Jim Price - Actor/Musician, Composer, Vocal Coach,  
Script Editor

Steve Kipp - Actor/Teacher, Designer/Technical  
Director, Costumer

Debbie Parks - Actress/Teacher, Improvisation Coach,  
Mask Instructor

Jim Butler - Actor/Teacher, Media Specialist,  
Musician, Photographer

## THE MIRRORMAN - PLOT SYNOPSIS

Toy Man is excited about Joey, the new toy clown he has made. As he is getting ready for the customer who ordered the toy to come and pick it up, he finds that the man looking back from the mirror has been trying to get his help. The Mirrorman has a book of magic that a witch has been trying to steal. With the help of the audience, Mirrorman comes through the mirror into the toy shop. Soon the customer, a little old lady, arrives and while Toy Man is demonstrating how Joey the clown can walk and talk, the old lady runs off with Toy Man's order-book thinking it is Mirrorman's Book of Magic. Toy Man and Mirrorman realize that she was really the witch and will probably come back when she discovers she has the wrong book. While Toy Man and Mirrorman are offstage in the workshop area making plans to be wizards in order to stop the witch, Joey is left alone with the audience. The witch returns and puts spells on Joey which stop him from talking and moving and causing him to call out to her if Toy Man and Mirrorman are able to break the spells. When Toy Man and Mirrorman come back and realize that Joey has been put under a spell, they question the audience to find out what happened. With the help of the audience Toy Man and

Mirrorman, disguised as wizards, make a spell to release Joey and bring the witch back. Responding to a chant that draws her to the circle, the witch does return and the audience and Joey help Toy May and Mirrorman get the witch to look into and touch the mirror, causing her to run away forever. In gratitude for Joey's help, the Mirrorman turns him into a real live clown.

#### EXPERIENCING THE MIRRORMAN PERFORMANCE

The Tiddly Winks are all strongly committed to the value of participatory plays for the primary audience and the company has developed a few guidelines which they feel will enable you and your students to relax and enjoy the performance.

1. The difference between participatory plays and other children's theatre is basically that, in the participatory play, the child's response is desired and appreciated. The actors are trained in controlling the audience and the script has built-in controls so when the audience members are on their feet being trees blowing in the wind, the actors are in control and the children will sit down and be quiet without further urging.

2. On the day of the play, try to dress so that you can comfortably sit on the floor with your class; if this is not possible and you need to sit on a chair, please use the chairs provided behind the audience and the journey-way of the actors.

3. When you do participate with your children (and we hope you will, it makes it lots more fun for everyone!) try not to initiate the action or they may end up watching and copying you. If you wait until they have followed the actors' directions and started participating, then join in.

THANK YOU FOR YOUR ATTENDANCE AND ENCOURAGEMENT!!

#### THE ORIGIN OF "JOEY"

Steve Kipp, who plays Joey the toy clown in The Mirrorman, has been interested in clowning and circus techniques for several years. You may remember him as Clown in Brian Way's Mr. Grump and the Clown in 1978. In addition to juggling balls, devil sticks and clubs, Steve is currently learning to ride a unicycle. The following material was compiled by Steve from his personal library and may be of interest to your students.

Joey, the toy clown in our story, is in very good company. The name "Joey" is a nickname for all

clowns. In the late 1700's and early 1800's there was a famous European clown named Joseph Grimaldi. He performed not in a circus ring, but in theaters in London, England. The shows he did were called "Harlequinades" and "Pantomimes" and were funny and very lively. Joseph Grimaldi painted his face with white and give himself red triangle-shaped cheeks. He made audiences laugh at his mischief and tricks. Clowns ever since have remembered and honored Joseph Grimaldi as one of the funniest men in history by using the name "Joey" to mean "Clown."

Director's note: It may interest you to learn that the original toy character in The Mirrorman is that of Beauty, a girl doll. Since we did not have an actress available for this part, we took poetic license in adapting the character so that it could be played by a man. We chose a clown because we felt the audiences could readily identify with it, and named him Joey to symbolize all clowns. Our preview audiences have been enchanted by Joey and delight in helping him to walk and talk. We feel that the toy clown character is an improvement in that the "Beautiful-Little-Girl" character implies a sex-role stereotype we're glad to avoid!

Mirrorman's Song and The Clown's Song were written specially for our production of The Mirrorman by The Tiddly Winks Outreach Team's resident composer and musician, Jim Price. We've included the song in case you and your students would like to learn the last chorus (marked "Everybody") and sing it with the cast at the performance. Special thanks go to Betty Herr who coded the song in S.E.E. for performances at Black Hawk and River Hills schools.

MIRRORMAN'S SONG

You can see yourself in Candyland  
You can see yourself in a one-man-band  
You can see yourself going hand in hand  
But you've got to have a mirror-man.

Someone to look back from the looking glass  
Someone to look out from the polished brass  
A face to peer back from the tadpole pond  
And you don't even need a magic wand!

Just look in the mirror  
You'll see yourself clearer  
And if you come nearer you'll see  
That the face in the mirror is me.

(No, me!) (It's me!) (No! Me!)

Just me and my mirror--

The face that I see is me!

THE CLOWN'S SONG

You can be a clown in a circus tent

You can clown around - it doesn't cost a cent

But you'll always be wondering where you went,

And you'll never be different.

You'll never be able to be a bore,

You'll never be a student of ancient lore,

You'll never be able to stop a war,

Unless you have a little more!

(EVERYBODY)

A real live body that can move around,

A real live voice that can make a sound,

A real live heart that goes "pound-pound-pound"

And a real live soul this big around!

So look in the mirror....

We'll see ourselves clearer,

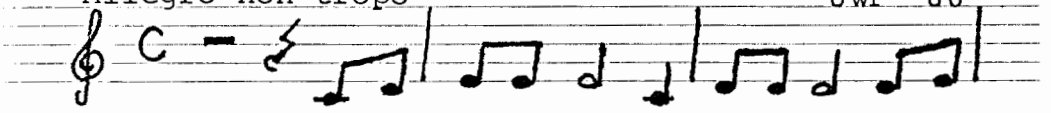
And if we come nearer we'll see--

That the face in the mirror is ME! And Me! and me!



Allegro non tropo

JWP '80



You can see yourself in candyland, you can



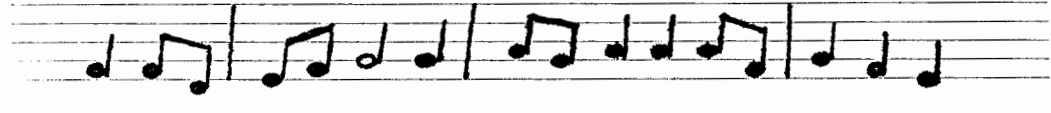
see yourself in a one man band You can see yourself going



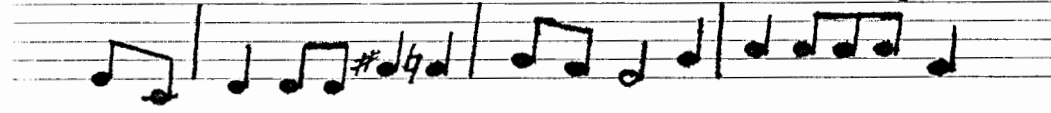
hand in hand but you've got to have a Mirror- man



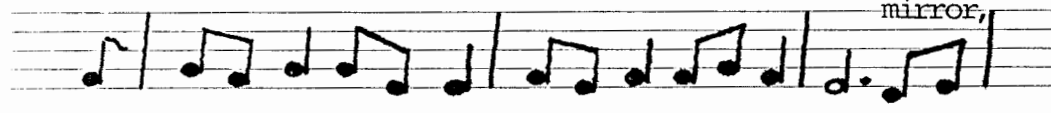
Someone to look back from the looking glass A face to peer



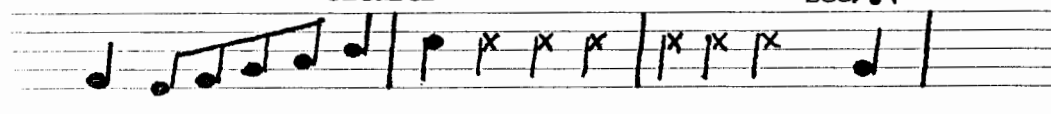
out of the polished brass A face to turn up in the tadpole pond



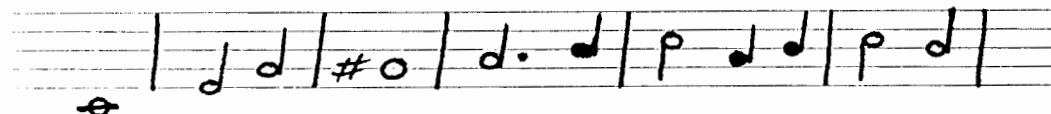
(and you don't even need a magic wand) Just look in the



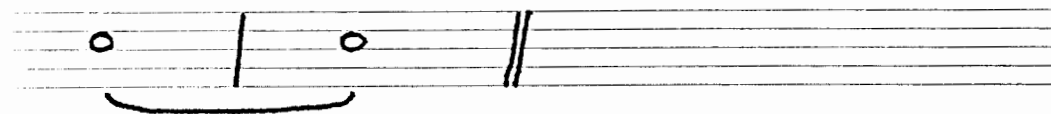
you'll see yourself and if you come nearer you That the clearer see



face in the mirror is me! No me! It's me! No ME! JUS--T



Me and my mirror -- the face that I see is



MEEEEEEEEEEEEEEE!

and me! AND YOU!

Just me and my mirror....the face that I see is me!

### FOLLOW-UP ACTIVITIES

These activities are divided into games, drama and movement, writing and storymaking, and art. In case you haven't tried creative drama with your class before, the following suggestions may help.

1. Limit the space they will be playing in. You may want them to start out by standing at their desks and then moving to an open space where each child has enough room to stretch his arms out in all directions without touching anyone else. If you end up working in a gym, cafeteria or other large open space, set limits by asking everyone to stay on the carpeted area, within the free-throw circle, or within a "magic circle" with boundaries you establish. (This will keep them from tearing all over the room if the activity results in a lot of action!)

2. Establish a control symbol--something by which you can convey "Quiet, Listen, or Pay Attention," without having to shout. Some people say "Freeze" and request that the children do just that when they hear the word. Others hold up one or two hands as a non-verbal symbol. I prefer to use a cymbal, hand

drum or tambourine. (I say, "When you hear this sound, see if it is possible to become very, very still," and then I bang the instrument gently but sharply. A hand-clap might also work.) The whole idea is to have a control signal that is recognizable yet also non-judgemental. You can practice it by having them all move around the room to a clapped or drummed beat and then doing the signal. If you use the "See if it's possible," approach they'll enjoy the challenge of stopping in mid-stride! (This suggestion came from Brian Way when I played the witch in his 1979 Iowa City Mirrorman performance and workshop tour.)

3. Since creative drama is a developmental activity and we are encouraging individuality and creativity in each individual child, try to structure your comments so that they acknowledge contributions in a non-judgemental way. Rather than, "That's good, Bruce," or "Not that way, Angela," try to say things like "I see/hear lots of interesting clowns," etc. It seems like a little thing, but it really does make a difference and helps establish the concept that each contribution is important.

4. SIDE-COACHING---From Heinig and Stillwell;  
Whenever the teacher encourages the children to

contribute their own ideas to the playing, he/she should be prepared to sidecoach, or talk them through the activity, suggesting actions or reactions they might include.

5. Giving directions for the activity must be done simply and in such a way that the children understand what's going to happen. If the activity has begun and they seem confused or reticent to participate, it may be because the directions were unclear and you'll need to stop them, rephrase, and begin again. Creative drama is one area where we, as teachers, can admit, "Oops, guess I goofed, let me try again," without losing face and this can help to reinforce the idea that we're doing something meaningful and enjoyable together.

6. Above all, have fun! If a 20 or 10 minute activity scares you, try a 2 minute one, and if you and the children enjoy it, we hope you'll be able to try a longer session next time.

## GAMES

1. Mirrorman Says (suggested for grades K-3)  
In this variation of "Simon Says" we feel that it's better not to eliminate anyone because these are probably the ones who most need to develop the skills

sought. When someone goofs, try "Mirrorman says listen very closely," and then go on to the next direction. Examples:

"Mirrorman says curl up into a tiny ball."

"Mirrorman says stand up and be a tall giant."

"Ooof Plonk."

"Mirrorman says Plonk Oof." (It's Oof Plonk for sitting, Plonk oof for standing)

"Mirrorman says make the hum and go through your own mirror."

"Make the sound for Joey to walk...oops, Mirrorman says make the sound for Joey to walk."

If the class is enjoying the game and you feel they can handle it, get volunteers to be Mirrorman and make the commands.

2. The Group Mirror Game (suggested for grades K-3)

Directions to class: "Everyone make a circle. ...Drop hands. We're going to play a mirror game. I'll start a movement and you all mirror me. Then, after a bit, I'll point to the person on my left and he/she will start a movement and we'll all mirror him/her. We'll go all the way around the circle until every one has had a turn." (If they're not trying a variety of movements, side-coaching may help, ie

"Start slowly, that's it, now move your arms a little faster, up and down, side to side," etc.

If time permits and they seem interested, try the pair mirror game.

3. The Pair Mirror Game (suggested for grades 1-3)

Divide the class into groups of two; either number them off or let them choose a partner, which ever works best for your group.

"Partners, find a space where you have enough room that you needn't touch anyone else. Face each other and stand far enough apart that you can each touch finger-tips. Now drop your arms but keep that distance between you. There is an imaginary mirror between you. The 1's will begin an action and the 2's will be the mirror image." (or let them choose which is which if they can do so without a fuss!)

Side-coaching suggestions: "Start slowly so your partner can mirror you...try lots of different things...move up and down, sideways...back away from the mirror...turn around...try some of the things Toy Man did...Now change, and the one who was the mirror image do the actions....Be the witch casting a spell on Joey....Be the Mirrorman trying to get the Toy Man's attention" etc.

The idea is, of course, to promote lots of different movement, levels, rhythms, postures, etc. and to encourage originality and concentration. They need to concentrate and watch their partners' faces while looking out of the corners of their eyes at arms, legs, etc.

#### DRAMA/MOVEMENT ACTIVITIES

1. The Apple Tree Spell to Make Clown Dust from The Mirrorman by Brian Way (suggested for grades K-1, the older ones might feel it was silly)

"Everyone curl up as small as you can....Now, with the sound I make, grow slowly into big apple trees, (clap hands, knock on desk, use cymbal or drum). Now--a big wind comes and blows the apple trees, let's hear the wind....and all the apples are blown to the ground...Right! And pick up the apples and put them in your lap (they'll automatically sit down to do this)...Now--eat the apples but save the seeds.... Right!...Now grind the seeds into powder and save it carefully...Wonderful! Now everything is ready to take off the spell...Listen, I hear the witch coming, everyone blow the powder towards Joey, Now!"  
(Perhaps you'll be able to make up some growing, shrinking, melting activities yourself.)

2. Toy Maker and the Puppets (suggested for grades K-1) from Tyas, Child Drama in Action, with our own introduction.

"The Toyman has made a lot of puppets. They are the type of puppets with strings, called "marionettes." Everyone find your own space and become a puppet and I will be the Toymaker....I need to test all the puppets, so I'll take the strings which are tied to the puppets' arms and pull them...Right, all the puppets' arms work." (Go through legs, head, chest, other body parts) "Now I slowly lower all the puppets gently to the floor....What nice puppets I have!"

For Grades 2-3 "One of the new toys that the Toyman has made is a marionette, a puppet with strings. Find a partner...and move to your own space in the room....Decide which one of you will be the Toyman (Toymaker). Have Toymaker pull the puppet's imaginary strings to make the puppet's head move... his neck...his arms...elbows...chest...legs...(other body parts). Try to get your puppet to bend at the waist....Now walk your puppet around the room....How do marionettes move? Are they stiff-jointed or floppy? Try a sound to help your puppet to walk." (At any time you feel you need to change, side-coach



the children to change partners so that the puppet becomes Toymaker and vice-versa.)

3. Building a Toy Shop (Suggested for grades K-3)

"Let's imagine that the witch put a spell on the Toyman's shop which made it disappear! We need to build Toyman a new shop. What kinds of things are going to be in the toy shop? (Discussion) Remember all these things when we get the shop built. Now, what sorts of things do we need to build the shop with? (Discussion) Right...wood, sticks, bricks, stones, cement, mortar. (Let the ideas come from them, but if they don't think of cement or mortar, ask what it could all be stuck together with.) Right where you are, let's start building the new toy shop. We'll need cement (or mortar, or glue, whatever they came up with.) Everyone mix up a big batch of mortar... add the water and stir it with a big stick....Right!... Now, start stacking the bricks, (stones, whatever) putting the cement between them....Good! Now everyone take your hammer and nails and pound the wood into walls for the rooms. Remember to leave the spaces for the doors and windows....Now, everyone reach up as high as you can and pound the roof into place.... Good, now the building is finished....Step back and

look at it! Now, then, we'll need lots of things for inside the shop....What sorts of things do we need? (Discussion: try to elicit responses of "toys, counters, shelves, cash register," whatever)...Right ...We need to build the shelves and counters and whatever else is needed for the toys....Now that that's all done, everyone build a new toy for the toy shop. (Allow time for thought and building. You might want to side-coach about what favorite toys are, what they're making, etc.) Now, everyone, standing right where you are, become the toy you have made... and everyone is moving and making the noises his toy makes....Everyone become wizards and say magic words to protect our new toy shop and toys from the witch's spells." (Be sure to leave enough time between directions so that they can get things done, but not so much that some are standing around waiting for the rest...play it by ear and be flexible.)

4. The Land Beyond the Mirrors (suggested for grades K-2)

"Today we're going to take a trip to the land beyond the mirror. In this land, anything is possible. When I make this sound (hand-clap, "Now", cymbal, whatever) go quietly to your own mirror and stand in front of it....That's right, your own imaginary mirror.

When you hear the sound, make the humming sound and ooze through your own mirror....Now you're in the land beyond the mirrors where everything is dark and mysterious, and you find you can only move the top part of your body...your feet are stuck in one place... Oh, dear! You need to make the "Pum-pum-pum" sound to get moving again. (signal) And you've all become great big giants, moving carefully about your space with big giant steps....all the giants must be careful not to touch the other giants, because they might turn to stone!...Now (and signal) all the giants come to another mirror and they hum their giant-hum and go through it....Right! (Signal) The giants have become teeny, tiny ants, scurrying around gathering food for winter and talking in their tiny ant voices.... (Signal) And the ants all come to another mirror, and with their tiny ant-hum, they creep through it and become...(signal)...floppy toy clowns, moving around like Joey, all loose and floppy...(signal)...And all the Joeys come to their own special mirror and make their own special sound they've made up to get through the mirror and...here we are...we're all real people again!"

## ART ACTIVITIES

1. Pictures (suggested for K)

Give everyone a big sheet of white paper without any lines on it and have them make a picture of Joey, the Clown. Put them on walls.

On other days, have them make pictures of the Witch and of the Mirror, perhaps with a face in it. (Remind them that the song says, "The face in the Mirror is Me!") Put pictures on walls of room.

2. Group Murals (suggested for grades 1-3)

Have groups of five or the whole class, create their version of the "Land Beyond the Mirror" as they imagine it. Put these up on the walls of the room. (Call us, we'd like to see them!)

3. Toy Man's Toy Shop (suggested for grades 1-3)

Give everyone a large piece of unlined paper and crayons, paints, or wide-tipped magic markers. Suggest they make a picture of the shop as they imagine it (or as they see it in their heads, whichever direction you think would work best for your group). Hang pictures up around the room; share and discuss.

4. My Favorite Toy (suggested for grade K)

On large pieces of unlined paper, have each child draw a picture of the toy he wishes toy man could

make for them (or, if possible, paint it). Label and hang on wall.

5. The Book of Magic Spells (suggested for grades 1-3)

This can be done as an individual, pair or group endeavor. Take several sheets of paper and staple together to make a book. Ask the children to draw pictures on the cover to show that it's a Magic Book. Suggest that they make up different spells for certain things. (Elicit their responses.)

Examples: Spells to make you invisible; spells to make you very large or very tiny; spells to protect you from the witch; spells to make warm weather come...

Suggest that they draw pictures of what the spells look and sound like....what happens when the spells are used....the ingredients needed for the spells. (It's possible to get some interesting concrete poetry if you can help them to create the images of drawing the words of a spell in the way that the spell sounds.)

#### WRITING/STORYMAKING ACTIVITIES

1. The Witch and the Mirrorman's Book (suggested for grades K-3, with differences)

Kindergarten. If you have enough aides, student-teachers, parent-volunteers, etc., have the children

tell an adult (or upper elementary student helper) what might happen if the witch were able to get the Mirrorman's book to keep. Write or print these so that each child has his/her own story.

1-3 grades. "Let's imagine that the witch were able to get away with the Mirrorman's book. How would she do this, and what would happen then? What do you suppose she would do with this Magic Book? Write your own story about this."

2. The Nice Witch (suggested for grades 1-2)

Make up and write your own story about what would happen if the wizards were to turn the witch from a mean witch into a good witch.

3. Joey and the toys (suggested for grades 2-3)

"Suppose that Toy Man and Mirrorman had lots of things to do when they left Joey in the toy shop and they were gone for quite a long while. What sorts of things might Joey do and say when he realized he was all alone? Do you think he might explore and find the other toys in the shop? What might happen then? Make up a story about this."

4. Story-card activity (suggested for grades 2-3)

Make three sets of index cards from the following list. One set should be labeled "PLACE", one "CHARACTER", and one "OBJECT". Divide the class into

groups of two or three and have each group draw one card from each pile and go to a place where they can make up a story using an item from each card. Have them write the story and, if time permits and they seem eager, let them do their stories, with all working at the same time so no one feels inhibited about sharing.

PLACE

A Toy Shop

A Circus Tent

The Toyman's Workshop

The land of lost toys

The castle of the wizards

An enchanted forest

The Witch's cave

The Land Beyond the Mirror

CHARACTER

A Clown

Mirrorman

A toy robot

A toy man

A dancing doll

The witch

A teddy bear

A Jack-in-the-Box

OBJECT

Drum

Magic Wand

Treasure Chest

Roller skates

Costume Box

A kettle of magic potion

A magic mirror

A bottle of disappearing ink

Use your own judgement about how to distribute these. If you leave it to chance, the logical ones might turn up together. Experiment; try different combinations. The idea is to build a story, probably humorous, from diverse ingredients, so you may want to shuffle them and dole out three widely diverse cards to each group....This should challenge their imaginations. (Try not to make it too easy!)

#### SELECTED BIBLIOGRAPHY

Heinig, Ruth Beall, and Lyda Stillwell. Creative Dramatics for the Classroom Teacher. Englewood Cliffs, N.J.: Prentice-Hall, 1974.

This is directed to the classroom teacher who is inexperienced in creative drama work. The authors' aim is to guide the teacher through a step-by-step explanation of various creative drama exercises and activities. It includes ideas and directions for games, narrative pantomime activities, and dramatizations of stories and poems, plus ideas for guiding the class to improvise their own stories. The annotated lists of stories and poems suitable for use in various drama activities is comprehensive and excellent! This book is usually available at University Book and Supply in Cedar Falls since it is the major text for UNI's Creative Dramatics Classes. (Dr. Scott Regan will be teaching Creative Drama for classroom teachers during the 1980 summer session.)

King, Nancy. Giving Form to Feeling. New York: Drama Book Specialists/Publishers, 1975. (order from publisher)

The author's stated purpose for this easy-to-use handbook is to help students and teachers to gain access to and develop imagination. The book deals with the use of movement, shape, color,



texture, rhythm, sounds and words to express ideas, attitudes and feelings. Activities especially useful for primary and elementary students are: Group Bounce, Mirrors, Making Monsters, Making Machines, Add a Movement, Sound or Shape, Body Part Conversations, Circle Rhythm, Centering, Throwing and Catching, Relaxation, and Melting Snow, Quick Freeze.

Tyas, Billi. Child Drama in Action: A Practical Manual for Teachers. Toronto: Gage Educational Publishing Limited, 1971. (order from publisher)

This is intended for the teacher who is a relative new-comer to the use of creative drama (or child drama, as it is called in England and Canada) and it is made up of lesson plans built around central themes. The lessons are written out with both the teacher's directions to the children and approximations of the children's responses. Tyas states that the lessons and vocabulary used are designed specifically to use with children in the primary grades. Lessons which we feel are good for American primary students are: The Caves, The Toymaker, The Park, The Snow Queen, and Halloween.

TIDDLY WENKS PRESENT

THE  
MIRROBMAN



APPENDIX B

COVER LETTERS AND QUESTIONNAIRE

The Tiddly Winks Players

Box 251

Waterloo, Iowa 50704

May 20, 1980

Dear (Principal):

As our Mirrorman tour draws to a close, The Tiddly Winks are in the process of evaluating its effectiveness.

Your school was selected by Cultural Explorations Assistant, Sally Davis, to be part of a pilot project designed to determine the value of teacher in-service workshops and classroom follow-up sessions in extending the participatory theatre experience for primary school children.

We realize that this is a busy time of year for you and your teachers, but we do need your cooperation in order to successfully complete our project.

A company member will bring questionnaires to you to distribute to those teachers whose students saw Mirrorman. Please pass these out and encourage the teachers to complete them and return them to you. We will pick them up.

Thank you for the support that you, your staff and students have given to us during this and past years. It has made the school tour a memorable experience for all of the Tiddly Winks.

Sincerely yours,

Nancy Ball

Artistic Director

The Tiddly Winks Players

The Tiddly Winks Players

Box 251

Waterloo, Iowa 50704

May 20, 1980

Dear (Teacher):

The Tiddly Winks Players have a favor to ask of you. We are in the process of evaluating our 1980 Mirrorman tour and we need your help.

In order to assess the effectiveness of the project, we have developed a questionnaire. Please answer the questions as honestly as you can. There is no need to sign the questionnaire, but do so if you wish.

Your responses will be invaluable to us in planning future tours. As soon as you have completed the questionnaire, please give it to your school principal and we will pick it up.

Thank you for the continuing interest and support you have shown for our program.

Sincerely yours,

Nancy Ball

Artistic Director

The Tiddly Winks Players

TEACHER INTERVIEW FORM FOR MIRRORMAN PROJECT

## THE TIDDLY WINKS PLAYERS - SPRING 1980

(Please answer only the questions pertaining to the services provided by the Tiddly Winks to your school during the 1980 tour of The Mirrorman.)

1. Have you ever taken a course in Creative Dramatics? YES \_\_\_ NO \_\_\_  
If so, where and when? \_\_\_\_\_
2. Have you ever used Creative Dramatics in your classroom prior to this year's performance of The Mirrorman? YES \_\_\_ NO \_\_\_
3. Have you used creative dramatics in your classroom since your students attended the Mirrorman performance? YES \_\_\_ NO \_\_\_
4. Have you used any of the activities included in the teacher follow-up guide for Mirrorman?  
YES \_\_\_ NO \_\_\_  
If so, which ones? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Did you use creative dramatics, art, writing or games activities included in the follow-up guide after your students saw Mirrorman, but before

the in-service workshop where cast and director described or demonstrated sample activities with you? YES \_\_\_ NO \_\_\_

If so, which ones? \_\_\_\_\_

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6. Have you used any creative dramatics, art, writing or games activities from the follow-up guide since the classroom follow-up sessions conducted by Mirrorman cast members? YES \_\_\_ NO \_\_\_

If so, which ones? \_\_\_\_\_

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7. Which activities in the follow-up guide did you feel were most valuable to you and your students and why? Please list examples. \_\_\_\_\_

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8. When your students saw the Mirrorman performance, did you participate with them? YES \_\_\_ NO \_\_\_ If so, did you feel comfortable doing so? YES \_\_\_ NO \_\_\_



9. Do you feel that it was a valuable experience for you to meet the actors and director of Mirrorman and see samples from the play before your students saw it? YES \_\_\_ NO \_\_\_ Why, or why not? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. Do you feel that the in-service workshop in which the cast and director of Mirrorman demonstrated or explained activities from the follow-up guide was a valuable experience for you? YES \_\_\_ NO \_\_\_ Please explain. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
11. Do you feel that the follow-up workshops in which cast members came to your classroom to lead activities with your students was a valuable experience for your students? YES \_\_\_ NO \_\_\_ Please explain. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

12. Do you feel that the follow-up sessions in which cast members came to your classroom to lead activities with your students was a valuable experience for you? YES \_\_\_ NO \_\_\_

Please explain. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

13. Please rate the cast member who led the activities with your students in relation to his/her over-all effectiveness.

NANCY BALL: POOR \_\_\_ AVERAGE \_\_\_ GOOD \_\_\_ EXCELLENT \_\_\_

JIM BUTLER: POOR \_\_\_ AVERAGE \_\_\_ GOOD \_\_\_ EXCELLENT \_\_\_

TYRONE CLARK: POOR \_\_\_ AVERAGE \_\_\_ GOOD \_\_\_ EXCELLENT \_\_\_

HUGH HASTINGS: POOR \_\_\_ AVERAGE \_\_\_ GOOD \_\_\_ EXCELLENT \_\_\_

STEVE KIPP: POOR \_\_\_ AVERAGE \_\_\_ GOOD \_\_\_ EXCELLENT \_\_\_

14. Do you feel that the teacher follow-up guide has encouraged you to try creative dramatics activities with your classes if you haven't done so before? YES \_\_\_ NO \_\_\_

15. Do you feel that the teacher follow-up guide has encouraged you to try additional creative dramatics activities with your classes? YES \_\_\_

NO \_\_\_

16. In general, do you feel that creative dramatics activities in the classroom are valuable for your students? YES \_\_\_ NO \_\_\_

If so, please elaborate. \_\_\_\_\_

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17. Which of the following Tiddly Winks plays have you and your students seen in previous years? Please check.

The Rainbow Box \_\_\_                      The Island \_\_\_

Mr. Grump and the Clown \_\_\_              The Hat \_\_\_

Which of these plays, including Mirrorman, do you consider the most effective in involving your students' participation?

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18. Would you like to have the Tiddly Winks Players present a participation play for your students during the 1980-81 school year? YES \_\_\_ NO \_\_\_

19. Would you like to have the Tiddly Winks Players present in-service workshops in creative drama and related arts activities for teachers during the 1980-81 school year? YES \_\_\_ NO \_\_\_

20. Would you like to have the Tiddly Winks Players present classroom follow-up activities in creative dramatics and related activities in your classroom during 1980-81? YES \_\_\_ NO \_\_\_
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PLEASE FEEL FREE TO MAKE ANY COMMENTS OR SUGGESTIONS, FAVORABLE OR UNFAVORABLE, IN THE REMAINING SPACE AND ON THE BACK OF THIS PAGE.

APPENDIX C

COMPILATION OF SURVEY RESULTS

COMPILATION OF SURVEY RESULTS

	Pilot Schools 18 Forms Returned				Control Schools 12 Forms Returned			
	Yes	No	N/A*	Other	Yes	No	N/A*	Other
	1. Have you ever taken a course in Creative Dramatics?	12	4			4	8	
2. Have you ever used Creative Dramatics in your classroom <u>prior</u> to this year's performance of <u>Mirrorman</u> ?	16	2			11	1		
3. Have you used creative dramatics in your classroom since your students attended the <u>Mirrorman</u> performance?	12	4			8	4		
4. Have you used any of the activities included in the teacher follow-up guide for <u>Mirrorman</u> ?	9	9			5	7		
5. Did you use creative dramatics, art, writing or games activities included in the follow-up guide <u>after</u> your students saw <u>Mirrorman</u> <u>but before</u> the in-service workshop?	7	10	1		NOT APPLICABLE			

	Pilot Schools 18 Forms Returned				Control Schools 12 Forms Returned			
	Yes	No	N/A*	Other	Yes	No	N/A*	Other
6. Have you used any creative dramatics, art, writing or games activities from the follow-up guide <u>since</u> the classroom follow-up sessions conducted by <u>Mirrorman</u> case members?	3	14	1		NOT APPLICABLE			
8. a. When your students saw the <u>Mirrorman</u> performance, did you participate with them?	15	3			11		1	
b. If so, did you feel comfortable doing so?	12	3	3		10	1	1	
9. Do you feel that it was a valuable experience for you to meet the actors and director of <u>Mirrorman</u> and see samples from the play before your students saw it?	12	2	1	3	10	1	1	
10. Did you feel that the in-service workshop in which the cast and director of <u>Mirrorman</u> demonstrated or explained activities from the follow-up guide was a valuable experience for you?	9	5	3	1	NOT APPLICABLE			

	Pilot Schools				Control Schools			
	18 Forms Returned				12 Forms Returned			
	Yes	No	N/A*	Other	Yes	No	N/A*	Other
11. Do you feel that the follow-up workshops in which cast members came to your classroom to lead activities with your students was a valuable experience <u>for your students</u> ?	15	1	1	1	NOT APPLICABLE			
12. Do you feel that the follow-up sessions in which cast members came to your classroom to lead activities with your students was a valuable experience <u>for you</u> ?	14	1	3		NOT APPLICABLE			
14. Do you feel that the teacher follow-up guide has encouraged you to try creative dramatics activities with your classes if you haven't done so before?	12	2	2	2	6	2	4	
15. Do you feel that the teacher follow-up guide has encouraged you to try additional creative dramatics activities with your classes?	8	4	4	2	7	2	3	
16. In general, do you feel that creative dramatics activities in the classroom are valuable for your students?	17		1		9	1	2	



Pilot Schools				Control Schools			
18 Forms Returned				12 Forms Returned			
Yes	No	N/A*	Other	Yes	No	N/A*	Other

18. Would you like to have the Tiddly Winks Players present a participation play for your students during the 1980-81 school year?

18				12			
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19. Would you like to have the Tiddly Winks Players present in-service workshops in creative drama and related arts activities for teachers during the 1980-81 school year?

8	8	2		8	1	3	
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20. Would you like to have the Tiddly Winks Players present classroom follow-up activities in creative dramatics and related activities in your classroom during 1980-81?

16	2			11		1	
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\*N/A = No Answer