

2001

Dino Hayz at the Putnam Museum of History and Natural Science: Introducing Creative Drama, Theatre for Youth and Participation Theatre as Educational Tools in the Museum Setting

Tess Marlene Lassen
University of Northern Iowa

Let us know how access to this document benefits you

Copyright ©2001 Tess Marlene Lassen

Follow this and additional works at: <https://scholarworks.uni.edu/grp>

Recommended Citation

Lassen, Tess Marlene, "Dino Hayz at the Putnam Museum of History and Natural Science: Introducing Creative Drama, Theatre for Youth and Participation Theatre as Educational Tools in the Museum Setting" (2001). *Graduate Research Papers*. 4029.

<https://scholarworks.uni.edu/grp/4029>

This Open Access Graduate Research Paper is brought to you for free and open access by the Student Work at UNI ScholarWorks. It has been accepted for inclusion in Graduate Research Papers by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

Dino Hayz at the Putnam Museum of History and Natural Science: Introducing Creative Drama, Theatre for Youth and Participation Theatre as Educational Tools in the Museum Setting

Abstract

The intent of this study is to show how the principle of teaching in role through Theatre for Youth, Participation Theatre and Creative Drama were used by Dino Hayz to teach young people about exhibits at the Putnam Museum of History and Natural Science in Davenport, Iowa from 1990 to 2001. When it began, the Heritage Theatre at the Putnam Museum offered short plays or monologues performed in and relating to the museum exhibits. These pieces were performed for the general public, adults and youth. The Theatre Coordinator was Margo Stites. Under the direction of Dino Hayz the role of theatre at the Putnam changed. Drama became a way of educating student patrons about the museum exhibits by involving them as actors in the plays and participants in Creative Drama activities which were derived from exhibit material. The lesson plans were built to serve specific age groups and were offered to compliment school curriculums.

The lesson plans and scripts discussed in this paper are the creation of Dino Hayz, an actor, director and writer who saw the potential of drama as a teaching tool in the museum setting. As a result of the early success of Hayz's educational drama programs, the museum gave him more freedom to write scripts, direct plays and execute his lesson plans. With this new freedom the program itself took on new purpose. This purpose was to educate students about the exhibits in the museum in an interactive way, which would allow them to see more easily how their lives related to the information. The evolution of his teaching in role work, through trial and error, will be discussed herein by referring to his career at the Putnam in four phases. The phases denote blocks of time which will be discussed in chronological order.

Theatre for Youth, theatre done by or for young audiences, and Creative Drama, a method of teaching through drama activities, are ways of breaking away from traditional teaching methods. (Mccaslin, 6) These methods of teaching focus on participation and creativity as a way to urge students to solve problems through critical thinking and relate personal experience to the world around them. (Hayes, Schindel, 2) With a background in writing, directing and producing adult drama, it is fascinating to realize that Hayz had no prior experience or training in the area of Creative Drama or Theatre for Youth. The success of the theatre at the Putnam under his direction cannot be credited to his application of learned material. Instead, he saw what the audience responded to most and learned from best and the program grew from his insight.

This study is significant because it documents how Creative Drama, Participation Theatre and Theatre for Youth were successfully implemented into the educational programming of a museum. It encourages the reader to see the merits of a theatrical form that emphasizes the involvement of the participants for educational purposes, as opposed to performance based theatre. Since Hayz's programs were successful in Participation Theatre, Creative Drama and Theatre for Youth in a museum setting, this study has importance for education, theatre and museum professionals, and serves as an information resource for all.

**Dino Hayz at the Putnam Museum of History and Natural Science:
Introducing Creative Drama, Theatre for Youth and Participation Theatre as
Educational Tools in the Museum Setting**

By

Tess Marlene Lassen

**University of Northern Iowa
August 2001**

This Research Paper by

Tess Lassen

Entitled: *Dino Hayz at the Putnam Museum of History and Natural Science:*
Introducing Creative Drama, Theatre for Youth and Participation Theatre as
Educational Tools in the Museum Setting

Has Been approved, meeting the research paper requirements of Master of Arts,
at the University of Northern Iowa, by

Gretta Berghammer

07/31/01

Date

Chairperson - Research Paper Committee

Leonard M. Curtis

7/31/01

Date

Member - Research Paper Committee

Stephen Taft

8/3/01

Date

Department Head, Department of Theatre

Abstract

The intent of this study is to show how the principle of teaching in role through Theatre for Youth, Participation Theatre and Creative Drama were used by Dino Hayz to teach young people about exhibits at the Putnam Museum of History and Natural Science in Davenport, Iowa from 1990 to 2001. When it began, the Heritage Theatre at the Putnam Museum offered short plays or monologues performed in and relating to the museum exhibits. These pieces were performed for the general public, adults and youth. The Theatre Coordinator was Margo Stites. Under the direction of Dino Hayz the role of theatre at the Putnam changed. Drama became a way of educating student patrons about the museum exhibits by involving them as actors in the plays and participants in Creative Drama activities which were derived from exhibit material. The lesson plans were built to serve specific age groups and were offered to compliment school curriculums.

The lesson plans and scripts discussed in this paper are the creation of Dino Hayz, an actor, director and writer who saw the potential of drama as a teaching tool in the museum setting. As a result of the early success of Hayz's educational drama programs, the museum gave him more freedom to write scripts, direct plays and execute his lesson plans. With this new freedom the program itself took on new purpose. This purpose was to educate students about the exhibits in the museum in an interactive way, which would allow them to see more easily how their lives related to the information. The evolution of his teaching in role work, through trial and error, will be discussed herein by referring

to his career at the Putnam in four phases. The phases denote blocks of time which will be discussed in chronological order.

Theatre for Youth, theatre done by or for young audiences, and Creative Drama, a method of teaching through drama activities, are ways of breaking away from traditional teaching methods. (McCaslin, 6) These methods of teaching focus on participation and creativity as a way to urge students to solve problems through critical thinking and relate personal experience to the world around them. (Hayes, Schindel, 2) With a background in writing, directing and producing adult drama, it is fascinating to realize that Hayz had no prior experience or training in the area of Creative Drama or Theatre for Youth. The success of the theatre at the Putnam under his direction cannot be credited to his application of learned material. Instead, he saw what the audience responded to most and learned from best and the program grew from his insight.

This study is significant because it documents how Creative Drama, Participation Theatre and Theatre for Youth were successfully implemented into the educational programming of a museum. It encourages the reader to see the merits of a theatrical form that emphasizes the involvement of the participants for educational purposes, as opposed to performance based theatre. Since Hayz's programs were successful in Participation Theatre, Creative Drama and Theatre for Youth in a museum setting, this study has importance for education, theatre and museum professionals, and serves as an information resource for all.

Introduction

The Putnam Museum of History and Natural Science began in 1867 as the Davenport Academy of Science. It was founded by four Davenport Citizens who were excited about the natural history specimens they were finding along the Rock River. "The members of the new Academy pledged themselves to awaken an interest in science, to encourage research and reading, and to promote instruction in the public schools."(McDonald, 4)

Joseph Duncan Putnam was a student of one of the founders. His interest in insects led to the election of his membership to the Academy in 1869 at the age of 13, and when the museum settled into a new building in 1878, the first visitors could view forty cases filled with selections from Putnam's entomological collection. (McDonald, 6) In the last year of his life, Putnam served as president of the Academy. He died in 1881 at the age of 26. The Putnam Museum of History and Natural Science is named after him.

Through the efforts of many, the museum over the years grew, as an institution, in size and scope. In 1961 the cornerstone was laid for the building where the museum resides today at 12th and Division Streets in Davenport. The vision of the founders has remained intact and the mission of the museum today is still to "encourage people of all ages to explore, understand, and appreciate the world around them." (McDonald, 23) In support of that mission, the education

department at the museum implemented an innovative approach to learning in 1989 with the debut of the Heritage Theatre.

The museum's director at the time the Heritage Theatre began was Michael Smith. Smith's focus was on the growth and expansion of the museum as a whole but he strove specifically for the Putnam to become known for the learning experience it provided its patrons. He greatly supported outreach programming in order to bring more students into the museum. (McDonald, 33)

Margo Stites was the first Coordinator of the Heritage Theatre at the Putnam. She tried to change the role of visitors to the museum from quiet spectators into an engaged audience. In her vision, patrons would be exposed to live theatre as they passed through the exhibits which would help them to learn more about the exhibits.

In January of 1990 Dino Hayz, a performing art student at Marycrest College, answered an ad on the college theatre job board and was hired by Stites as a temporary performer to act in *War Between the Statements*. Hayz, hired at a salary of \$5.00 an hour, thought it prestigious to be among the ranks of "paid actors" while still a college student. While it started as a part time, temporary job in college, his work over the next 11 years helped the Heritage Theatre to thrive. It also provided the Putnam with educational drama programming that served over eighty school districts from the Quad Cities area. (Hayz, interview one)

Hayz incorporated three theatre forms into the Heritage Theatre: Theatre for Youth or Children's Theatre, Participation Theatre, and Creative Drama.

Theatre for Youth was the first element to be incorporated by Hayz. Nellie McCaslin, a professor in the field of educational theatre at New York University and the author of numerous books and articles on the subject, has defined Children's Theatre as "formal productions for child audiences, whether acted by amateurs or professionals, children or adults, or a combination of both. It is directed rather than guided; dialogue is memorized, and scenery and costumes usually play an important part." (9) Before Hayz began at the Putnam the Heritage Theatre pieces were produced for adult audiences. Introducing Theatre for Youth forced the Heritage Theatre to focus on the needs of the young audience member, which, helped the Heritage Theatre to become the educational theatre that it strove to be.

Hayz also incorporated Participation Theatre into the productions at the Putnam. A technique originated by Brian Way in England, Participation Theatre, "permits the audience to become vocally, verbally, and physically involved in the production. Children are invited to suggest ideas to the actors from time to time during the enactment of a play. Frequently, the audience, if not too large, is invited to come into the playing area to assist the cast in working out these ideas." (McCaslin 11) Prior to Hayz's involvement in the Heritage Theatre the productions took place in the midst of the exhibits and museum patrons were expected to listen to these short plays as they passed through. Incorporating Participation Theatre into the Youth Theatre pieces gave the patrons more ownership of their museum experience. Not only were the productions focused

on the education of young people, but now the audience members were asked to actively participate in solving problems which were presented in the scripts.

Finally, Hayz brought Creative Drama to the Heritage Theatre at the Putnam Museum. According to the definition of Creative Drama given by the American Alliance for Theatre and Education it is “an improvisational, non-exhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.” (Hayes, Schindel, 1) Hayz developed and executed lesson plans which included many elements of Creative Drama as described by McCaslin. These elements include sensory awareness, exercises involving the five senses (76), movement, “a natural response to a stimulus” (54), pantomime, “the art of conveying ideas without words” (73), improvisation, incorporating speech with character movement (91) and role play, “the assuming of a role for the particular value it may have for the participant.” (10)

Hayz is, by no means, the first person to use drama for young people in a museum setting. For many years various museums across the United States have used mimes, storytellers, song and dance to enhance the experience of the museum patron. (Hayes, Schindel, 1-13) Many children’s museums have incorporated drama workshops as a part of the learning experience. At the Brooklyn Children’s Museum, dance, song and puppets are offered in a performance series. The Children’s Museum of Manhattan has a performing arts space where children’s theatre groups, dancers, musicians, puppeteers and storytellers perform. The programs at the Huntington Gallery at the University of

Texas at Austin were most like the programs that Hayz developed at the Putnum. The Creative Drama leaders made a “direct attempt to utilize informal Creative Drama to teach about their museum’s collection.” (8) The Huntington Gallery attempted to integrate the museum’s exhibits with a unit being studied in the local schools. Through Creative Drama students learned about an art collection on the old west. The students created vignettes and scenarios based on the works of art. (Hayse, Schindel, 8)

Hayse and Schindel stated that while all the museums they discussed in their book, “used the arts in one way or another, and many had story tellers, singers, mime and movement artists involved in their programs, not many had yet tapped into the full possibilities of drama in education.” (25) In their book the authors suggest that drama, as opposed to theatre, which is solely performance based, is “best suited to be an illuminator of other disciplines. [Drama] uses theatre techniques, but its primary aim is to engage students affectively, through explorations in movement, improvisation and role play.....Using drama to explore our environment and relationships is a liberating and enriching experience, one which brings us in touch with our emotions and our feelings and makes us highly attuned to our surroundings.” (2)

At the Putnam Museum of History and Natural Science, Dino Hayz successfully used Theatre for Youth and Creative Drama as teaching tools to help students learn about museum exhibits, then apply that knowledge to themselves and their world. He, unknowingly, was among the pioneers in drama and museum education throughout the 1990's.

Phase One-Early work with the Heritage Theatre at the Putnam, 1990-91

In August of 1989 Margo Stites was hired as the Coordinator of the Heritage Theatre at the Putnam Museum in Davenport, Iowa. For six months she worked on writing short scripts to accompany the exhibits at the museum and hiring actors. Hiring Dino Hayz, along with two other actors, Claire Wagner and Mike McConahay, was one of the first moves Stites made in the effort to get the Heritage Theatre on it's feet. (Hayz, interview one)

During the first phase of his employment at the Putnam, from January of 1990 to September of 1991, Hayz served as an actor and/or writer on four productions that were performed in conjunction with various exhibits on display. These productions were *War Between the Statements* (appendix B), *Joseph Duncan Putnam: Bug Boy* (appendix C), *Ding Darling: A Duck's Best Friend* (appendix D) and *Makin A Livin* (appendix E). The first three of these short pieces were performed in the midst of the exhibits, were performed there with the intention of bringing the exhibits to life for museum patrons. Live actors portrayed actual people whose histories were part of the exhibit. In the beginning, these productions were scheduled to take place at certain hours of the day and were performed for the general admission patrons on Saturdays and Sundays. Each piece focused on a specific portion of an exhibit with the intent of educating the public about a specific character, situation or event. (Hayz, interview one)

The first of these productions was *War Between the Statements*, written by the Heritage Theatre Coordinator, Margo Stites to accompany an exhibit called *River, Prairie and People* (1984). This exhibit focused on the land and people

surrounding the Quad City area and the changes that they underwent from early Native American era through the 1980's. This exhibit is still on display at the Putnam Museum. (Hayz, interview one)

Hayz was hired in January of 1990 to play the role of M. S. Barnes in *War Between the Statements*. M. S. Barnes had been the editor of the *Rock Island Weekly Union* and a Republican union supporter during the Civil War. J. B. Danforthe, Jr., the other character in the play, had been the editor of the *Rock Island Argus* and a Democratic Confederate sympathizer. *War Between the Statements* focused on these two men sharing their views with museum patrons through a heated argument with one another. It told how the war affected people of the Quad City area through the character's opinions and through the description of events that took place in the area during the year 1864.

A month after the successful opening of *War Between the Statements* Hayz was asked to stay on as a permanent Heritage Theatre Performer and this particular show would run for the duration of Hayz's career at the Putnam. *War Between the Statements* was an introduction to doing drama in the museum setting for Hayz. Even though he didn't know, at this early stage, what his employment at the Putnam would allow him to accomplish, he did enjoy working at the museum. He felt that the museum setting provided a good "stage" for theatre because it's many artifacts aroused the curiosity of the audience from the beginning. (Hayz, interview one)

In June of 1990 the Heritage Theatre produced another piece written by Stites which was performed in conjunction with the museum's *Natural History* exhibit.

This exhibit featured things such as woolly mammoths, buffalo, and included a large display of rocks from the Quad Cities area. This second piece was called *Joseph Duncan Putnam: Bug Boy*, and was the life story of Joseph Putnam, the museum's namesake. The script provided the audience with information about his life's journeys and discoveries. In the play Putnam's spirit visited the annual meeting of the Davenport Academy of Sciences. This "meeting" also served as a memorial service following his death at the age of 26. The script consisted of monologues presented by Putnam and Dr. C. H. Preston, the acting president of the Academy at the time of Putnam's death. The two characters reminisced about Putnam's life, his studies and his contributions to the museum.

Joseph Duncan Putnam: Bug Boy served as an introduction to the *Natural History* exhibit for patrons visiting the museum on the week ends. After viewing the play, patrons had a better understanding of the founder of the museum and why this exhibit was important to the museum's history. They found the exhibit more interesting because they were inspired by the enthusiasm of Joseph Putnam's character. Hayz performed the role of Joseph Putnam in this piece for the next four years while simultaneously involved in many other projects. (Hayz, interview three)

Ding Darling: A Duck's Best Friend was the next script produced by Stites (September 1990). Hayz performed this monologue in a temporary exhibit called *Nature Watch 90: Seasons and Cycles*. This exhibit celebrated the outdoors in the Quad Cities region and was designed specifically with young people in mind.

It included nine different hands-on learning opportunities such as a nature sound booth and an “eco-survival” video game. (Hayz, interview one)

Jay Norwood Darling was the main character in *Ding Darling: A Duck's Best Friend*. He moved to Iowa in 1886 and became a political cartoonist and a conservationist who, in 1934, was appointed to a presidential committee to devise a federal wildlife program. Through his monologue, Darling tells of his life, including one of his greatest accomplishments, successfully lobbying to pass a bill which would provide funds for wildlife refuges. *Ding Darling: A Duck's Best Friend*, like *War Between the States* and *Joseph Duncan Putnam: Bug Boy*, was presented at the exhibit site and was a monologue directed to museum patrons. However, this piece was slightly different in that the exhibit was specifically designed for young people so the audience was primarily elementary students. This was the first time that Hayz performed for young audiences. Although the *Nature Watch 90: Seasons and Cycles* exhibit was designed for youth, the same did not hold true for *Ding Darling: A Duck's Best Friend*. The script discussed politics and included a lot of political terms that, Hayz noticed, were not always understood by the young audience. The audience did not react as Hayz had expected. They did not laugh at political jokes in the script and appeared confused or uninterested during much of the performance (Hayz, interview one). Hayz realized that it was because they did not understand the script, which was written for adult audiences. Even though there were difficulties with the young audiences and the script, Hayz enjoyed performing for them and

he marked this as a learning experience for the time that he would develop scripts specifically for young people. (Hayz interview one)

In February of 1991 Hayz was given the opportunity to write a script to be performed at the museum. Stites had been very busy doing research for some upcoming projects and did not have the time to write another script as had been requested of her. This was the chance Hayz had been waiting for. He volunteered to write the script. He co-wrote, along with Steven Harders, (one of the many actors who came and went during Hayz's career at the Putnam) a piece called *Makin A Livin*. It was a script that focused on the difficulty of finding work in the Quad Cities during the Great Depression. *Makin A Livin* was a musical. The piece was written to accompany a temporary exhibit simply titled *Labor* that focused on labor related issues. The characters in *Makin A Livin* were based on three men who lived in Davenport during the 1930's and their discussions about whether or not one should support unionization. Through their debate, the audience learned not only about the Quad Cities in the 1930's, but all about the roles which unions played in the lives of immigrants to the area at that time.

Two circumstances made *Makin A Livin* different from the Heritage Theatre's previous work. It was not performed within the *Labor* exhibit. Instead, *Makin A Livin* was performed in one of the museum's galleries. The galleries were small auditorium-like classrooms, previously used only by the museum's education department for lectures and meetings. Museum patrons saw the performance either before or after they viewed the exhibit, not during the exhibit. This change

of location gave new focus to the Heritage Theatre and the work it was doing at the museum. Because patrons did not see *Makin A Livin* while viewing the exhibit, they could more easily focus on the play and its message and not be distracted by the exhibit. This made it easier for patrons to apply information received from the performance to the displays they saw in the exhibit. By making the connections between the things they saw and heard in the play, and the things they saw in the exhibit, audience learning was enhanced. (Hayz, interview one)

Dorothy Heathcote, a drama educator from England, feels that “one element of good theatre is focus on a particular moment in time that captures the essence of a broad, general human experience and shows it’s implications”(Wagner 148). *Makin A Livin* set apart from, yet in conjunction with the *Labor* exhibit did just that. It provided the audience with a dramatic discussion among three unemployed men and then allowed the audience to apply that moment in time through the *Labor* exhibit to the general human experience of the Great Depression in the Quad Cities. Hayz knew that the audience was making connections between the play and the exhibit from the comments he overheard while they went through the exhibit. He remembers hearing a young boy, as he pointed to a mannequin in the exhibit, ask if he was the one who jumped in the river (as discussed in the script) so his family wouldn’t be hungry. (Hayz interview one)

Because the performances took place in the gallery, rather than the main exhibition hall, more patrons viewed it at one time. This made it possible for

large school groups to schedule a visit to the museum and see a performance. This new structure attracted many schools, so much so that performances were added on Thursday afternoon to accommodate the groups of students. This was the first time that Hayz had ever performed for young audiences and he loved it. "I knew I wanted to focus on doing more theatre for students when I saw their faces light up while they watched *Makin A Livin*." (Hayz, interview one) *Makin A Livin* was a popular attraction and ran for two years.

When Hayz was first hired as an actor at the museum he thought that his greatest goal had been achieved: he was paid to do what he loved doing and was putting his education to work. He, at that time, did not realize his potential as a drama educator. He liked teaching in role from local history and it meant something to him that he was helping his audience to better understand part of that history by bringing the exhibits to life through theatre. However, when he worked on *Ding Darling: A Duck's Best Friend*, he performed for the first time, to an audience composed primarily of young patrons. This, coupled with the fact that his next project, *Makin A Livin*, was one of his own creation, one for which he did the research and then incorporated that research into a script, slowly began the wheels turning in his mind toward using drama as a teaching method. As he watched the young school audiences respond to *Makin A Livin* and the *Labor* exhibit, he began to make the connection that drama could not only be a way to help young people understand history, but a way to help them understand themselves. Moreover, it was the perfect way to help them see where they fit into, "humanity as an ever-evolving process." (Hayz, interview one)

Phase Two – The Focus Becomes Theatre for Youth, and Creative Drama Begins, 1991- 92

In September of 1991 Hayz was appointed Museum Interpreter and was hired as a full time employee of the museum. He held this position until March, 1992. This new role included new responsibilities. He began to assist Stites with research and also researched scripts that he authored for the Heritage Theatre. During this time Hayz worked on three new plays for youth: *Tales From the Pilot House* (appendix F), *Neila's Excellent Interplanetary Adventure* (appendix G) and *We're on the Air* (appendix H).

Hayz also acted as an outreach teacher during the second phase of his career at the Putnam. He traveled to Quad City schools to provide on-site educational drama programming. He developed two new Creative Drama lesson plans or “theatrical programs”, as Hayz would call them. (Hayz, interview one) The names of these lesson plans were *And the Beat Goes On* (appendix K) and *Discovery Experience: Puntam Pals* (appendix L). The plays and the Creative Drama lessons were both offered from the beginning of the second phase of Hayz's career at the Putnam.

While researching and writing the plays, the Heritage Theatre began to focus more on scripts written for young audiences in an effort to bring more school groups into the museum. The first script written specifically for young audiences was *Tales From the Pilot House*. The long standing *River, Prairie and People* exhibit featured one section dedicated to the beautiful Mississippi River and the many steamboats that traveled to the area around the turn of the century. *Tales*

From the Pilot House, written by Stites, was performed using this portion of the exhibit as a backdrop. *Tales From the Pilot House*, taking small steps to make the audience a more active part of the production, engaged the spectators as passengers aboard the *Prairie Belle*. Here the audience would hear stories about life on the river told by Xavier P. Poteet (a real steamboat pilot in the area at the time) played by Hayz.

When Hayz began to play the role of Pilot Pete for fifth and sixth grade audiences on Thursday afternoons, his career in Theatre for Youth began to fall into place. This was the first time that all of the elements, including the age of the audience, the space, and the script were pre-planned to compliment the education of the audience. He, being the only actor in *Tales From the Pilot House*, had the audience's complete attention. Unlike *Ding Darling: A Duck's Best Friend*, this script was written for the specific age group he was playing. The audience stood around the set which was built to resemble the deck of the *Prairie Belle*. They were included as participants, which allowed him to create an intimate performance environment. He could look into their eyes and monitor that they heard and understood the things he told them. They laughed when he said something funny. They "ooed and awed and jumped" just when he expected them to. He felt that *Tales From the Pilot House* provided the audience with an experience that would help them to retain information about the duties and responsibilities of steamboat pilots, the river and the steamboats themselves. (Hayz, interview two)

More school groups came to view plays due to the success of *Tales From the Pilot House*. Hayz and Stites decided to utilize the museum gallery because it could accommodate larger school groups. The next play produced by the Heritage Theatre took place in the gallery, lending itself to audiences of up to 100.

. *Neila's Excellent Interplanetary Adventure*, also written by Stites, was a piece that accompanied a temporary exhibit called *Our Solar System*. It debuted in November of 1991 and was written for fifth grade audiences, designed to enhance the science curriculum of the local schools.

The play focused on Neila, played by Hayz, an alien that traveled a great deal and then ran out of fuel as he approached Earth. Neila was kept on earth to educate Earthlings, including the students who came to the Putnam, about our solar system. In the script, Neila challenged the audience to answer questions about earth and other planets in the solar system including questions about their size, location and temperature.

Because the students who came to see *Neila's Excellent Interplanetary Adventure* had been studying the solar system in school, Hayz felt that this production was validated as educational material. He felt that some of the other productions he was a part of were educational in the sense that they elaborated on the exhibits at the museum, but now the audiences who came to see Neila, arrived as an educated audience. They were prepared for the concepts and content of the play. When the audience became involved in the play by answering the questions and holding conversations with Neila, Hayz realized that

the character was helping the students to “study” or review what they had learned in school. He felt that, as Neila, he had moved from the sole role of actor into the role of actor/educator. (Hayz interview two) During this time Hayz was also doing Creative Drama at local schools (discussed later) and through that experience he was also able to see the educational benefits of teaching in role.

It was during the run of *Neila's Excellent Interplanetary Adventure* that Hayz realized the value of Participation Theatre. However, he did not know that this interactive way of performing had been titled by Brian Way in 1981 and developed more fully by other Theatre for Youth professionals. (McCaslin, 11) He felt that by interacting with the audience, Neila gave them a chance to prove that they understood what he was teaching. This interaction also gave the audience some ownership of the script which in turn, better held their attention to the play and helped them to retain specific facts about the solar system. (Hayz, interview two) This was a technique that he would continue to develop and incorporate into later pieces.

There was one more reason Hayz felt that *Neila's Excellent Interplanetary Adventure* was particularly successful. After the students saw the production, they entered the museum's *Our Solar System* exhibit. This meant that the student's learned about the solar system in school, came to see a play which reviewed the information and then went into the exhibit to see great planets hanging in a dramatically lit room which made them feel as if they were in outer space. The students were immersed in and presented with the information in three very different ways, which would allow any student, no matter their learning

style, to take in a wealth of information about our solar system. This was what educational drama in the museum setting was all about. (Hayz interview two)

Neila's Excellent Interplanetary Adventure, along with the solar system exhibit, brought many school groups to the museum over the three months it played in the gallery. This sudden popularity helped the Heritage Theatre to show its potential for attracting new patrons to the Putnam. (Hayz, interview three)

Creative Drama

While the plays that were produced during the second phase have been discussed, the Creative Drama lesson plans that were developed and executed during this time have not. When Hayz was given the title of Museum Interpreter he was given the responsibility of developing a dramatic piece to take to the area schools. The museum had only one other outreach teacher who was working through the education department. Hayz would be the first actor to be asked to do educational programming at the schools. This opened up a new marketing tool for the museum which later proved to be quite successful. (Hayz, interview two)

A temporary exhibit came to the museum in March of 1992 called *The Beat Goes On*. This exhibit documented the musical history of the Quad Cities. *We're On the Air* was a play produced by the Heritage Theatre to accompany that exhibit. It was while he was doing research related to this production that Hayz got the idea for his first Creative Drama lesson plan. He named it for the related

exhibit and called it *And the Beat Goes On*. This lesson was taught at local pre-schools throughout Hayz's career at the Putnam.

In *And the Beat Goes On* Hayz shared with pre -school students music that settlers to the Quad Cities brought with them from their various countries of origin. Hayz taught this Creative Drama lesson in role as a character called Mr. Music and would ask the students to sing along with him. He also incorporated the Creative Drama element of movement into the lesson by asking students to move as the characters in the songs. He then helped the students to create a short pantomime to music which they could share with the rest of the class. This was his first big step away from pure performance and toward a more interactive lesson plan which took the focus off of himself and placed it on the students as Creative Drama participants.

And the Beat Goes On was initially a loosely written script which involved the students solely by asking them to sing along with Mr. Music. One day Hayz observed some of the children "acting like bunnies and kitten characters" from the songs he shared with them. (Hayz, interview three) It seemed only a natural progression for Hayz to instruct the students to move around the room as the characters in the songs while he sang. It seemed to him that the students enjoyed themselves much more when he allowed them to participate in this way so he decided to allow time at the end of the lesson for the children to pantomime their favorite song. Both activities seemed like good ideas but his implementation was very unorganized. He very quickly realized that he needed

to structure the way the students were put into groups so that no one was left out and so it was more organized. (Hayz, interview three)

Not long after the successful opening of *And the Beat Goes On*, Hayz began to see how involvement through Creative Drama helped the students to learn the material much more quickly. They knew the words to the songs much quicker and could also name the songs by their country of origin. Hayz knew that the students understood that the Quad Cities were developed by many different kinds of people coming together because they portrayed newly arriving settlers greeting one another and sharing songs in the pantomimes. (Hayz, interview three)

Hayz felt that Creative Drama was very effective as a teaching tool because he saw the students learning more quickly and retaining the information more easily. He felt that teaching in role captured the attention of the students in most positive ways because they seemed to be awed by Pioneer Joe. (Hayz, interview two) He felt that Creative Drama lessons should be available to the students when they came to visit the museum. ^

There was a room in the museum labeled the Discovery Room. In this room students were introduced to “Grandma’s Kitchen” and “Grandpa’s Garage” which were a kitchen and barn stocked with tools as they had been 100 years ago. They visited a Native American corner, a game table, and other drawers full of artifacts and old clothes. Everything in this room was available for children to touch and use and experiment with.

Hayz developed a Creative Drama lesson for pre-school and kindergarten students called *Discovery Experience, Putnam Pals* which took place in the Discovery Room. It was a lesson that introduced the students to many of the artifacts in the room through a monologue performed by Hayz as Pioneer Joe and then provided them the opportunity to do movement and pantomime activities using the tools and clothing as props and costumes. The Discovery Room had been part of the museum for some time allowing patrons to have hands-on experiences with museum artifacts found in the room. This lesson, however, was the first time there was structured Creative Drama activity in the room.

Hayz developed *Discovery Experience: Putnam Pals* in conjunction with the Discovery Room because he felt that a Creative Drama lesson would be very effective if participants had access to a lot of props and costumes such as the artifacts in the room. However, he placed the lesson there on a hunch or a feeling that it would help the students to learn about the objects if they were allowed to demonstrate how the objects had once been used. Hayz knew that the children became familiar with the artifacts in the Discovery Room because many of them properly used objects as props that they could not identify earlier in the lesson. (Hayz, interview three) *Discovery Experience: Putnam Pals* also proved to be very successful according to the teacher comment sheets returned to the museum (appendix W).

Children brought their parents to the museum to meet Mr. Music. New school groups booked visits to participate in *Discovery Experience, Putnam Pals*.

Hayz, the Heritage Theatre and the Putnam Museum decided to keep the focus on Creative Drama lessons and Theatre for Youth plays because these were making the museum a success with the schools. This led to the next phase of Hayz's career at the Putnam. (Hayz, interview three)

Phase Three-Increasing Popularity of Creative Drama and Participation

Theatre at the Museum, 1992-94

Hayz was appointed Special Events Coordinator/Education Specialist at the beginning of this phase. Although he still wrote and researched new Theatre for Youth scripts and developed and taught Creative Drama lessons, this new position required him to do more. He booked outreach programs and recruited and scheduled school groups to visit the museum.

It was during the third phase, from March, 1992 to June, 1994, that Creative Drama programs became the main attraction at the museum. (Hayz, interview two) Although Stites and Hayz, along with other actors, still performed many of the previously mentioned Theatre for Youth plays, it was the Creative Drama lessons that gained much popularity beginning in the early part of this phase. Only one new Theatre for Youth piece was developed during the third phase. It was called *Murder and the Mysterious Ms. Squito*. The major lessons developed during this time were Three Dr. Discovery Programs: *Dr. Discovery: Life 100 Years Ago* (appendix M), *Dr. Discover: Area Animals* (appendix N) and *Dr. Discovery: Native Americans* (appendix O).

Murder and the Mysterious Ms. Squito, according to Hayz (interview two) was a one act play which involved five characters; L.D. Bugg, a ladybug detective played by Hayz, Ms. Squito, a good looking mosquito played by Stites, a dragonfly, a wasp and a praying mantis which were all played by audience members. At the beginning of the play a bumblebee was found dead. As the play continued L.D. Bugg tried to pin the murder on Ms. Squito, who, in turn,

blamed the other characters. The audience was asked to help search for missing clues. Throughout the play the audience learned of insect's lifestyles, defenses and habitats. After students participated in *Murder and the Mysterious Ms. Squito* they were given an opportunity to enhance their learning experience by visiting the exhibit, *INSECTS: Life on Six Legs* which was new to the museum in September of 1992. It showcased live and preserved insect specimens. (Hayz, interview two)

This production was a perfect example of Participation Theatre because it included audience members in the cast (they were even costumed), and it asked that the rest of the audience help solve the mystery. As Creative Drama gained popularity through the museum's outreach programs, it seemed only natural to allow the audience to participate more in the Theatre for Youth productions on site at the museum. (Hayz, interview five)

It was at this stage in his career that Hayz developed the character Dr. Discovery. It would be some time before this character fully transformed into the Dr. Discovery people all over the Quad Cities would recognize, but this was the start. Beginning in March of 1992, Hayz developed several new Creative Drama lessons teaching in role as Dr. Discovery. He and the lessons were so popular that they continued to be taught throughout Hayz's career at the Putnam. (Hayz, interview four)

The first of these programs was entitled *Life 100 Years Ago* and took place in the Discovery Room at the Putnam. Thus, the name, Dr. Discovery. *Life 100 Years Ago* was developed for third and fourth grade students. Through sensory

awareness and role play, students were given the opportunity to learn about “a day in the life of Grandma and Grandpa” with Dr. Discovery as their guide. Hayz wanted the students to realize that Grandma’s Kitchen and Grandpa’s Garage were replicas of places that once existed just as they appeared in the Discovery Room. He wanted them to understand that the tools people use in every day life have changed a great deal over the last 100 years which, in turn, has changed the lifestyle of the people who use those tools.

At the beginning of the lesson Dr. Discovery asked the students to use their imagination to make a mental picture of the kitchens in their own homes. He talked the students through a mental tour of their kitchens by using the Creative Drama element, sensory awareness. McCaslin states that by using sensory awareness a creative drama teacher tries to “lead children into experiences that will involve them in touching, seeing, tasting, hearing, and smelling the things in their world”. She also states that “we want them to become involved in experiences that will lead to imagining, exploring, reasoning, inventing, experimenting, investigating, and selecting, so that the experiences will not only be rich in themselves but lead to personal creative growth”. In Hayz’s sensory awareness activity, he guided the students through an exercise that asked them to apply the five senses to the image in their mind’s eye. They were then able to see how a modern kitchen differed from Grandma’s Kitchen in the Discovery Room. (Hayz, interview four)

After Dr. Discovery discussed many of the artifacts in the Discovery Room he asked the students to role play “a day in the life of Grandma and Grandpa” as

they imagined it would be. By acting out the roles of Grandma and Grandpa, the students were able to demonstrate that they understood how life had changed over time. Hayz knew that the students realized that modern life was much easier than it had been in the past when he saw the students acting as if they were exhausted from a long hard day of labor in the field, or when a Grandmother character would faint from the heat. (Hayz interview two)

Dr. Discovery: Life 100 Years Ago brought many new pre-schools to the museum but Hayz had not yet developed a Creative Drama lesson for older students. Although he was nervous about working with them, he developed a Creative Drama lesson for fifth and sixth grades and called it *Dr. Discovery: Area Animals*. It took place in the Discovery Room and was taught as an introduction to a section of the *River, Prairie and People* exhibit that featured animals of the Quad City Area.

Hayz played the role of Dr. Discovery as a wacky professor of “everything”. He taught about prairie, forests, wetlands and urban areas. He explained why these areas served as habitats for different kinds of animals. After his presentation he asked the children to move around the room as animals from each habitat. Hayz then incorporated a role play activity. Dr. Discovery was the host of a talk show. His guests were the students who played the roles of different animals and were quizzed on their habitat. Hayz felt that this activity was always a good way to assess the students learning because they could either answer the questions or they could not. He felt that by playing the role of

the animals, the students could imagine the needs of the animal and more easily answer the questions correctly. (Hayz, interview four)

Another Creative Drama lesson plan that was very popular with local schools was *Dr. Discovery: Native Americans*. The Mesquakie tribe was native to the Quad City area and a section of the *River, Prairie and People* exhibit featured the life of the Mesquakie. *Dr. Discover: Native Americans* was taught as an introduction to that portion of the exhibit and was developed for first through third grade.

As the students entered the Discovery Room, Hayz, teaching in role as Dr. Discovery, waited with a display he had prepared for the session. The students saw flour grinders, moccasins, deer skin pelts, beaded jewelry, all original artifacts from the Mesquakie tribe. Two large photos on easels were placed in front of the students, one photo of a Mesquakie adult male and one of a female. These photos were turned to face away from the students at first. Through a sensory awareness activity students were asked to close their eyes and determine what they believed a Mesquakie man and woman would look like and how they lived their lives. Dr. Discovery then shared the photos and the artifacts with the students. Through pantomime Dr. Discovery taught the students about the roles each sex played in the daily life of the Mesquakie. He also described to them the role that children played and how they traditionally learned to become adults. The lesson ended after the students were guided through a Mesquakie children's game called Tender of Fire. In this game the students sat on the floor in a circle while one student came to the center to sit with his/her eyes closed. A

stick was placed in front of that student and it was his/her job to listen carefully and try to call out when the stick was taken by another student. During this game the children were instructed that they must move quietly and quickly as if they were Mesquakie children learning to hunt. (Hayz, interview four)

Through these activities, Hayz dispelled myths about Native Americans such as the belief that women cooked and men hunted. Often times the students would be surprised to find that their image was not true of the Mesquakie. For example, the men did not wear headdresses and the women wore leggings and breech clothes instead of dresses. He taught the children to see that the Mesquakie were just like the students in the class who liked to play games and have fun. Hayz felt that the Tender of Fire Game was the best way to make this point with the students because they always found themselves laughing and having fun while playing the roles of Mesquakie children. (Hayz, interview four)

According to Hayz, the success of the Dr. Discovery lessons could be attributed to two things: the first was the power of teaching through Creative Drama. Local school teachers raved about the dramatic way in which their students were allowed to participate (appendix W). The second reason these lessons were so popular was because Hayz was teaching in role using the character of Dr. Discovery. The students did not want him to leave at the end of the lessons and they asked him to come visit their schools. Although this character was not a fully developed character in the beginning of this phase, Dr. Discovery grew into something very defined by the end of it (appendix A). He wore a lab coat and protective eye goggles on his head. He was a wacky guy

who found everything interesting and through that *made* everything interesting.

Dr. Discovery was very good for the image and the business of the museum.

(Hayz interview four)

Phase Four-Dr. Discovery Gains Fame and Participation Theatre Plays a Major Role at the Putnam, 1994-2001

In June of 1994 Hayz was made Heritage Theatre Coordinator. Throughout the remainder of his career at the Putnam, he would develop five new Theatre for Youth scripts: *Blue's Beetles: Insects, Blues and Revue* (appendix I), *Robin Round World* (appendix J), *Digging for Dragons*, *Riddles of the Savannah* and *Gee Whiz! It's the Jurassic Quiz!*. He also wrote more than one hundred Creative Drama lesson plans which were taught in the role of Dr. Discovery. The most popular of these were *From Here to There* (appendix P) and *Energized* (appendix R). The *Bluestem* (Appendix S), a newsletter sent to local schools focused mainly on the work of the Heritage Theatre which performed plays for school groups five days a week, often seven or eight performances per day. (Hayz, interview four)

During this, the last phase of Hayz's career at the Putnam, he wrote *The Blues Beetles: Insects, Blues and Revue*. This musical featured Jack and Elroy, two blues singing beetles. Throughout the script the beetles shared, through song, information about life as an insect. This show accompanied the second *Insects: Life on Six Legs* exhibit on display at the museum. From this script Hayz hoped the students would learn how to identify an insect, names of the anatomical parts of insects and their interaction habits. This Theatre for Youth musical also incorporated Participation Theatre elements. The audience was asked to join the beetles in singing songs that described insects and related information. Hayz was reassured that the students learned this information

when they were able to sing the songs back to the beetles, using proper vocabulary. Following the production, during their visit to the exhibit, the students related the learned information to the insects they saw on display.

(Hayz, interview four)

Hayz also wrote *Robin Round World* which was a Theatre for Youth play that encouraged the audience to preserve our Earth. In the play, Robin, the main character, advised the audience to protect the “web of life”. Hayz, after the performance, often followed the students into the *Hall of Mammals* exhibit which featured many of the animals and habitats Robin had discussed with the audience. As a way to assess the student’s learning and his work as teacher in role, he listened for evidence that the students could apply information from *Robin Round World* to the animal habitats. (Hayz, interview four)

The next play’s plot revolved around a Chinese marble statue called Fu-Dog. This statue was on display in the Palmer wing of the museum, a wing which featured artifacts from around the world, gathered by B.J. and Mabel Palmer and donated to the museum in 1965. (McDonald, 17) Hayz co-wrote *Digging for Dragons* with Tina Brown for first to eighth grade audiences. It was a show about a boy sent on a journey by a Panda to find a dragon bone and, with the help of Fu-Dog, bring the ancient dragon back to life. This piece also included elements of Participation Theatre as the boy, on his journeys, asked the audience what he should do next. Hayz wanted the students to learn about Fu Dog, and that the ancient Chinese culture believed that it had the power to protect against evil.

Hayz watched as the students entered the Palmer wing and portrayed characters running to Fu-Dog for protection. (Hayz, interview four)

In May of 1996, the Heritage Theatre produced *Riddles of the Savannah*. This script was written by Hayz and it was presented in the museum gallery prior the entrance of the *Hall of Mammals* exhibit. It played to the general public as well as school groups of all ages. *Riddles of the Savannah* was a Theatre for Youth piece which included role play through Participation Theatre. It featured an animal named Felicki, a mysterious, voo-dooish creature. Felicki presented riddles to the museum patrons who, in turn, asked yes or no questions to find the answers to the riddles. The answers to the riddles were always a name of an animal featured in the exhibit. If a viewer could answer three riddles correctly on the same day they would receive a gift certificate to a local restaurant. Hayz felt that this was incentive in a very fun way for the patrons of the museum to learn about the animals in the *Hall of Mammals* exhibit. They also retained the information more easily because they, through process of elimination, found the answers on their own. This piece was very popular and played for two years. (Hayz, interview four).

One of the major projects Hayz worked on as Heritage Theatre Coordinator was *Gee Whiz! It's the Jurassic Quiz!* It opened in conjunction with a temporary exhibit brought to the museum called *Back to the Jurassic* which featured mechanical dinosaurs and actual dinosaur skeletons. A special part of the exhibit focused on baby dinosaurs. (Hayz, interview five) *Gee Whiz! It's the Jurassic Quiz!* was another Participation Theatre piece which incorporated role play. It

played in one of the museum galleries and was shared with school groups of all ages as well as the general public. According to Hayz, it was a loosely scripted piece which was mostly improvised. It included audience members as participants of a game show that was loosely based on the television game show, Jeopardy. *Gee Whiz! It's the Jurassic Quiz* was hosted by Alex T. Rex and always featured one contestant named Pat Osoraus. The other contestants were taken from the audience and were asked to improvise, or spontaneously portray characters through movement and spoken word. (McCaslin, 91) The game show questions were all about dinosaurs and their life span, habits, life styles, etc. Soon after the opening of this piece Hayz realized that the patrons knew so much about dinosaurs before they came to the production, because of the recent opening of the movie, *Jurassic Park*, that *Gee Whiz! It's the Jurassic Quiz!* acted as a review of information for them before they visited the exhibit (Hayz, interview five). *Gee Whiz! It's the Jurassic Quiz!* was in requested by the general public and the schools. It continued to play through March of 1996, long after the exhibit had closed (Hayz, interview five).

While these plays were showing, Hayz was developing and teaching new Dr. Discovery Creative Drama lessons. This character became so popular among school groups and the general public alike that Hayz was asked to bring Dr. Discovery to television. In August of 1995 he began to appear weekly on local station, KWQC TV-6 on the *Paula Sands Live* show. He continued to appear on the show through January of 1999. The Dr. Discovery segment on the show focused on a science curriculum and he taught a new lesson each week. Some

titles include *Mammals*, *Potpourri of Science*, *Tell Me Why*, *Wind and Body Oddities*. As these lessons occurred live on a television show, he did not incorporate audience participation or Creative Drama, but adjusted them to do so when he taught these lessons in the Discovery Room at the Putnam. The key to the success of these lessons was teaching in role. The popularity of Dr. Discovery skyrocketed after he began to appear on Channel 6. This brought people of all ages to the museum to see and meet Dr. Discovery.

One of his most popular Dr. Discovery lessons was *From Here to There*, which, according to late interviews with Hayz, taught the scientific definition of transportation. The *Transportation* exhibit at the Putnam was a temporary display at the museum. Students visited it after participating in *From Here to There*, a game show similar to the Family Feud game show from television. After Dr. Discovery gave a lecture on forms of transportation, he pulled team members from the audience who then competed against one another to answer questions about various forms of transportation. Hayz was never in doubt that the audience members understood and remembered the information in Dr. Discovery's wacky lecture. The entire audience shouted out the answers if a participant made a mistake (Hayz, interview five).

There was one Dr. Discovery lesson that found more fame than any other. In July of 1996 Hayz was asked to bring Dr. Discovery to the Science Safari, an annual science fair at the Putnam, He was asked to create a lesson that would be billed as the main attraction. He developed *Energized*. It involved the audience as Hayz taught in the role of Dr. Discovery. In this lesson he taught and

demonstrated the different types of energy: sound, chemical, radiant, electrical, atomic and mechanical. He developed all kinds of crazy experiments for Dr. Discovery to try as he demonstrated the different kinds of energy with the help of the audience. It was at the Science Safari that an affiliate of the Mid-American Energy Company saw Dr. Discovery and how he was teaching people about electricity. They liked what they saw and soon after the Science Safari, Mid-American Energy purchased 300 performances of *Dr. Discovery: Energized!* to be taken to schools and meetings across the state of Iowa. These lessons were taught over the next three years as part of Hayz's work at the Putnam. (Hayz ,interview five)

Conclusion

This study has shown how the principles of teaching in role through Theatre for Youth, Participation Theatre and Creative Drama were used by Dino Hayz to teach young people about the exhibits in the Putnam Museum of History and Natural Science in Davenport, Iowa from 1990 to 2001. Under the direction of Dino Hayz, the role of theatre changed at the Putnam. It became a way of educating student patrons about the museum exhibits by involving them as actors in performances and participants in Creative Drama lessons which were derived from exhibit material. The lesson plans and productions were created to serve specific age groups and were offered to compliment school curriculums.

Hayz incorporated three elements into the work of the Heritage Theatre which changed its focus and purpose. He developed scripts written for young audiences and produced Theatre for Youth. He incorporated Participation Theatre into Theatre for Youth scripts by inviting the audience to become actively involved in the plays. He developed Creative Drama lesson plans derived from museum exhibit material that were taught in role at the Putnam and in local schools.

Theatre for Youth, "formal productions for child audiences" (McCaslin, 9), became the main focus of the Heritage Theatre through Hayz's work on *Tales From the Pilot House*, *Neila's Excellent Interplanetary Adventure*, *Murder and the Mysterious Ms. Squito*, *Blues Beetles: Insects, Blues and Revue*, *Robin Round World*, *Digging for Dragons*, *Riddles of the Savannah* and *Gee Whiz! It's the Jurassic Quiz!*. Each of these scripts was written with the sole intention of

teaching the young audience more about the museum exhibits through a script that was easy for the young audience to understand and a production that made the material interesting to young audience members.

It was through research for Theatre for Youth scripts and assessment of audience learning that Hayz saw the value of educating through Theatre for Youth. As he conducted research for *Neila's Excellent Interplanetary Adventure*, he searched for information that would teach the students about our solar system. Local school curriculums included units covering our solar system and this gave Hayz validation to continue teaching through Theatre for Youth. When he performed as Neila, he realized the value of teaching in role for the first time. Hayz assessed student learning by observing the audience as they made connections between *Neila's Excellent Interplanetary Adventure* and the *Our Solar System* exhibit. Hayz continued to write Theatre for Youth scripts and taught in role throughout the remainder of his career because he realized that students learned material quickly when information was presented to them through Theatre for Youth plays. (Hayz, interview two)

Hayz incorporated Participation Theatre, "permitting the audience to become vocally, verbally, and physically involved in the productions." (McCaslin, 11) He involved the audience through song, by assigning individual audience members roles, and by asking the entire audience to participate as a group in assisting the characters to solve problems.

Hayz first incorporated Participation Theatre in *Neila's Excellent Interplanetary Adventure*. He realized that by allowing the young audience to

interact with Neila, they were able to show that they understood the solar system material. He more fully developed this technique by using it more and more in the Theatre for Youth plays he produced for the Heritage Theatre. In *Murder and the Mysterious Ms. Squito*, some of the students were assigned roles to play and given costumes to wear. The remainder of the audience was asked to help solve problems. Through this production, Hayz learned that by asking the young audience to solve the problems for themselves, they learned more about the life and habits of an insect because the “connecting thoughts” were their own. He asked them to use critical thinking skills and conclude for themselves who murdered the bumblebee. (Hayz, interview two) He encouraged the audience to solve problems and search for answers in *Digging for Dragons*, *Riddles of the Savannah*, and *Gee Whiz! It's the Jurassic Quiz!*. He realized that when the students were given more ownership of the play, they retained the information better and more easily made connections between the play and the exhibits. This led Hayz to incorporate Participation Theatre into almost every Theatre for Youth play that he wrote, some of which he shared with the general public as well as student audiences. (Hayz, interview two)

Hayz developed numerous Creative Drama lessons including *And the Beat Goes On*, *Discovery Experience: Putnam Pals* and more than 100 lessons taught in role by Dr. Discovery. In these lessons he incorporated many elements of Creative Drama including sensory awareness, movement, pantomime, role play and improvisation.

In Hayz's first Creative Drama lesson, *And the Beat Goes On*, he incorporated movement and pantomime only because it seemed to him to be a "natural" progression. As he allowed the students to participate more through these elements, it became apparent to him that the students learned the songs and their origins much more quickly than they had learned them solely by Hayz teaching in role as Mr. Music. (Hayz, interview three) He taught more Creative Drama lessons at the museum and at area schools allowing the focus to be more on the students as Creative Drama participants and less on himself as teacher. Because he wanted the students to learn about the tools in the Discovery Room, Hayz naturally incorporated pantomime into *Discovery Experience: Putnam Pals* and role play into *Dr. Discovery: Life 100 Years Ago*. As Dr. Discovery became more popular with students as well as teachers, Hayz wrote more Creative Drama lessons for school groups and learned, as time went on, that the more he incorporated elements of Creative Drama, the more successful the lesson would be according to student reactions and teacher assessment (appendix T). (Hayz, interview five)

This study is significant because it documents how Theatre for Youth, Participation Theatre and Creative Drama lessons taught in role were successfully implemented into the educational programming of a museum. It encourages the reader to see the value in drama as a teaching tool as opposed to performance based theatre. Since Hayz's programs were successful in the museum setting, this study is an information resource for education, theatre and museum professionals.

Works Cited

- Hayz, Dino. Interview One. Telephone interview. 19 August 1998.
- Hayz, Dino. Interview Two. Personal interview. 15 September 1998.
- Hayz, Dino. Interview Three. Telephone interview. 12 July 1999.
- Hayz, Dino. Interview Four. Personal interview. 5 August 2000.
- Hayz, Dino. Interview Five. Personal interview. 10 June 2001.
- Hayes, Jennifer, and Dorothy Napp Schindel. *Pioneer Journeys: Drama in Museum Education*. Charlottesville, VA: New Plays, 1994.
- McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*. 6th ed. New York: Longman, 1996.
- McDonald, Julie. *The Odyssey of a Museum*. Davenport IA: Putnam Museum of History and Natural Science, 1992.
- Wagner, Betty Jane. *Dorothy Heathcote: Drama as a Learning Medium*. Washington D.C.: National Education Association, 1976.

Appendices

- Appendix A: Photographs: Photos of Dr. Discovery and other characters'
- Appendix B: *War Between the Statements*
- Appendix C: *Joseph Duncan Putnam: Bug Boy*
- Appendix D: *Ding Darling: A Duck's Best Friend*
- Appendix E: *Makin A Livin*
- Appendix F: *Tales From the Pilot House*
- Appendix G: *Neila's Excellent Interplanetary Adventure*
- Appendix H: *We're On the Air*
- Appendix I: *The Blues Beetles: Insects, Blues and Review*
- Appendix J: *Robin Round World*
- Appendix K: *And the Beat Goes On: Creative Drama lesson plan*
- Appendix L: *Discovery Experience: Putnam Pals: Creative Drama lesson plan*
- Appendix M: *Dr. Discovery: Life 100 Years Ago : Creative Drama lesson plan*
- Appendix N: *Dr. Discovery: Area Animals: Creative Drama lesson plan*
- Appendix O: *Dr. Discovery: Native Americans: Creative Drama lesson plan*
- Appendix P: *Dr. Discovery : From Here to There: Creative Drama lesson plan*
- Appendix Q: *Dr. Discovery: Dinosauria: Creative Drama lesson plan*
- Appendix R: *Dr. Discovery: Energized: Creative Drama lesson plan*
- Appendix S: *The Blue Stem: News Letter sent out to area schools*
- Appendix T: Teacher Response: feedback from teachers who brought classes to the Putnam

Appendix A

**Photographs of Dr. Discovery and other characters from Heritage
Theatre works at the Putnam Museum**



Early Dr. Discovery



Dr. Discovery-the later years



Neila-Neila's Excellent Interplanetary Adventure



Dr. Discovery- Native Americans



Blues Beetles: Insects, Blues & Review



Dr. Discovery in the Discovery Room



Digging for Draggon



Dr. Discovery- From Here To There

Note: Appendices B through N refer to presentation scripts by other authors and are not being made available at this time through UNI ScholarWorks.

**Appendix S: *The Blue Stem*
Newsletter sent to area schools.**

Come
Putnam 125
Museum of History
and Natural Science
Celebrate!

B Westem

Important News For Schools

Mr. Music Visits Preschool 4's

The Putnam Museum's newest outreach program, "And the Beat Goes On" introduces preschool 4 year olds to various ethnic groups of the Quad Cities through their music. Using musical instruments, dance movements, and their voices, children will be exposed to the potpourri that is our musical heritage.

Mr. Music can bring this 40 minute lesson to your classroom in February, March or April. The same reasonable fee schedule used for all outreach programming will apply:

1 visit per day \$15
2 visits per day \$25
3 visits per day \$35

Call locally 324-0059 or long distance 1-800-435-3701 to book your visit with Mr. Music!



A Play And A Workshop?

Yes, visit the Putnam Museum:

January 26-29
February 23-26
May 11-14

and enjoy one of our hands-on programs *and* a Heritage Theatre play on the same topic.

Pre-K and K - Putnam Pals introduces classes to the River Valley Discovery Room using artifacts from Grandpa's Garage, Grandma's Kitchen, and plant and animal specimens. Riverboat pilot Pete Poteet will lead the children into the River, Prairie & People gallery to tell them about his life on the Mississippi River.

Grade 4 - Farming the Prairie uses farm related artifacts to tell the story of farming in the Quad Cities region from prehistoric times to the present. The lives of a farm family are experienced through Heritage Theatre's "Harvests of Dreams".

Grade 5 - The Quad Cities and the Civil War is presented by a costumed teacher using Civil War artifacts and photographs. "War Between the States," the Heritage Theatre play, reveals the different opinions that existed concerning the War in the Quad Cities at the time.

Grade 6 - The Mississippi River Story tells the river's story from its glacial beginnings to the present with the use of fossils, plant specimens and maps. A play, "Tales from the Pilot House" gives students a view of river life from the vantage point of a riverboat pilot.

Reinforce the experience immediately by viewing the Museum's fabulous exhibits. Cost for ALL this is only \$.75 per student. Call locally 324-0059 or long distance 1-800-435-3701.

The Doctor Is In!

Visit the Putnam Museum:

January 19-22
February 16-19
March 16-19

and experience a tailored-to-your-needs demonstration in our Discovery Room led by the Putnam's own Dr. Discovery.

Choose two of the following topics to design a program to fit your class' needs:

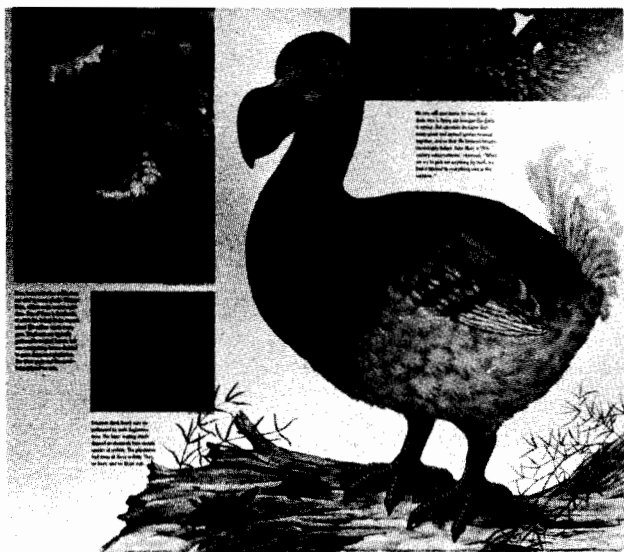
- Fossils
- Area Animals
- Life A Hundred Years Ago
- Native Americans

After your presentation, the class can view outstanding educational exhibits including hands-on time in the Discovery Room. The cost is only \$.75 per student. Call 324-0059 locally or call toll free 1-800-435-3701 to arrange your visit with Dr. Discovery.

Clubs Can Meet at the Putnam

Are you the faculty advisor for a student club at school? Why not hold a club meeting at the Putnam Museum? For \$.50 per student, you will receive admission to the Museum and all exhibits as well as a meeting room. Call 319-324-0059 for details.

Perfect for Libraries or Hallways



"Diversity Endangered"

Species become extinct each day. The richness and variety of future life on earth demand diverse species. Examine this problem and possible solutions with this color poster exhibit. Included is a video tape and Teacher Idea book. Rental fee: \$40.00

"Black Women: Achievements Against the Odds"

Focusing on the talents and achievements of 18 featured women who made significant contributions to our society, the 20 framed poster incorporate scenes from the life of each woman. Rental fee: \$30.00

Black women, according to the National Science Foundation, are underrepresented in all levels of scientific and technical careers. An effective model program has been developed by the National Science Foundation to help Black women advance their careers in science and technology. The program is called the National Science Foundation's Black Women's Initiative. It provides a variety of services to help Black women advance their careers in science and technology. The program is called the National Science Foundation's Black Women's Initiative. It provides a variety of services to help Black women advance their careers in science and technology.



Rental period: 3 weeks. Rental periods are available in January, February, April, May, and also for the fall semester.
 Pickup/Return: at the Putnam Museum.
 Call to Book: 319-324-0059 or toll free, 1-800-435-3701.

The exhibit will fit into an ordinary car.

"Diversity Endangered" was made possible by a grant from the National Science Foundation. "Black Women: Achievements Against the Odds" was made possible by a grant from the Smithsonian Office of Equal Opportunity and the Women's Committee of the Smithsonian Associates. Both exhibits were produced by the Smithsonian Institution Traveling Exhibition Service.

“Murder and the Mysterious Ms. Squito”

“INSECTS: Life on Six Legs”



“The play was fantastic! It was entertaining yet educational and having children participate was a wonderful idea! The actors were superb! Renee Kelly - 2nd grade

The program was excellent! As always everything was extremely well done! The insect exhibit was also tremendous. We had a terrific day! Nancy Countryman - 4th grade

(The) exhibit was deliciously yucky! Ms. Moss-Farnan — Sp. Ed.

See “Murder and the Mysterious Ms. Squito,” the story of a hard-boiled detective, L.D. Bugg and his investigation into the death of a fellow insect. The prime suspect is Ms. Squito, that good-looking mosquito. Children will learn what makes an insect an insect—their structure, life styles, defenses and habitats as they search for “clues” to solve the case.

Then reinforce your learning experience by viewing the exhibit “INSECTS: Life on Six Legs”. This exhibit contains over a dozen live insects, hundreds of preserved specimens, and hands-on activities.

Teachers of grades K-3 and special needs students will also receive at no extra charge a read-a-long book and tape entitled “They Called Me Bug Boy” to use with their class.

Dates are still available:

January 12-15

March 9-12

February 2-5

April 20-23

The cost of this unique field trip, including Museum admission is only \$.75 per student. Call 319-324-0059 or toll free 1-800-435-3701. Do it today!

“They Called Me Bug Boy” is partially supported with funds from Quad City Arts with additional support from the Iowa Arts Council, the Day Foundation and the Illinois Arts Council.

Putnam Museum Exhibits

Continuing:

Egyptian and Asian
NatureWatch

River, Prairie and People:

The Heritage of the Quad Cities
Region

River Valley Discovery Room

Temporary Through:

January 31, 1993

"Advertising Comes of Age"

May 9, 1993

"INSECTS: Life on Six Legs"

June 2, 1993

"A View to the Past: Photography
1850-1930"

Opening:

"Back to the Jurassic"

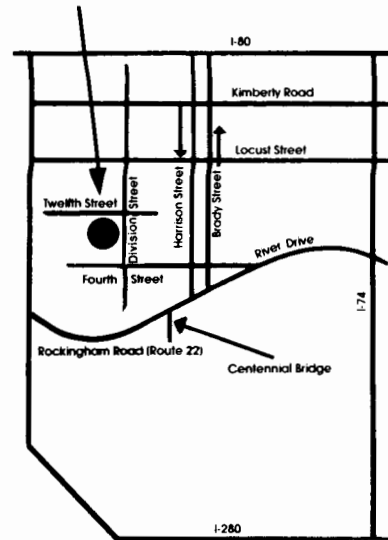
June - August 1993.

A portion of the Museum's general operating funds for this fiscal year has been provided through a \$75,000 grant from the Institute of Museum Services, a Federal agency that offers general operating support to the nation's museums.

Putnam Heritage Theatre is supported by funding from the Putnam Museum Guild, Inc.

Bluestem (*Adropogen gerardi* and *scorparius*), a tall grass of the true prairie, reaches a height of 6 feet at one time covered three quarters of the prairie region of eastern Iowa and western Illinois.

The Putnam Museum



© Putnam Museum 1992



1717 West 12th Street
Davenport, Iowa 52804

Non-Profit Org.
U.S. Postage
PAID
Davenport, IA
Permit No. 828

Appendix T: *Teacher Response*

Feed back rom teachers who brought classes to the Putnam.

RECEIVED FEB 07 1996

THE PUTNAM MUSEUM
OF
HISTORY AND NATURAL SCIENCE
DR. DISCOVERY: DINOSAURIA!
EVALUATION

School Washington City Moline Grade 2

Teacher _____ Date of Visit 2-2-96

We would appreciate your comments and suggestions concerning this program. You might address such elements as challenge, theme, effectiveness, presenter's abilities, museum reinforcement of the program topic, value of total experience.

Thank you for your cooperation.

Dr. Discovery's presentation was a very effective way to attract all of the students' attention, and to get their minds focusing on the topic of dinosaurs. Dr. Discovery presented the material in such an entertaining manner, that the students were not only being entertained, but also engaged in a wonderful learning experience. I felt that both of the games Dr. Discovery used were very beneficial. In education today, it is very important to present material in an interesting yet enjoyable manner, so that the students do not know that they are learning while having fun. I feel that the value of our experience was high, ~~to~~ and the students would probably agree. Thank you for making it so enjoyable on such a cold day!

#E018 8/94

RECEIVED SEP 24 1996

THE PUTNAM MUSEUM
OF
HISTORY AND NATURAL SCIENCE
TIME TRAVEL TOUR: ON THE RIVER!
EVALUATION

School Williams City Davenport Grade 7

Teacher _____ Date of Visit 9/20/96

We would appreciate your comments and suggestions concerning this program. You might address such elements as challenge, theme, effectiveness, presenter's abilities, museum reinforcement of the program topic, value of total experience.

Thank you for your cooperation.

I thought this program was EXCELLENT!!

There is no doubt that the presenters did a fabulous job. They really made the information interesting for both the students and the teachers.

I think the topic was great, and knowing that there was so much information to cover, the (main) parts of each time period were included.

Because I was in a "special" situation with just one student, I was pleased at how helpful the staff at the Putnam were in helping accommodate me. You are great!!

#E019 8/94