

**THE RELATIONSHIP BETWEEN  
CREATIVE DRAMATICS  
AND MEASURED CREATIVE GROWTH**

**A THESIS**

**Submitted in Partial Fulfillment  
of the Requirements for  
The Degree of Master of  
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We hereby recommend that the thesis prepared under

our supervision by Alexis Pedden Clayton

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be accepted as fulfilling this part of the requirements for the Degree of  
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## **I INTRODUCTION**

### **STATEMENT OF THE PROBLEM**

Should educators reserve a place in their curriculum design for programs aimed at the development of creativity? Should classroom teachers concentrate on the developing of cognitive abilities and leave the promotion and nurturing of creativity to the music and art specialists? When and how should teachers encourage divergent thinking?

Surely it is apparent to even the most casual observer that humankind is currently encountering a myriad of serious problems. The solutions to these new and pressing problems can not be found in historical precedents. These are problems which are unprecedented and which will require novel ideas for solutions. Of all the people who offer hope for the solutions to these many varied problems, the gifted and creative children possess the most probable potential for devising them. It is therefore incumbent upon society and its institutions to begin to explore means of fostering and rewarding creative and divergent thinking. Unless there exists a climate which is favorable to creative thinking, such thinking will vanish.

Attempts to promote creativity ought to intervene in an individual's educational experience long before college or adulthood. Think of all the effort at that level needed to unteach narrowly convergent outlooks on issues. Efforts by educators to directly influence the growth of creative thinking need to begin in kindergarten. One method of encouraging creativity would be the inclusion of a creative dramatics program in the curriculum. It is the purpose of this paper to determine if creative dramatics can positively influence measured creative growth in kindergarten level children.

### **DEFINITION OF TERMS**

Current definitions and views on the nature of creativity differ greatly. The concept is amorphous and imprecise, and most researchers' definitions are nebulous at best. Creative talent is a multivariate affair. Eventually perhaps, a more precise and operationalized definition will be accepted by researchers. It is difficult to separate definitions of creativity from ideas about intelligence, artistic aptitude, divergent thought, and personality traits. Creativity is a constellation of abilities, personality variables, and problem solving traits.

Guilford defines creativity by utilizing his structure of the intellect model. The model is a three dimensional one. The three dimensions and their component parts are as follows: content (figural, semantic, symbolic, and behavioral); operations (divergent production, convergent production, evaluation, memory, and cognition); and products (units, classes, relations, systems, transformations, implications).<sup>1</sup> Guilford's conception of creativity is that it is a complex component of talents and temperaments. The divergent thinking aptitude is the most critical component part of that phenomenon called creativity. From the application of the structure of the intellect model, Guilford has derived "creativity traits" which all fall under three major headings. These headings and their descriptions are as follows: *Fluency* is the facility with which one can retrieve information in storage in the brain from past experiences; *Flexibility* is the facility to use a variety of approaches to the solution of a problem; and *Elaboration* is the facility to fill in the details after an idea has been formulated.<sup>2</sup> Thus, from four sets of divergent content areas and six abilities, twenty-four theoretical abilities in the area of creativity are formulated. Some of Guilford's tests include: the *Unusual Uses* test in which one must list as many uses for bricks as possible, *Plot Titles* test in which one must come up with unusual titles for short stories, and many others.

E. Paul Torrance is the researcher who has conducted most of the studies which relate creativity research to the classroom. He has defined creativity thusly:

"... the process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about deficiencies; testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results."<sup>3</sup>

Torrance adapted the first two forms of his creative thinking test to Guilford's structure of the intellect. But Torrance's test with children test the entire creative process rather than one aspect at a time, and then several analytic measures are used to obtain scores for each factor. More than twenty-five factors in the creative process have been identified and used by Torrance.

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<sup>1</sup>Mary Nacol Meeker, *The Structure of the Intellect — Its Interpretation and Uses* (Columbus, 1969) p. 8.

<sup>2</sup>Ibid., p.10.

<sup>3</sup>E. Paul Torrance, *Norms — Technical Manual for Torrance Tests of Creative Thinking*. (Lexington, Mass., 1974) p. 8.

In attempting to define creativity in young children the problems of arriving at an acceptable definition are compounded. One must adapt definitions. It is unreasonable for example, to demand that a child produce something actually unusually different to be considered creative. Generally researchers settle for a disposition in that direction. Although some researchers are interested in measuring creativity in young children in order to predict which children will become innovative adults, this researchers believes that creativity is a trait which is important and valuable to the children in their present functioning. It is because of this belief that this study seeks to find a means, such as participation in creative dramatics, to augment creativity in children.

Creative dramatics, of course, is a playful, imaginative type of program which uses drama as a means of expressing new ideas. It has little in common with children's theatre. Children's theatre is production oriented and acting is done for an audience. Creative dramatics, on the other hand, is very informal and no audience is involved. Acting out a particular story or idea is often done by the entire group at once which creates a non-threatening situation in which new different ideas can be tried. The program starts with exercises to improve sensory awareness and then moves onto imagining, movement, pantomimes, and improvisations. All of the activities are open-ended and the drama produced derives from the children's own ideas. Activities draw from all the other arts as well, integrating them into dramatic expression. Often, children are put into roles very alien to them. They may become ice cream machines, an imaginary animal who drinks up sound, or the clumsiest fat lady in the world. All of these portrayals could lead into a story or improvisation, and they all stretch the imagination. (See appendix for complete outline of the Six Weeks Program used in this study.)

## BACKGROUND

Creative dramatics was first formally introduced to the education scene when Winifred Ward initiated such a program in the School of Speech at Northwestern University in 1924. Since that time the inclusion of creative dramatics in the education (teacher-training) curriculum has spread to over 250 colleges and universities. The techniques needed to be a leader in a creative drama class, are not as of yet part of every teachers stock-in-trade, and yet, there exists an ever increasing interest in creative dramatics and the benefits it can afford to students of all ages. Among the benefits attributed to participation in creative dramatics is the development of creative potential. Dramatists and teachers have asserted this particular value of creative dramatics for years, but even if their instincts and

insights were correct, there was no objective, quantifiable research to affirm these assertions.

A well-known authority on creative behavior, E. Paul Torrance, has stated his belief that creative dramatics develops creative behavior. Certain behaviors and/or thought processes are reinforced through creative dramatics and can be manifested in taking the *Torrance Tests of Creative Thinking*.

This researcher was trained in the techniques of teaching creative dramatics while an undergraduate student at Southern Methodist University. After a formal semester of training she served as a master teacher in the S.M.U. Experimental Arts Program. Since that time she has utilized creative dramatics as part of her kindergarten curriculum, and has taught numerous other classes in creative dramatics.

It has always been apparent to the author that there was a difference in attitude and orientation between those students who had been involved in creative dramatics and those who had not. The students who had creative dramatics experience were freer in the generation of new ideas, were more open to out of the ordinary ideas, and were more aware. But of course these observations could have been a biased, subjective outlook, colored by an interest in creative dramatics. The experiment conducted at Timber Creek Early Learning Center, the results of which are reported in this paper, was an attempt to confirm or to deny, in an objective manner, beliefs about the value of creative dramatics for improvement of creative thinking ability.

### NULL HYPOTHESES

1. The children in the experimental group will not show significant gains in fluency scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.

2. The children in the experimental group will not show significant gains in flexibility scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.

3. The children in the experimental group will not show significant gains in originality scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.

4. The children in the experimental group will not show significant gains in elaboration scores as measured by the *Torrance Test of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.

5. The children in the control group will not show significant gains in the categories of fluency, flexibility, originality, and elaboration after six weeks time as measured by the *Torrance Tests of Creative Thinking, Figural Form*.

6. The post-test scores on the *Torrance Test of Creative Thinking, Figural Form* for the experimental group will not be significantly higher than the post-test scores of the control group in the categories of fluency, flexibility, originality, and elaboration.

### EXPERIMENTAL DESIGN

The children for the experimental and control group were randomly chosen from the kindergarten level students at the Timber Creek Early Learning Center. Both groups were evaluated for intelligence levels and children whose I.Q. fell below average were dropped from the study. *Thinking Creatively With Pictures, Form A* was administered to the children in both groups. The children in the experimental group then participated in a six weeks program in creative dramatics. It was decided that six weeks time would allow for exposure to creative dramatics techniques, but such a short time allotment would insure that mortality and increased maturity of the subjects would not color the results. At the end of six weeks both groups were administered *Thinking Creatively With Pictures, Form B*. Scores were derived and data analyzed to determine whether the hypotheses should be retained or rejected at a .10 level of significance. This unusual level of significance was chosen to avoid the probability of a Type II error.

## II RELATED RESEARCH

### CREATIVITY: ITS IDENTIFICATION AND MEASUREMENT

Since Guilford's speech in 1950 there has been a tremendous increase in the study of creativity. This research has fallen into essentially four categories: creativity and its relationship to intelligence, the psychological and personal characteristics of creative persons, how to measure creative traits, and creativity and its relationship to the educational process.

MacKinnon and Barron<sup>1</sup> conducted a study in 1960 at the University of California at Berkeley. Their study had a psychoanalytic, theoretical base and emphasized the personal and temperamental characteristics of recognised creative writers, architects, and mathematicians. The findings from these large scale studies indicate that creative persons tend to be highly intuitive and introverted and interested in aesthetic things.

Getzels and Jackson<sup>2</sup> have conducted studies which examine the relationship between scores on creative thinking tests and educational achievement. These studies also examined the relationship between I.Q. and creativity. A relationship of close to zero was found to exist between I.Q. and creativity where high I.Q. levels are involved.

J.P. Guilford, the researcher who postulated the structure of the intellect model mentioned previously, has been relentless in his persistent drive to identify all of the many facets and differing types of creative thinking abilities. Guilford and Christensen<sup>3</sup> also conducted studies to explore the relationship between I.Q. and creativity. These studies concluded that the higher the I.Q., the more likely it is that one will find at least some individuals with high creative potential. Individuals whose scores are very high on divergent production tests are also generally high scorers on I.Q. tests. However, those people who score high in I.Q. do not necessarily score high in divergent production. But a high

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<sup>1</sup> Marshall Hahn, "Review of Research on Creativity," University of Minnesota, ED 029 090, 1968, p.6.

<sup>2</sup> Ibid., p.8.

<sup>3</sup> J.P. Guilford and P.R. Christensen, "The One-Way Relationship Between Creative Potential and I.Q.," *Journal of Creative Behavior* 7 (December 1973.)

I.Q. is not the same as creativity, especially when bearing in mind that I.Q. tests tend to reward convergent rather than divergent thought processes.

Much of Guilford's research has revolved around the factorial differentiation and labeling of differing types of creative and/or divergent thinking abilities. Guilford has also concerned himself with the measurement of the component parts of Creative Thinking Ability revealed by the SOI model. Some of his tests have even been adapted for use with children aged fourth grade and above.<sup>4</sup>

E. Paul Torrance<sup>5</sup> who is associated with the University of Georgia, has conducted extensive research in creativity with individuals ranging in age from preschool through graduate school. His studies have tended to apply the SOI model to the identification of creative individuals and in the development of measurement tools. Torrance has attempted more than most of the other researchers to apply knowledge gained from research to the practical aspects of education. He has outlined extensive methods and techniques for rewarding creative behavior, has designed creativity curriculum guides, and has detailed techniques which are best for the enhancement of creative thinking ability.

### CREATIVITY AND CHILDREN

E. Paul Torrance is the most noted researcher who has delved into the topic of creativity and young children. His *Thinking Creatively With Pictures* can be used with children as young as kindergarten level. Torrance and his associates at the University of Georgia developed a program called the Creative Aesthetic Approach to School Readiness, and found that the program significantly improved measured creative growth in kindergarten children.<sup>6</sup>

Elizabeth Starkweather<sup>7</sup> at Oklahoma State University has been devising and piloting measurement devices which ascertain levels of a child's freedom to use conforming and non-

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<sup>4</sup> J.P. Guilford, "Varieties of Creative Giftedness: Their Measurement and Development," *Gifted Child Quarterly* XIX (March 1975), p.107.

<sup>5</sup> E. Paul Torrance, *Rewarding Creative Behavior*, (Englewood Cliffs, New Jersey : Prentice-Hall, 1965) E. Paul Torrance, *Creativity*, (Belmont, California: Dimensions Publishing Company, 1969).

<sup>6</sup> E. Paul Torrance, et. al., "The Creative-Aesthetic Approach to School Readiness and Measured Creative Growth," (University of Georgia: ERIC Document Reproduction Service, ED 017 344, 1967)

<sup>7</sup> Elizabeth Starkweather, "Creativity Research Instruments for Use with Preschool Children," *Journal of Creative Behavior* 5 (December 1971) p.245.

conforming behavior, both in an impersonal situation and a social conformity situation. Other tests developed by Starkweather are designed to assess a child's willingness to try difficult tasks (a trait which is characteristic of creative persons). Still other tests measure originality in a more general way. Starkweather's tests have not yet been marketed or widely used, but they present an interesting approach to the measurement of some of the many variables which comprise the overall constellation of abilities termed creativity.

Nina Lieberman<sup>8</sup> of the Teachers College of Columbia University in New York City, chose to examine children's playfulness as a positive indicator of a child's creative potential in the areas of ideational fluency, spontaneous flexibility, and originality. In observing young children at play, Lieberman noted differences in spontaneity, overtones of joy, and sense of humor. These differences tended to imply to her that there was a relationship between those qualities and some of the intellectual factors found in creative adults. Lieberman conducted experiments to determine if there was a positive correlation between playfulness and divergent thinking. The results of her experiment confirmed that hypothesis.

Treffinger, Feldhusen, and Shively<sup>9</sup> compared fifth grade classes using the the Purdue Creative Thinking Program. The results of their research indicated that students using the PTP outscored students using the PCTP. Other interactions among variables pointed to the fact that relevant teacher discussion aided creative growth, and that a teacher with a high creative ability helped augment growth and thus test scores improved, especially in the category of verbal originality.

Haddon and Lytton<sup>10</sup> conducted a long range longitudinal study of divergent thinking ability in primary children. Their study compares the divergent thinking ability of children in open concept, primary schools with the divergent thinking ability of children in more traditional settings. The children in the open concept schools fared much better in tests for divergent thinking ability. Also, over the years, despite the intervening experience of a tradition bound secondary school, the disposition for

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<sup>8</sup> J. Nina Lieberman, "Playfulness and Divergent Thinking: An Investigation of their Relationship at the Kindergarten Level," *Journal of Genetic Psychology* 107 (March 1965) pp.219—224.

<sup>9</sup> Donald J. Treffinger, Stuart M. Speedie, and Wayne O. Brunner, "Improving Children's Creative Problem-Solving Ability: The Purdue Creativity Project," *Journal of Creative Behavior* 8 (January 1974) p.20.

<sup>10</sup> F.A. Haddon and H. Lytton, "Primary Education and Divergent Thinking Abilities — Four Years and On," *British Journal of Educational Psychology* 41 (January 1971).



divergent thought production remained for the children from the open school. Thus, these early primary experiences appear to have a lasting impact on adult thinking modes.

### CREATIVE DRAMATICS

There is little evidence to verify claims that creative dramatics will improve measured creative growth. Experimental studies in creative dramatics which have been reported have been concerned with other effects.

For instance, Eleanor Irwin<sup>11</sup> studied the effects that a program of creative dramatics could have on a child's personality. Subjects participated in a dramatics program and then their personality was measured by the *California Test of Personality*. Results tended to indicate that creative dramatics can produce changes in social and personal adjustment.

Other studies conducted by Charlotte Ludwig<sup>12</sup> note that participation in a creative dramatics program can improve consonant articulation in kindergarten children up to 52.5%.

Karioth<sup>13</sup> conducted a study with fourth grade low income children in a summer program in creative dramatics. In a test-retest situation the experimental group participated in a seven week program with classes meeting for forty-five minutes twice a week. The control group was not exposed to creative dramatics. At the completion of the study, results indicated that there were not significant differences between the two groups as measured by the figural and verbal forms of the *Torrance Tests of Creative Thinking*. He noted, however, that the results may have been due to the relative abilities of the creative dramatics leaders.

Bob Eberle<sup>14</sup> conducted an examination of creative dramatics content and how it relates to the

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<sup>11</sup> Eleanor Irwin, "The Effect of a Program of Creative Dramatics Upon the Personality as Measured by the California Test of Personality, Sociograms, Teacher Ratings and Grades," Ph.D. Dissertation, University of Pittsburg, 1967, cited in Joseph Karioth "Creative Dramatics as an Aid in Developing Creative Thinking Abilities," *The Speech Teacher* 19 (December 1970) p.301.

<sup>12</sup> Charlotte Ludwig, "The Effect of Creative Dramatics Activities Upon the Articulation Skills of Kindergarten Children," Master's Thesis, University of Pittsburg, 1955, cited in Karioth.

<sup>13</sup> Joseph Karioth, "Creative Dramatics as an Aid in Developing Creative Thinking Abilities," *The Speech Teacher* 19 (December 1970)

<sup>14</sup> Bob Eberle, "Does Creative Dramatics Really Square with Research Evidence?" *Journal of Creative Behavior* 8 (September 1974) p.177.

goals of "process" teaching. He concluded that creative dramatics may truly contribute to the growth of the individual especially with regard to the enhancement of curiosity, risk taking, complexity, and imagination. However, his conclusions were not based on objective evidence, or research data, but merely on an academic examination of creative dramatics, and a comparison of its content and goals with the goals of process education.

### **III METHODS AND PROCEDURES**

#### **POPULATION OF THE STUDY**

The pool of children from which experimental and control group subjects were chosen consisted of the total enrollment of kindergarten level students at the Timber Creek Early Learning Center in Flower Mound New Town, Texas. The center is under the direction of Dr. Marilyn Sietsema. Flower Mound New Town was to be a completely planned community, partially funded by the federal department of Housing and Urban Development. The Timber Creek Early Learning Center, which also received a grant from HUD, was a pre-service to the community. That is to say, the child care center opened before there were actually any families living in Flower Mound New Town. Thus, the children attending the center were actually residents of the nearby city of Lewisville and of some small town communities nearby, such as Roanoke and the old community of Flower Mound. The residents of Lewisville are predominantly middle income socio-economic level families. Most of the children's fathers were employed in white collar positions and 90% of the children's mothers were employed outside the home. Most of the parents worked in nearby Dallas. The student body of Timber Creek Learning Center was entirely white racially.

The school itself is an open-spaced, informal educational setting, with multi-age grouping. The faculty is comprised of degreed teachers, 75% of whom have Master's degrees in Early Childhood Education. The curriculum emphasizes the development of the whole child and devotes a great amount of time and energy to creative enrichment activities such as music, art, cooking and dance. No lessons in creative dramatics were included in the curriculum until after the completion of this study.

#### **SUBJECT SELECTION**

The total number of kindergarten level students enrolled at Timber Creek Early Learning Center was 37. Of this number, 17 were morning students and 20 were afternoon student. There were no distinguishing or differentiating demographic variables for the two groups. Morning or afternoon attendance was not predicated on any sort of factor. Therefore, due to the consequent simplification of the administration of the treatment, and the virtual elimination of the contamination effects which

could easily occur in an open-spaced situation, the morning group was designated as the control group and the afternoon group was designated as the experimental group. It was determined that this type assignment was randomized. Other than the addition of a 20 minutes per day mandatory creative dramatics session, all other factors in the two curriculums and educational settings remained the same.

The control group was comprised of 11 male subjects and 6 female subjects. The age range of kindergarten students in the control group was 4 years 11 months to 6 years 2 months. The mean I.Q. as measured by the *Peabody Picture Vocabulary Test* was 107.25. The experimental group was comprised of 15 male subjects and 5 female subjects. The age range of kindergarten students in the experimental group was 4 years 11 months to 6 years 3 months. The mean I.Q. as measured by the *Peabody Picture Vocabulary Test* was 122.35. The groups were judged to be essentially similar for the purposes of this study.

### TESTING PROCEDURE

The initial testing procedure was the administration of the *Peabody Picture Vocabulary Test* which has I.Q. equivalents. The tests were individually administered to each student in the study by teachers at Timber Creek. Those subjects who had an I.Q. score of below 100, which is below average, were eliminated from the groups. It was decided on the basis of research regarding I.Q. and creativity, that subjects with below average intelligence could not be expected to score well or to demonstrate gains in creative growth. On this basis one subject was dropped from the control group, and 3 subjects were dropped from the experimental group.

Next, a pre-test was administered to both the control and experimental groups. The pre-test was Form A of the *Torrance Tests of Creative Thinking, Figural Form*. After 6 weeks of the creative dramatics treatment, a post-test was administered to both groups. The post-test was Form B of the *Torrance Tests of Creative Thinking, Figural Form*. Scores and mean scores can be derived for the four categories of fluency, flexibility, originality, and elaboration from these tests.

Torrance recommends this usage of the two forms for a test-retest design. The use of these alternate forms eliminates problems caused by pre-test sensitization.

### LIMITATIONS

The limitations of this study are as follows:

1. The subjects for this study were from the Timber Creek Early Learning Center in Flower Mound New Town, Texas.
2. The study included only students on the kindergarten educational level.
3. The study included only subjects from white, middle class family backgrounds.
4. The sample used was a small one, and included only 17 control subjects and 20 experimental subjects.

### SELECTION AND ADMINISTRATION OF THE INSTRUMENT

Creativity tests, especially those for use with children, are still in the research or experimental stages. There are some measures other than the *Torrance Tests of Creative Thinking* which purport to measure traits that correlate with or tend to indicate creative thinking, such as playfulness, compulsivity, or conforming v. non-conforming behavior. The *Torrance Tests of Creative Thinking* represent the first time a battery of measures for creative thinking has been available for use with young children. It is a comprehensive tool with scores for fluency, flexibility, originality, and elaboration.

Judging from the reviews which were found in Buros' *The 7th Mental Measurements Yearbook*, the greatest weakness of the Torrance test is its low predictive validity. To quote Leonard Baird of Educational Testing Service, "Ultimately, without considerable work on the validity of the test for predicting real life creativity, it is difficult to evaluate the utility of the test...."<sup>1</sup> However, predictive validity is not a concern of this study. In other areas of validity the test appears to be better. There were over 50 studies of construct validity which were primarily studies of the personalities of the high and low scorers. All of the reviewers seemed to believe that these studies were adequate to establish construct validity. There is low concurrent validity with peer nominations and teacher nominations. But there is a high relationship between the test scores and academic intelligence and educational achievement scores. The test-retest reliability of the test ranges from .50 to .93 over one to two week periods. The test

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<sup>1</sup> Oscar Krisen Buros, ed. *The Seventh Mental Measurements Yearbook*, (Highland Park, New Jersey, 1972) p. 448

manual notes that motivational conditions will affect test-retest reliability. It is the general consensus of the reviewers that the instrument is a reliable one. It should probably be noted here that the scoring reliability is also adequate as there is an interscorer correlation of .90.

*Thinking Creatively with Pictures* (two forms) consists of three parallel tasks. The Picture Construction Task is designated to elicit originality and elaboration. During this test the child sticks a curved shape of gummed paper on a page and then draws lines with pencil or crayon to make a picture. The subject is instructed to think of a picture that no one else will think of, and to make up a title for the picture. The Figure Completion test consists of ten incomplete figures which the subject is instructed to add lines to in order to sketch some interesting pictures. The subject is instructed to make the picture tell as interesting a story as possible. Once again he is instructed to think of something that no one else will think of. The Repeated Figures Test consists of two pages of either parallel lines or circles. The subject is given ten minutes in which to make many objects of pictures as possible from the circles or lines. Once again the subject is specifically instructed to think of things that no one else will think of.

The *Torrance Tests of Creative Thinking, Figural Form* was administered exactly according to the directions contained in the manual. The test was administered to three subjects at a time, each subject was seated at a different table several feet away from the other subjects. The testing situation was an optimum one, with adequate lighting, good ventilation and a comfortable temperature. The children being tested were the only ones in the entire building during the test. The remainder of the students were outside during testing in order to insure an uninterrupted test period and a minimum of distractions. The tests were administered by this author and a fellow graduate student who had used the *Torrance Tests of Creative Thinking* for her thesis research. Rapport and ease of testing were readily attained because the subjects knew the test administrators. Also, since the Timber Creek Early Learning Center has many connections with local universities, the students are frequent subjects for study and have become very casual about testing situations.

The tests were all scored by the researcher. During scoring, students names were not known, nor was membership in either the experimental or control group noted. After all of the tests had been scored, two weeks were allowed to elapse and then five of the tests were rescored. A reliability coefficient was computed on the basis of differences in the scores. The scorer reliability coefficient was

determined to be .90.

At the end of the study, the post-test, *Thinking Creativity With Picture, Form B* was administered, and scored in the same manner.

### ANALYSIS OF THE DATA

At the conclusion of the experiment and test scoring the mean scores and standard deviations were computed for both the experimental and control group, for both pre and post-test in each of the categories of the assessment device (fluency, flexibility, originality, and elaboration.)

Comparisons were then made between the pre and post-test scores of the experimental group in each of the four categories to determine if there had been a significant level (.10) of increase in measured creative growth.

Comparisons were also made between the pre and post-test scores of the control group in each of the four scoring categories to determine if there had been an increase in measured creative ability.

Comparisons were also made between the mean post-test scores of each category for the experimental and control group to determine which group had the highest level of creative ability.

#### IV RESULTS AND INTERPRETATIONS

At the end of the six weeks period allotted for the administration of the creative dramatics program, both the experimental and control group were tested. There was an experimental mortality in both groups. The experimental group lost two subjects whose mothers discontinued working. The control group lost three subjects due to moving and illness. The comparisons outlined in Chapter III were made. The raw scores were converted to t-scores by use of a t-score conversion table contained in the Norms Manual. Torrance recommends that these scores be used when averaging or comparing scores. Table 1 reports the mean scores and standard deviation for the pre-test and post-test for the experimental group. Table 2 reports the mean scores and standard deviations for the pre-test and post-test for the control group. Table 3 compares the mean scores on the post-test for both groups.

TABLE 1  
PRE-TEST AND POST-TEST SCORES  
EXPERIMENTAL GROUP

	Pre-Test		Post-Test	
	Mean	S.D.	Mean	S.D.
Fluency	43.82	5.4	48.66	13
Flexibility	46.47	6.5	54.33	8.3
Originality	45	7.35	52.66	9.4
Elaboration	23.23	5.4	33.33	9.1

TABLE 2  
PRE-TEST & POST-TEST SCORES  
CONTROL GROUP

	Pre-Test		Post-Test	
	Mean	S.D.	Mean	S.D.
Fluency	33.93	7.8	32.14	8.75
Flexibility	40.71	12.4	40.36	13.8
Originality	37.71	11.5	37.85	8.8
Elaboration	23.57	7.9	24.28	4.2



TABLE 3— COMPARISON  
OF POST-TEST MEAN  
SCORES

	<u>Experimental Group</u>	<u>Control Group</u>
Fluency	48.66	32.14
Flexibility	54.33	40.35
Originality	52.66	37.85
Elaboration	23.57	24.28

The percentage increase from the pre-test to the post-test for each of the four categories for the experimental group are reported in Table 4. As this table indicates, increases of 11%, 16%, 17%, and 43% were made respectively in the categories of fluency, flexibility, originality, and elaboration. All of these are above the .1 level of significance set for this study. On the basis of this data hypotheses 1, 2, 3, and 4 were rejected. Apparently, creative dramatics has a positive rather than negative effect on measured creative growth.

TABLE 4— PERCENTAGE  
INCREASE IN MEAN  
SCORES FOR  
EXPERIMENTAL GROUP

	<u>% Increase</u>
Fluency	11%
Flexibility	16.9%
Originality	17.02%
Elaboration	43%

The percentage increase or decrease for each of the four categories measured by the testing instrument for the control group are reported in Table 5. There are no significant differences between the pre-test and the post-test scores.

TABLE 5— %DIFFERENCE  
BETWEEN MEAN SCORES  
FOR CONTROL GROUP

	<u>% Increase or Decrease</u>
Fluency	5% decrease
Flexibility	.9% decrease
Originality	.4% increase
Elaboration	3% increase

The post-test scores reported in Table 3 indicate that the experimental group scored considerably higher in each of the categories. On the basis of the scores in Table 3, hypothesis 6 was also rejected. However, these final scores for the experimental group represent increases over the scores from the pre-test in the amount of 22 points in fluency, 20 points in flexibility, 20 points in originality, and 38 points in elaboration.

The greatest increase in scores for the experimental group was in the area of elaboration, and the greatest difference in post-test scores was also in the area of elaboration. It would appear then that creative dramatics has its greatest positive effect in that area of creativity. The next greatest gains were made in the area of originality. Apparently, this area is also greatly aided by participation in a creative dramatics program.

## V SUMMARY AND CONCLUSIONS

### SUMMARY

A study was conducted at the Timber Creek Early Learning Center to determine if creative dramatics has a positive effect on creative thinking ability. The experimental group and the control group, both taken from the kindergarten population of Timber Creek, had *Thinking Creativity With Pictures, Form A* administered to them. Then the experimental group was subjected to a six weeks program in creative dramatics. Then both groups were post-tested.

The following null hypotheses were tested at the .10 level of significance:

1. The children in the experimental group will not show significant gains in fluency scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.
2. The children in the experimental group will not show significant gains in flexibility scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.
3. The children in the experimental group will not show significant gains in originality scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.
4. The children in the experimental group will not show significant gains in elaboration scores as measured by the *Torrance Tests of Creative Thinking, Figural Form* after participation in a six weeks program in creative dramatics.
5. The children in the control group will not show significant gains in the categories of fluency, flexibility, originality, and elaboration after six weeks time as measured by the *Torrance Tests of Creative Thinking, Figural Form*.
6. The post-test scores on the *Torrance Tests of Creative Thinking, Figural Form* of the

experimental group will not be significantly higher than the post-test scores of the control group in the categories of fluency, flexibility, originality and elaboration.

Hypotheses number 1, 2, 3, 4 were rejected because the increase in scores on the assessment instrument were greater than .1 in each of the four categories. The greatest gains were made in the category of elaboration. Those gains were at the .43 level. Hypothesis number 5 was retained as none of the score differences were significant.

Hypothesis 6 was rejected because the post-test scores of the experimental group were significantly higher than those of the control group on all four categories.

### CONCLUSIONS

Exposure to a program of creative dramatics had a positive effect on creative growth as measured by *Thinking Creatively With Pictures*. This effect was particularly profound in the area of elaboration and in the area of originality. This effect was especially notable since the experiment was conducted in a school setting where creative thinking is encouraged by a multitude of other activities. The results are very encouraging for teachers who are dedicated to the encouragement of creativity but who are unable to deviate from standard academic curriculum. By adding creative dramatics to the curriculum, they can tap creative potential.

However, the size of this sample was small, limited to the kindergarten level, and included only middle class, white students, therefore, application of these results to other populations should be done with serious reservations.

### RECOMMENDATIONS

To further validate or invalidate the findings of this study, it is recommended that similar studies be conducted with larger samples of children. It would also be advisable to replicate the study with children of varying economic and racial characteristics. It would also be advisable to conduct a study with several different experimental groups each with a different teacher but using the same creative dramatics program, in order to determine if the positive effect derived was due to dramatics itself or the dynamism of the particular teacher used.

The results from such additional studies at the kindergarten level would greatly enhance the understanding of these results.

**APPENDIX A**  
**Six Weeks Program**  
**Creative Dramatics**

**LESSON 1**

**Time**

20 minutes.

**Materials**

Crayons, Paper.

**Objectives**

The child will demonstrate his understanding of what creative dramatics is by his participation in the introductory discussion. The child will produce a picture from a scribble and will pantomime at least 90% of the given objects in the game "Ten Count Freeze".

**Procedure**

At the outset of this first lesson the instructor will explain that dramatics class is part of a study being conducted and that since the students are such an important part of the study, attendance will be mandatory. Then begin asking if anyone knows what dramatics is. Proceed to explain what dramatics is and that the most important aspect of dramatics is using one's imagination and coming up with new, original ways of doing things. To demonstrate how everyone's ideas differ, give each child a piece of paper on which there is the same scribble pattern and direct each child to add to the picture with crayon lines. When everyone has finished, compare pictures. Point out that each and every response was a valid one, but that they are all different. The instructor should be positive about comments on different pictures. Also, set guidelines at this point. As a concluding exercise, introduce the game "Ten Count Freeze" in which the instructor names an object and the students become that object and pantomime it for 10 seconds. Then they all freeze on command. Then a new object is dictated. Some objects or things to suggest include: popcorn, typewriter, frog, snake, washing machine, eggbeater, can opener, bacon.

**LESSON 2**

**Time**

20 minutes.

**Materials**

Story about the magic rock from *Development through Drama* by Brian Way pg. 94-97.

**Objectives**

The child will actively participate in the group pantomime narrated by the instructor.

**Procedure**

In order to be certain that guidelines regarding acceptable behavior are clearly understood, the instructor should begin class with a review discussion of these procedures. At this time it is advisable also to re-emphasize that new, imaginative ideas are being sought. Proceed to explain the meaning of pantomime. After being certain that everyone understands, tell the children that they are going to pantomime a story. They will each pantomime the story at the same time, in their own way. Teacher should tell, not read this story.

One day, we are very fast asleep, when suddenly the alarm clock bell rings. But you are very sleepy this morning, so you turn over and go to sleep again. But the alarm clock bell rings again — so you have a great big stretch — and then you sit up in bed. Suddenly, you remember today is a holiday, so you jump out of bed and you go to the window to see what sort of day it is. You decide its going to be a beautiful day, so you go to the bathroom and have a quick wash and clean your teeth, and when you have done those things you go and get dressed; and when you have finished dressing you go and have breakfast. Then you tidy up your breakfast things and carry them carefully to the kitchen — because its a holiday you may leave the washing-up until later in the day. Then you go to the front door, open the door and close it carefully after you. Then off you go, walking happily down the street in the warm sunshine.

Now you are by a gate into a large field — climb over the gate — and run across the field through the long grass. At the other side of the field, you climb carefully through a very prickly hedge — mind the thorns on your clothes. On the other side of the hedge is another big field with lots of ditches to jump over — and over the last ditch there is a wide river, with stepping stones across it — and across the other side of the river is a huge pool with stones all round the edge of it — and you try to see if you can throw a stone right across the wide pool. Then you pick up a very large heavy rock and throw it right into the middle of the pool — watch the splash — and watch all the rings of water from the middle of the pool right to the very edges.

Then, at your feet you see a very strange stone — it is a blue stone — you pick it up — and start rubbing the mud off of it. As you rub the stone you find yourself beginning to turn around and around and around — and as you go round you feel yourself becoming larger and larger as you grow into a great giant. And the giant goes striding across the country-side and there is a tree in the way of the giant. Using all his strength, the giant uproots the tree and throws it away and off he goes, striding across the fields again. And the giant looks down from his great height and sees he is by the pool again, and at his feet is a red stone. He bends down and picks up the stone — and starts to rub the mud off of it — and finds himself turning and turning and turning — and as he turns he is getting smaller and smaller and smaller — until he becomes a very small bird. This bird has never flown before, so he hops around for a bit — then he discovers he has wings and stands very still and begins to try to use them — to practice flying — and gradually the bird gets better and better at flying until at last he is able to go soaring off into the sky. The bird finds itself by the pool and sees a yellow stone — and picks it up and starts to rub off the mud — and finds itself turning and turning and turning and growing very tall and thin and stiff — growing into a puppet — and the puppet enjoys dancing by the pool. But the puppet is so sharp and stiff that as it dances it begins to get more and more stuck in the mud until it simply cannot move any more. And the puppet looks down at the mud and sees a green stone — he bends down stiffly to it, and begins to rub off the mud — and starts to turn and turn and turn — all the time changing back to being *you* again.

And now you suddenly realise that it is getting very late and you ought to be going home — so you wash the mud off your hands in the pool, and shake them to get them dry — then you turn homewards — and go back across the stepping stones over the river — across the field with the many ditches — back through the prickly hedge with the thorns — across the field with the long grass — over the gate and back home along the road, not quite so gay this time, because you are feeling a bit tired — through the front door and into the house — and then you lie down and have a lovely long rest.

**LESSON 3****Time**

20 minutes.

**Materials**

None.

**Objectives**

The child will participate in the movement exercises and will contribute at least one new, different way of moving to the class discussion.

**Procedure**

Begin class by reviewing the idea that there are two ways to communicate ideas — by sound and by movement or by using your voice or your body. Point out that today we are going to explore some of the ways we can move and thus ways we can utilize movement for expression. Have everyone stand up and instruct them that we are going to begin at the bottom of our body and check out each moveable part of our body and each different way that it can move. Encourage the children to point these out rather than waiting for the teacher. Praise any unusual ideas. Have each child tryout each new kind of movement. When this procedure has been completed have the group move around the room as quietly as possible, as noisily (without using voices) as possible, as quickly as possible, and as slowly as possible. Then play statues. Have the children begin moving around the room in any manner that they wish and then on command they will freeze into an ugly statue, a funny statue, an angry statue, a lovely statue. Emphasize that the lines of the whole body should be ugly, etc., not just the face.

**LESSON 4****Time**

20 minutes.

**Materials**

Gear board of interlocking parts.

**Objectives**

The child will opt to participate in at least 75% of the suggested pantomime activities and he will become part of at least one "people machine."

**Procedure**

As a warm up exercise, have the children — all together — pantomime the following activities: painting a wall, scrubbing a floor, casting a fishing line, getting a jar from the top shelf, planting a shrub, frying pancakes. Encourage the children to avoid cliché actions and to pay very close attention to precise detail. Evaluate and comment in a positive manner about the children's responses.

Have the children gather in a circle and show them the gear board. Encourage observations about how machine parts move, how these movements differ from the movement of living things, and how the separate parts move separately and yet are part of the overall movement. Indicate that the group is now going to make themselves into an imaginary machine. Designate one child to begin a mechanical movement, to become a single part of the imaginary machine. Continue to designate new children to add-on to the machine. Do not demonstrate ways to add on. Encourage participation through questions

about machines and movement. When everyone has added-on, "flip the switch" to super-speed and then "slow motion." Continue to make one or two new machines, but on these subsequent machine building ventures, have the children add-on when they wish. Observe carefully who adds on when and in what manner. Positively re-inforce the less typical type of responses and/or new twists or additions to an old idea.

## LESSON 5

### *Time*

20 minutes.

### *Materials*

Masking tape to place on floor to designate tightrope.

### *Objectives*

The child will opt to take his turn performing an imaginary tightrope walking feat. At least 75% of the children will verbalize some complications which could occur to add to the story about the tightrope walker.

### *Procedure*

Explain to the children that today we are each going to pantomime a circus activity — walking the high tightrope wire. Point out the piece of masking tape on the floor and note that it will represent the tightrope. Then discuss for a moment the difficulty of balancing on such a narrow surface. Recall for them the problems of walking a balance beam and note the similarities. Then give each child a turn to "walk the tightrope". The instructor can act as the ringleader, commentator, giving encouragement and noting details, etc. Then after each child has had an opportunity to participate, arbitrarily choose one or two students to be performers while the rest of the class acts as an audience. The audience should be talking to each other, responding to almost loss of balance, and other things. Encourage the audience to come up with occurrences which could complicate matters for the walkers. The tightrope walkers should respond accordingly. Switch off parts until all who wish to have an opportunity to be the performers have done so. Conclude class with a brief, positive evaluation.

## LESSON 6

### *Time*

20 minutes.

### *Materials*

Jumprope to be used for an actual tug of war.

### *Objectives*

The child will participate in an imaginary, pantomined tug of war. The child will opt to participate in at least 75% of the creative locomotion exercises in this lesson.

### *Procedure*

Begin by asking how many children have ever participated in a tug of war. If there are children who have not, and/or have no idea what a tug of war is, then proceed to explain. Then get out the jumprope, divide the group into teams, and proceed to have a real tug of war. Then take away the rope.



and allow the children to pantomime a tug of war. The instructor should be commentating the event, narrating occurrences that would complicate the event, and the children should respond. Next allow some of the children to be the commentators.

Conclude the lesson with some group pantomimes in creative locomotion. Point out to the group that you will be giving them some unusual characters in unusual situations to pantomime. Admonish the group to be very exact in detail, but imaginative in the approach that they take. Some of the creative locomotion activities which can be used include:

- a.) Pretend you are the fattest lady in the world running to catch a bus.
- b.) Pretend you are a robot and someone who doesn't know what he's doing has seized the controls.
- c.) Pretend you are a ragdoll losing your stuffing.
- d.) Pretend you are a witch whose broom won't start.
- e.) Pretend you are a stooge trying to erect a tent.

## LESSON 7

### *Materials*

Story to be told.

### *Objectives*

Each child will participate in the group pantomime of the story "Ka Zap".

### *Procedure*

The instructor will begin class by stating that today we will be taking another group pantomime adventure. Have the class lay down as if they were asleep and then narrate the following story:

Late one dark dreary night you were sound asleep in your bed when you heard a weird sound that went "Ooooo" so, you sat up in bed, and looked around. You couldn't see anything so you snuggled back under the covers. Suddenly, you heard the same sound again. This time you decide that you would investigate the matter. So you very quietly slipped out of bed, stuffed a pillow under the covers and put your clothes on. You tiptoed across the room and started to open the door. The door squeaked and you froze on the spot. Your parents did not awaken, so you proceeded quietly down the stairway, across the living room and out the front door. As soon as you were outside you saw an owl that said "Follow me!" So you ran down the road following the owl until you came to a ramshackle, haunted house. You were rather scared, but you decided to explore anyway. You climbed up the broken steps, went in the door and came face to face with an ugly old witch who said "Well, well, I've been waiting for you my pretty. We're going to have some fun tonight. Ka Zap! You're a frog." Well, it wasn't much fun being a frog. It was hard on your back legs and besides you wanted to talk. But before you knew it the witch said "Ka Zap! You are a slithery snake." Boy, that really had you worried. How in the world would you find your way home when you were that low. And anyway, your mother would never allow a snake to inhabit the house. Suddenly you heard "Ka Zap! Now you're my robot! —" But no matter how hard you tried to work your way toward the door, the witch kept fooling with your controls and changing your direction of travel. And then she said "Ka Zap! You're a Rag Doll." Well that was the worst thing of all. You could not do anything except flop around and fall down. You had just about run out

of hope when the witch said "Ka Zap! You are yourself again! — Be off with you! And never ever come out again at midnight!" You raced out the door, down the street up to your door across the living room, up the stairs and you jumped into bed pulled up the covers, and went right to sleep."

The End

## LESSON 8

### Time

20 minutes.

### Materials

None.

### Objectives

The child will pantomime the growth of at least 3 of the 4 imaginary creatures or things designated by the instructor.

### Procedure

The instructor should introduce this lesson's activities by mentioning that there are many things which seem to grow from nothing, or at least from very small beginnings, and that, today the class is going to pantomime the way some of these things grow. Begin by suggesting the start out as a match that is dropped on the ground and grows into a four-alarm fire. Add details and complications to the story. Each successive item is designed to get one step further away from a concrete, reality oriented basis toward a more fantasy, imaginative basis. Next suggest that the children start out as a seed — we do not know what kind of seed. After the seed is planted it begins to grow, but it is not a typical plant. It appears to have a personality and a rather fierce one at that. The plant grows into a gigantic weed which consumes animals and cannot be destroyed. Next have the children become underwater sea creatures who hatch from egg and grow into a monster.

## LESSON 9

### Time

20 minutes.

### Material

Story of the King in the Forest from *Development through Drama* by Brian Way pg. 203-207.

### Objectives

Each child will participate in the pantomined dramatization of the story about the king in the forest.

### Procedure

Explain to the group that we have done several pantomined stories in which we all did the same thing and played the same characters. This time we will pantomime a story and each of us will portray a different character or creature. Then tell the following story:

Now — we are going to do a story about a king who goes hunting in the forest. At one end of the forest — over there is the king's special house in the forest; that's where the king

has his lunch whenever he goes hunting. Now — you people go over there; you are going to be the hut. In that corner over there lives a family of rabbits — you four are rabbits; and over there lives a family of squirrels — you four are the squirrels; and the king comes hunting from that corner over there — you four are the king. You people are all trees or bushes in the forest, from all the way over there where the path starts to right over there where the king's hut is. With the sound I'm going to make, you are all seeds scattered over the ground ready to grow into bushes or trees — now!

Now — is the king's hut made? Have the rabbits and the squirrels found where they live? — and the king? Have you got what you need for hunting? What are you hunting with?

It is early morning in the forest; the trees and the bushes are sleeping; the animals and the birds are sleeping; even the hut in the forest is asleep; and the king is asleep in his palace; everything sleeps until the sun rises — and as it rises, everything and everybody wakes up.

The trees and bushes open up their leaves and branches to the sunlight and gently move in the breeze; the animals and birds wake up and find breakfast in the forest; and the hut becomes ready for the day, in case the king should need it, and the king gets ready for the hunt.

And as soon as the king is ready, he comes into the forest, down that path over there. All the trees and bushes are delighted to see the king, and as they bow to him the king fancies he hears the breeze whispering 'Good morning, your majesty'. But suddenly all the animals and the birds realise that the king has come hunting — so quickly they all run away and hide. The king creeps quietly down every path in turn, searching for animals and birds; sometimes he sees them — but never in time to catch them.

Eventually the king gets tired of the hunt; and he's hungry too. So he goes down the path leading to his favourite hut — he opens the door — and closes it after him — and prepares to have his splendid picnic lunch. And whilst the king prepares his lunch, the animals and birds creep silently through the forest, dodging from tree to tree and bush to bush, always keeping in hiding in case the king should see or hear them. And the king eats a splendid lunch, with all of the animals and birds peering through the cracks in the walls of the hut. And the king throws out all the crumbs from his picnic, and then becomes very sleepy — and indeed, very soon he is fast asleep, and there isn't any sound to be heard in the whole forest except the gentle breeze in the trees and bushes.

When the animals and birds are quite sure the king is fast asleep, they go to where he threw out all the crumbs — but very quietly so that they don't wake the king. And after their feast, they run back into the forest and hide, waiting for the king to come out of the hut and go back through the forest. But a strange thing happens — the king doesn't wake up. For ages and ages the birds and animals and the trees and the bushes wait and wait and wait, but the king is still fast, fast asleep. And soon, the sun begins to set, and the forest becomes very dark.

And when it is quite dark, and the king still has not woken up, all the trees and the bushes, the animals and the birds, even the hut, become very worried — and they all whisper: 'Your Majesty, your majesty' over and over and over again. And through his sleep the king hears the whispering and slowly wakes up; and all the animals and the birds cluster round him telling him that the sun has set. And the king is very worried because he has never before been in the forest in the dark and he has no light. The one (or more) of the animals has an idea. He tells the king that all of the animals and the birds will make a long line, holding on to one another, with the king following the last of the line; and he tells the

king that the trees and bushes will lead them out of the forest by pointing the way with their branches. And the king says his thanks and goodbyes to all the animals and the birds and the trees and the bushes, and goes safely home; and then everybody and everything in the forest goes fast, fast asleep. And the king was so grateful to all those that helped him home that he made a new law in his kingdom — And the law was that no one should ever hunt the animals or the birds in that forest ever again.

After telling the story have the entire class “try on” some of the characters. — How would a king walk? Would he hunt differently than a common person? Show us. What about the trees? Do they move? Show us. What about a large animal like a bear? Does he move differently than a rabbit or a squirrel? Show us.

Then assign roles and pantomime the story with the instructor serving as narrator. Repeat the dramatization changing roles, until time is up.

## LESSON 10

### Time

20 minutes.

### Materials

Basket full of ordinary household items and/or kitchen utensils such as: potato masher, spoon, roll of masking tape, egg whip, rolling pin.

### Objectives

Each child will be able to use at least two objects as something else.

### Procedure

The instructor will have everyone set in a circle and will begin by holding up a spoon. She will note that this is a spoon, but that its shape and qualities remind her of lots of other things. If we use it in a different way it becomes for the moment something else. Then hold spoon up to ear as if it were an earring. We are going to pass these objects around and let each of you show us what else it might be, or of what it might remind you. Repeat the procedure with new objects until time has expired.

## LESSON 11

### Time

20 minutes

### Materials

Copies of the following poems: *The Snow Man*, *The Little Seed*, *The Little Plant*.

### Objectives

The child will participate in the pantomimed dramatization of the above poems.

### Procedure

Discuss briefly with the children the intriguing way that substances can change. They might melt, dissolve, freeze, or get gooey. We can demonstrate these changes by the way we move with our bodies. Let's try a few. Stand up real straight and stiff and pretend you are a candle. You might want to close your eyes to help your concentration. When I light your wick *show* me how your form changes. Melt very slowly, as a candle would.

Next, after a brief evaluation of the preceding exercise, read *The Snow Man*.

### The Snow Man

Once there was a Snow Man  
 Stood outside the door.  
 Thought he's like to come inside  
 And run around the floor;  
 Thought he'd like to warm himself  
 By the firelight red,  
 Thought he'd like to climb  
 Upon the big white bed:  
 So he called the North wind,  
 "Help me now I pray,  
 I'm completely frozen  
 Standing here all day."  
 So the North Wind came along  
 And blew him in the door —  
 Now there's nothing left of him  
 But a puddle on the floor.

Discuss and expand the above story. What has to happen before you can build a snow man? It has to snow. Be a snowflake. Show us what it is by the way you move and how the wind effects it. Have everyone build an imaginary snowman. How does the snow feel? Show us that the ball is getting larger and heavier. Praise any pantomimes which have a different approach to the story. Everyone should be a Snow Man. How would he move inside when the North Wind blew? Show us. Show us what happens when the Snow Man warms himself by the firelight red.

Point out that some things change in quite a different manner like seeds. Seeds change as they grow into plants or flowers. Read *The Little Plant*.

### The Little Plant

In the heart of a seed  
 Buried deep, so deep,  
 A dear little plant  
 Lay fast asleep.  
 "Wake," said the sunshine  
 "And creep to the light,"  
 "Wake" said the voice of the raindrops bright.  
 The little plant heard,  
 And it rose to see  
 What a wonderful  
 Outside world might be.

Let some of the children become seeds, while others depict the sunshine and the raindrops. Show how the seed grows. Expand the dramatization to include what happens after the plant has grown. For example, how would the plant change or move during a storm, during a drought, when winter returns. Ask each child to describe the plant he has become, the garden in which he is growing, and what the world looks like to a plant. Repeat the dramatization but switch roles so that every child has an opportunity to be a seed.

30  
LESSON 12.

*Time*

20 minutes

*Materials*

None.

*Objectives*

The child will participate in the discussion of sound and will contribute at least 2 sounds that he heard. The child will make a mood sound when requested to do so by the teacher. The child will make animal and plant sounds.

*Procedure*

Have the group gather together and sit in a circle. Discuss for a moment what sound is and why we need it. Explain that we are going to do some sound observing today to prepare ourselves for a new pantomime adventure about an imaginary creature. Ask the children to close their eyes and listen very carefully to all the sounds around us. After a few minutes have the children open their eyes and then share with the group the sounds that they heard. Repeat the procedure, only this time listen only for sounds that come from inside the room we are in. Then repeat the procedure again, listening only to sounds which you, your body makes. Drawing from the examples given by the children demonstrate what sounds tell us i. e. The footsteps you heard — what did they say to us? What about the sound of the boy? What did the crying voice say to us?

In order to demonstrate how different sounds give a different feeling or express a different idea or mood, have the group sing "Row, Row, Row Your Boat" in an angry voice, a scared voice, a happy voice, a sad voice. Discuss this activity. Ask the group to make an abstract sound that is: happy, excited, sad, angry, important, ferocious, etc.

To conclude the lesson, tell (or read) the story of *The Animal That Drank Up Sound*.

The Animal That Drank Up Sound

1

One day across the lake where echoes come now  
an animal that needed sound came down. He gazed  
enormously, and instead of making any, he took  
away from, sound: the lake and all the land  
went dumb. A fish that jumped went back like a knife,  
and the water died. In all the wilderness around he drained the rustle from the  
leaves into the mountainside  
and folded a quilt over the rocks, getting ready  
to store everything the place had known; he buried —  
thousands of autumns deep — the noise that used to come there.

then that animal wandered on and began to drink  
the sound out of all the valleys — the croak of toads,  
and all the little shiny noise grass blades make.  
He drank till winter, and then looked out one night  
at the stilled places guaranteed around by frozen  
peaks and held in the shallow pools of starlight.  
It was finally tall and still, and he stopped on the highest  
ridge, just where the cold sky fell away  
like a perpetual curve, and from there he walked on silently,  
and began to starve.

When the moon drifted over that night the whole world lay  
just like the moon, shining back that still  
silver, and the moon saw its own animal dead  
on the snow, its dark absorbent paws and quiet  
muzzle, and thick, velvet, deep fur.

2

After the animal that drank sound died, the world  
lay still and cold for months, and the moon yearned  
and explored, letting its dead light float down  
the west walls of canyons and then climb its delighted  
soundless way up the east side. The moon  
owned the earth its animal had faithfully explored.  
The sun disregarded the life it used to warm.

But on the north side of a mountain, deep in some rocks,  
a cricket slept. It had been hiding when that animal  
passed, and as spring came again this cricket waited,  
afraid to crawl out into the heavy stillness.  
Think how deep the cricket felt, lost there  
in such a silence — the grass, the leaves, the water,  
the stilled animals all depending on such a little  
thing. But softly it tried — "Cricket!" — and back like a river  
from that one act flowed the kind of world we know,  
first whisperings, then moves in the grass and leaves;  
the water splashed, and a big night bird screamed.

It all returned, our precious world with its life and sound,  
where sometimes loud over the hill the moon,  
wild again, looks for its animal to roam, still,  
down out of the hills, any time.  
But somewhere a cricket waits.

It listens now, and practices at night.

### LESSON 13.

#### **Time**

20 minutes.

#### **Materials**

Copy of *The Animal That Drank Up Sound*

#### **Objectives**

The child will be the animal in *The Animal That Drank Up Sound*. He will also participate in the acting out of this story.

#### **Procedures**

Retell the story of *The Animal That Drank Up Sound*. Ask some probing questions about what the animal was like. These questions are to be pondered and considered not answered directly. Have the entire group "try on" the character of the animal by acting out what he was like. After a few minutes of



pantomime, comment on the multitude of ways the children are demonstrating that the animal looked, moved like, and various ways he drank up the sound. Next have the children pretend to be the parts of a forest, making both the sound and the movement of trees, grass, rivers, animals, etc. Become the same forest minus the sound. Then assign one student to be the animal and have the other children be the forest and forest creatures. Act out the story. Re-enact the story as many times as the children wish.

Just before time is up call the group together again and brainstorm some additional ways that sound could leave the world, or stories about what would happen if the sound never returned.

## LESSON 14.

### Time

20minutes

### Materials

*The Queen of Hearts* rhyme

### Objectives

The child will help to elaborate and to expand the story line of the familiar nursery rhyme *The Queen of Hearts*, by making at least one contributing comment during the group discussion. The child will participate in the groups enactment of the expanded story of *The Queen of Hearts*.

### Procedure

Recite the rhyme *The Queen of Hearts*.

The Queen of Hearts, she made some tarts  
All on a summer's day  
The knave of hearts, he stole the tarts  
And took them clean away

The King of Hearts called for the tarts  
And beat the knave full sore  
The knave of Hearts brought back the tarts  
And vowed he'd steal no more.

Have the children join you if they wish. Clarify a few of the terms such as "tart," "knave," "full sore." As a group discuss and decide some additional things about the story such as — Why were they having tarts? Was it a special occasion? Why tarts instead of ice cream since it was summer? Did the Queen really bake them, or was she supervising the cook? What might the knave have been doing while the tarts were baking? How did he know where and when to steal them? How was he found out? Was there a fair trial.

Dramatize the story, either as it is written or in an expanded form. Have one group, the girls perhaps, be the Queens and/or cooks. Have them show how the Queen would act and how the cooks would make tarts. When the tarts are made, a second group can become the knaves. Have them show how the knaves would conspire and then sneak into the kitchen to steal the tart. Dramatize the arrest and subsequent trial and sentencing. Repeat the dramatization changing roles.



## LESSON 15.

*Time*

20 minutes

*Materials*Copy of *Where the Wild Things Are* by Maurice Sendak*Objectives*

The child will attend to the reading of *Where the Wild Things Are* and will demonstrate interest in the story by participating in the subsequent discussion.

*Procedure*

The instructor will read *Where the Wild Things Are* to the group. After reading the story the instructor should lead a discussion which will help the children see variations which are possible to add to the story plus new dimensions to the characters. The teacher must be attuned to and work with and from the responses of the children. Some questions which she might direct to the children include: Do all wild things have to look like and act like the ones in this story, or is this just one person's idea? Has your mother ever told you that you were too wild? What were you doing when she said that? What do wild things like to eat? What do wild things enjoy doing? Could a wild thing visit our world? What would your mother say and do if you brought one home? What do you think the wild things thought and said when they saw Max in the distance? Was Max scared when he saw the wild things? What is a wild rumpus? Why did Max want to go home? What will the wild things do without their new king?

After the discussion is completed, explain that the group is going to produce a puppet show of *Where the Wild Things Are*.

## LESSON 16.

*Time*

20 minutes

*Materials*

Lunch sized paper bags  
scissors  
glue  
construction paper  
yarn  
crayons  
collage-type materials

*Objectives*

Each child will make a wild thing puppet.

*Procedure*

Point out the materials which are available to construct the puppet. Be sure to indicate the proper way to use the paper bag. Note that the wild things which each child produces should be what he imagines a wild thing to look like. Emphasize that we want unusual and different kinds of wild things. Assign one child to make a Max puppet.

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**LESSON 17.**

**Time**

20 minutes

**Materials**

butcher paper  
tempera paint  
brushes

**Objectives**

Each child will help to produce a mural painting to be used as the background scenery for the Wild Things Puppet Show.

**Procedure**

Have the children help you recall the three locations in *Where the Wild Things Are* (Max's Room, the ocean, Wild Things Island). Then divide the group into three groups and explain that we will be painting the scenery to be used in the puppet show. Note for those who might not have painted many murals with a group, that the painting is to be one picture and that each member of the team only paints a portion of the picture.

**LESSON 18.**

**Time**

20 minutes

**Materials**

Scenery the children made  
Wild Things Puppets  
long tables (to be turned on side to make a puppet stage)

**Objectives**

The child will participate in the puppet show dramatization of *Where the Wild Things Are*.

**Procedure**

Prior to class, set up the stage for the puppet show. Turn 2 or 3 long tables on their sides with a blank wall behind them. Attach the scenery sheets to the wall behind the tables above table top level. Review the story line with the children. Let them experiment with their puppets. Rehearse the show a few times and then present it to another group of children.

**LESSON 19.**

**Time**

20 minutes

**Materials**

Story of *The Three Billy Goats Gruff* (to be told, not read)  
Kid's Stuff Record with story of Billy Goats record player, paper, crayons, markers.

### Objectives

The child will attend to the telling of the story of *The Three Billy Goats Gruff*. The child will create on paper his own version of what the ugly troll looks like, The child will pantomime the character of the ugly troll and also act out his voice. At least 90% of the children will choose to participate in the dramatization of the story.

### Procedure

Explain to the children that although we usually prefer to make up our own stories and then act them out sometimes we find a story that we enjoy so much, or that has such amazing creatures in it, that we want to dramatize it. Then either put on the recording or tell the story of *The Three Billy Goats Gruff*. When the storytelling has been completed, ask the children to close their eyes and imagine what the troll looked like. Point out that everyone's image will be and ought to be different. Let the children draw a quick rendition of the troll and share it with the group. Then have the entire group "try-on" the characters in the story. They all should become the ugly old troll under the bridge. How does he move? Does he like being under the bridge? Is he soggy from the water? Does he move heavily or lightly? Is he large or small? Is he graceful or clumsy? Then try on each of the Billy Goat roles, differentiating characteristics and how they would affect movements or vocal expression. Finally, assign roles and act out the story. Switch roles and give each child an opportunity to be each character if he wishes.

## LESSON 20

### Time

20 minutes.

### Materials

Copy of *The Riddle*

### Objectives

Each child will become a type of clothing, note its characteristic and participate in an imaginary conversation.

### Procedure

Read or recite the poem *the Riddle* to the group.

#### The Riddle

Hand in hand they dance in a row  
Hither and thither, to and fro  
Flip, flap, flop, and away they go  
Fluttering creatures as white as snow.

Have them guess the answer and explain why they guessed what they did. Brainstorm all the various types of clothing which might be out on the clothesline. Let each child choose which piece of clothing he wants to portray. Have them identify the characteristics of the animated article of clothing, their interests, likes, dislikes, etc. Imagine a situation in which the clothes can talk to each other when people are not around. Which clothes would be likely to talk to each other? What might they say? Improvise some conversation.

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**LESSON 21**

**Time**

20 minutes.

**Materials**

None.

**Objectives**

Each child will contribute part of the dialogue for a paired, improvised conversation.

**Procedure**

Explain to the children that for many of the activities in creative dramatics they have been using only their bodies to communicate or to express an idea. During this lesson they will use only their voices. They are to make-up a dialogue to go with the situation the instructor assigns. Pair up the students and give one of the following situations as step-off points for the dialogue:

- a) Two children disagree about which television program to watch
- b) One person is attempting to persuade another person to go to the zoo
- c) Two people are arguing about which sport is more enjoyable, football or baseball
- d) A parent is forbidding a child to go play and the child is objecting

If the children have difficulty in getting started the instructor should ask questions which are open-ended, but lead into dialogue.

**LESSON 22**

**Time**

20 minutes.

**Materials**

None.

**Objectives**

The child will pantomime the passing around of a heavy ball, a wounded bird, a lighted match, and a gooey ball of candy. He will demonstrate through his movements an awareness of a difference in the qualities of these objects. At least 75% of the students will elaborate on the original task by adding complicating factors to their pantomime.

**Procedure**

Gather the kids together in a circle. Explain that today we will be pantomiming the handling of objects which possess very different properties, as well as some substances which are difficult to handle. Point out that each individual should *show* the group what that object is like by how it is handled. Also, you can add a new idea or change something about what is happening while the object is passed around, but you must show us rather than tell us. Pantomime the passing around of a wounded bird, a heavy ball, a lighted match and a gooey batch of candy. If time permits the class can share story ideas about why we might be passing these things around, what the match might be for, how the bird was wounded, and so forth.

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**LESSON 23**

*Time*

20 minutes

*Materials*

None

*Objectives*

When it is his turn, the child will continue the story which is being composed by the group.

*Procedure*

The instructor will explain that today we are all going to make-up some stories, but instead of each of us making up our own story, we will all work together and each shall contribute to part of the story. It will be a story written by the entire creative dramatics class. Be sure each child understands the procedure. Indicate that the teacher will begin the story and then after a few minutes of the story she will point to someone else. It is now that person's turn to add to the story. Emphasize that the following part must be in keeping with what has already been made up. Then, when the teacher points to someone else, the person talking must stop immediately and the new designate must start. Also, emphasize that we want our story to have a beginning, a middle and an end. The teacher should pick a theme for the story which will be in keeping with interests demonstrated by members of the class in previous sessions.

Compose two or three stories as time permits.

**LESSON 24**

*Time*

20 minutes.

*Materials*

Basket full of all kinds of hats which would suggest different character-types. There should be enough hats that each child can have a choice, or in other words, at least 2 or 3 more hats than there are children.

*Objectives*

Each child will choose a hat and create a character to go with the hat. The child will demonstrate how that character would walk and will be able to answer questions about the character. At least 75% of the children will be able to elaborate on their character-idea enough to be able to create a dialogue with another character.

*Procedure*

Place the basket of hats in the center of the circle of kids. Give each child an opportunity to select a hat for himself. After everyone has selected a hat remind the children that different types of people walk and act differently. Tell them to imagine what type of person or kind of character would wear the hat that they chose. Have the entire group walk around in a circle, each child demonstrating how their character would walk. The instructor might want to pick out some of the rhythms on the tambourine if she feels that it would be helpful. Have the class be seated. Then in turn ask the children about their characters. Some questions might include: How old is your character? What is his favorite food? What is his favorite sport? What does he hate? etc. Other children can also ask questions. Choose a few of the characters and pair them up for a conversation. State a given situation that they might find themselves in and encourage the children to create a dialogue. Continue until each child has a turn.

## LESSON 25

*Time*

20 minutes

*Materials**Kids Stuff* album by Incentive Publications, Nashville, Tennessee and a record player*Objectives*

The child will listen to the story on the *Kids Stuff* record and will contribute at least one idea to the story.

*Procedure*

Play the story with strange sounds on side 2, band 3. Then, per the instructions on the record, compose a new, different story using the new sounds. Record the story. Then have the children recall the sounds which are associated with the characters in their story. Then, replay the sounds and have the group become that character for a few moments. Ask questions about the character and why he would be associated with that particular sound. Ask some other elaborating questions. Repeat this procedure for some of the other characters. Then replay the recording and narrate the story while the entire group pantomimes the story.

## LESSON 26.

*Time*

20 minutes

*Materials*

None.

*Objectives*

The child will contribute at least one possibility of who is at the door, and will contribute at least one other idea to the group writing of a skit. The child will take a role in the acting out of the skit.

*Procedure*

Read the following poem to the children:

## Someone

Someone came knocking  
 At my wee, small door;  
 Someone came knocking,  
 I'm sure — sure — sure;  
 I listened, I opened,  
 I looked to left & right,  
 But naught there was a stirring  
 In the still dark night.  
 Only the busy beetle  
 Tap-tapping in the wall .  
 Only from the forest  
 The screech-owls call  
 Only the cricket whistling  
 While the dew-drops fall,  
 So I know not who came knocking  
 At all, at all, at all.

Walter De La Mare

After the instructor has finished reading or telling the above poem, begin the discussion and elaboration of the story by posing some of the following questions. Have you ever been home late at night, either by yourself, with your parents or with a babysitter, and someone knocked on the door? How did it make you feel? Who did you think it was? How would you feel and what would you think had happened if no one was there when you answered the door? In the poem, who or what knocked on the door? Why did they leave? Was it a trick? What else could have happened after you opened the door? Could you go exploring to find out who knocked?

As new ideas which elaborate the story emerge, help to children synthesize these ideas into a cohesive story with a beginning, a middle, and an end. Have the entire group to some of the more intriguing or clearly defined characters in the story.

## LESSON 27

### *Time*

20 minutes

### *Materials*

Copy of *If We Walked on Our Hands*

### *Objectives*

Each child will state at least one problem we would face if all the world turned upside-down, but we (the kids in creative dramatics) stayed right side-up. After the group composes a story about an upside-down world, each child will participate in the group pantomime depicting that situation.

### *Procedure*

Read *If We Walked On Our Hands*

If we walked on our hands  
instead of our feet,  
And we all ate paper  
instead of meat,  
What a mixed-up place  
this world would be  
What a  
mixed-up  
fixed-up  
topsy, turvy  
situation

Ask the children to close their eyes and imagine what the world would look like upside-down. Then ask them to state the problems we would have if we were the only right side-up creatures. If the children have trouble getting started with ideas, ask a few questions such as: Where would your bed be?

Would it be on the floor or the ceiling? What would happen when you opened a dresser drawer? When you spilled something would it fall up, or down? Continue the discussion as long as valuable observations are being made. Then synthesize all of the ideas into a story line. The instructor should narrate the story line while the group pantomimes the story.

## LESSON 28.

### *Time*

20 minutes

### *Materials*

None.

### *Objectives*

The child will contribute at least one idea to the formation of the story and will assume a role in the subsequent dramatization of the story.

### *Procedure*

Tell the children that today we are going to make up some more stories. When the group has completed the story the instructor will become the narrator and the group will assume roles and pantomime the story. Today we will not have an actual situation from which to begin our story. But rather, we will merely start with a single object and you will decide the specifics about that object and then compose a story: The first object we will use will be a key. Before you begin composing a story you must first decide what kind of a key we are considering. The key to your house? To a car? A secret scientific laboratory? The teacher's answer key? The key to my heart?

The instructor should continue to guide and to ask questions of the students as they make up the story. When they have completed the story tell it to them as you understand it. Then narrate the story while the students pantomime it.

## LESSON 29

### *Time*

20 minutes

### *Materials*

None

### *Objectives*

The child will contribute at least one idea to the formation of the group story and will assume a role in the subsequent dramatization of the story.

### *Procedure*

Recall for the group yesterday's activities. Note that today we will make-up another story, starting from a single object. But today, instead of pantomiming the story to the teacher's narration, we will act it out using bodies and voices. Then proceed in the same manner as in the previous lesson. Use a map as the object.



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