A HANDBOOK FOR USING
CREATIVE DRAMATICS IN
ELEMENTARY OHIO HISTORY

MASTER'S PROJECT

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by

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DEDICATION

This project is dedicated especially to my grandfather, Daddy Byge, who is the only relative I know of who wants to read the finished project.

This project is also dedicated to Paula, Mark and Beth. Without their encouragement and support, the project would have been quite a chore.

And, to my parents for the example they set for me as a child and the support they continue to offer.

To my husband, Ryan, who will be more relieved than I am when this project is complete.

To Mrs. Marianne Farrell, wherever she is, for introducing me to creative dramatics.
CHAPTER I

INTRODUCTION TO THE PROJECT

Many elementary students learn the history of Ohio by memorizing vocabulary lists, names and important dates. The students gather information from the text book, write notes, answer questions and take exams. Items on the exams require the student to recall facts, definitions and important dates.

Nelson (1988) points out that, in order to succeed in this type of environment, the student must be functioning at the formal operational level. However, elementary students function at the preoperational or concrete operational levels. Elementary students learn history best by the manipulation of concrete objects and by the ability to relate the material to something they already know (Nelson, 1988).

This writer believes that using a creative dramatics approach to teach Ohio History will enable elementary students to master content by reenacting historical problems and searching for solutions. Kraus (1985) states that history should be dramatized because it "is the story of human beings caught at critical moments in their lives, making difficult, sometimes painful, decisions" (p.105).

As the student participates in creative dramatics, he will use problem solving to make decisions based on his thoughts and feelings. Pinciotti (1993) says that problem solving is a long-term benefit of creative dramatics. Students acting in role and guided by a teacher in role will ask and answer questions in the setting of the historical event.
Creative dramatics is an effective way to teach social studies in a whole language classroom because it involves all of the language arts: reading, writing, listening and speaking. Bidwell (1992) explains that reading, speaking, listening and writing are essential to all drama activity. This writer, a whole language teacher, uses creative dramatics as a way to integrate language arts into a social studies unit.

Creative dramatics involves the cognitive, affective and psychomotor domain. Pinciotti (1993) notes that "creative drama gives participants a chance not only to share what they know, but an opportunity to demonstrate through action their ability to think, feel and imagine about what they know". The Ohio History student uses creative dramatics to experience the thoughts, feelings and movements of the people in the situation being examined.

This researcher feels that students will retain more content knowledge of Ohio History when it is taught in a manner relative to where the students are developmentally. Creative dramatics meets the developmental needs of elementary students.

Through creative dramatics, the students use problem solving, language arts and the cognitive, affective and psychomotor domains to master content in several units of Ohio History.

This writer noticed a lack of material available for teachers that would effectively integrate the Social Studies curriculum with the Language Arts. Therefore, this writer has created a handbook composed of two modules of Ohio History: Native Americans, Ohio Wars and Pioneer Life. Each module provides the teacher with lesson plans and extension activities, as well as, lists of current literature available for use in the classroom. The handbook was designed to be a supplement to Ohio History textbooks, not a replacement.
This project details the creation and implementation of the "Handbook for Using Creative Dramatics to Teach Ohio History".

Purpose of the Project

The purpose of this project was to create a creative dramatics handbook to be used by elementary Ohio History teachers in their classrooms as a supplement or enrichment to Ohio History curriculum that is already in place.

Limitations

The modules in the handbook were designed for use in elementary classrooms. Modifications may make them appropriate for secondary schools. The writer developed only three modules. Each module covered a broad range of Ohio History.

Definition of Terms

Creative Dramatics is a type of dramatic learning that is guided by a leader or teacher and allows the participants to use reading, writing, listening and speaking to react to real or imagined events (Pinciotti, 1993).

Ohio History is the study of sociological, geological, and historical events that have taken place in and around Ohio.

Improvisation is a type of creative dramatics where participants respond to situations extemporaneously, without a script or previous preparation (Ball and Airs, 1995, p.78; Jendyk, 1985, p.24).

Non-fiction Dramatization is a type of creative dramatics where factual information is transferred to oral scripts devised by the teacher or the students (Putnam, 1991).
Role-play is a type of creative dramatics where students and/or the teacher act out an assigned role to solve a given problem situation.
CHAPTER II

REVIEW OF THE RELATED LITERATURE

Reasons for using Creative Dramatics

There are many reasons for using creative dramatics in the elementary classroom. It effectively integrates the language arts. Creative dramatics allows students to use problem solving in authentic situations. It builds social skills and cooperation among students. Creative dramatics is enjoyable for children because it is so closely linked to their natural desire to play. It involves mental, physical and emotional participation. Creative dramatics also provides a framework for information presented in the content areas. An elementary classroom is an ideal setting for creative dramatics.

The language arts include reading, writing, listening and speaking. Creative dramatics integrates all of these subject areas. While children are engaged in creative dramatics, they are actively using reading, writing, listening and speaking. Atwood, McGuire and Nickell (1989) refer to natural connections that exist between social studies and language arts. Using a creative dramatics lesson about soup, the teachers were able to meet their objective, "to reinforce skills of listening, talking, reading and writing" (1989). The students read books about soup and then used role play to recreate the stories. They were able to create their
own props and make puppets of the characters. They practiced and performed. Finally, the class discussed how soup fit into each story. Since this was also Social Studies, the class discussed the cultures that each story came from (1989).

A simple role play, in this case, integrated all the areas of language arts. Ball and Airs (1995) state the, "the cross-curricular skills of oracy, listening and communication are utilized in all drama lessons" (p.3). Bidwell (1992) agrees, citing, "speaking (to improvise), writing (to extend speech or smooth a transition), and listening (to get clues)" as essential to all drama activities. McCaslin (1984) believes that creative dramatics activities can expand the teacher's goals in language arts and strengthen the students abilities in the areas of reading, writing, listening and speaking (p.293). Nelson (1988) believes that, during improvisational creative dramatics, "students read, write, listen, speak and move in order to communicate with other participants". Wagner (1988) places creative drama as central to the language arts and to language growth. Drama, with its ability to bring students to meaningful reading, writing, listening and speaking, effectively integrates all of the language arts.

Creative dramatics puts children in authentic situations to develop problem solving strategies. Teachers can create problem solving situations for the students or use real events from the past. In either case, the student is placed directly in the situation and has to communicate and make choices about how to solve the problem. Charters and Gately (1986) suggest that, since students are actively
involved with the situation, their solutions are authentic and realistic. Their actions carry greater meaning, as they reflect what the children believe might occur in an actual setting (p.71). Nelson (1988) notes that drama is useful in teaching social studies because it can move us within a period of time, rather than outwardly examining it. Through creative dramatics, the children are in a position to solve problems as if they were actually there. Pinciotti (1993) says that this experience with problem solving is one of the long term benefits of creative dramatics in the classroom. The creation of authentic problem solving situations is another reason to use creative dramatics in the classroom.

In the midst of the problem solving, creative dramatics also builds social skills and cooperation among students. McCaslin (1984) points out that as a group of students creates a scene together they often put aside social differences and learn a valuable lesson in cooperation (p.17). Pinciotti (1993) believes that “the group nature of creative dramatics immerses participants in a cognitive, social and emotional exchange”. The students must share their own ideas and accept the ideas of others. Wagner (1988) also cites studies that have proven that creative dramatics has a positive effect on cooperation. Creative dramatics gives students the chance to work together and make choices, ultimately leading to cooperation and communication between peers.

Students enjoy creative dramatics because it is so closely linked to their natural desire to play; thus, a fourth reason for using creative dramatics. Erickson
(1988) reminds us that, “drama, because it is so closely akin to play, immediately
draws children in, enlisting the senses and the entire physical nature of the human
being to awaken all of the functions of the mind”. Children are naturally excited
by the prospect of pretending to be someone else. As Farris and Parke (1993)
state, “Drama/theater education is rooted in the universal human impulses to enact,
to imagine, to imitate, and to play, which draw children naturally to enjoy doing
drama/ theater”. In fact, creative dramatics in the elementary school classroom is
closely related to the dramatic play of a preschool or kindergarten child (Pinciotti,
1993). In creative dramatics, the student is able to use his imagination to solve
problems and understand new concepts in the classroom in a way similar to how
he chooses to play after school.

Creative dramatics reaches the whole child. It involves mental, physical
and emotional participation, which is another reason to use it in the classroom.
The children are engaged cognitively through “knowledge, comprehension,
application, analysis, synthesis and evaluation” (Nelson, 1988). Affectively the
students must, “respond, value and organize” (Nelson, 1988). The students are
engaged physically in movement throughout the creative dramatics experience
(Pinciotti, 1993). Creative dramatics places the child in a learning environment
where he must respond mentally, emotionally and physically.

The final reason for using creative dramatics in the classroom is that it
provides a framework for information presented in the content areas. Putnam
(1991) puts it this way, creative dramatics, "provides a meaningful frame in which the significant actions, facts, vocabulary and concepts presented in expository text can be obtained". Creative dramatics provides a way to comprehend that is acceptable to most students. Children can act out vocabulary words and even complicated concepts in such a realistic manner that knowledge and understanding are gained (Putnam, 1991). This framework for content area information is the final reason for using creative dramatics in the classroom.

These reasons are important to recognize in understanding why creative dramatics can play a valuable role in any elementary school classroom.

The Teacher's Function in Creative Dramatics

The teacher plays an important part in the development of a creative dramatics lesson. He must help the students develop ideas by providing stimulating resources and artifacts relative to the theme of the drama. The teacher must also ask and answer questions throughout the dramatization. The selection of a content area topic to use in a classroom drama lesson is the function of the teacher in creative dramatics. The fourth function is for the teacher to play a role in the drama.

It is the teacher's responsibility to collect and share artifacts that are relative to the drama. But, as Ball and Airs (1995) point out, this is not as difficult as it may seem. Photographs, pictures and displays that are already in the
classroom are perfect starting points (p.20-21). The teacher can use a photo or
illustration in a text book and ask the students questions about what is going on at
the time the photo was taken. From this dialogue, an extemporaneous script can
be outlined and a scene begun (Ball and Airs p.20). A display containing three
dimensional objects, such as a toy train, can also be the starting point of a drama.
Again, questions can be asked and answered about where people would be going
on the train, etc. (Ball and Airs p.21). Heathcote (1985, p.89) collects the best
literature, reference books and artifacts she can find for use in a creative dramatics
lesson. She selects primarily adult material because she finds it superior to
children's material (p.89). Heathcote believes in sharing as much information with
children as possible during a dramatics lesson and she is able to do this with the
reference books, artifacts and literature she provides (p.89). It is the function of
the teacher of creative dramatics to provide stimulating resources and artifacts
relative to the theme of the drama.

Another function of the teacher in creative dramatics is to ask and answer
questions at the start and throughout the dramatization. Ball and Airs (1995, p.16-
17) suggest using a question to get the drama off the ground. They recommend
using a starting question to focus and motivate the group to find an answer (p.17).
The questions can be broad or specific. The latter being used only after broad
questions have been practiced (p.17). Morgan and Saxton (1988) expound on the
use of question, not just at the start, but throughout the creative dramatics lesson.
The teacher is in a position to ask questions of the student players because he often is not aware of what choices they are making. He must learn how to ask the question in order to find out what the student knows. He must also learn how to "weave the answers into the dramatic context" (1988). Morgan and Saxton (1988) continue to remind that the teacher must have a mental list of prepared questions to ask the students to ascertain their knowledge of the content being dramatized. The teacher cannot prepare for the questions that need to be asked within the drama. The teacher needs to ask these questions with a genuine interest. His questioning and answering techniques will make or break the lesson (1988). The teacher needs to ask and answer questions throughout the creative dramatics lesson, as well as, during the introduction and closure of the lesson.

The selection of a content area topic to use in a classroom drama lesson is the function of the teacher in creative dramatics. Pinciotti (1993) states that the, "creative drama leader sets the learning goals, develops the curriculum [and] introduces the lesson." It is the teacher's responsibility to relate her creative dramatics lesson to the school's curriculum and learning objectives. Heathcote (1985, p.79) selects an incident for dramatizing and then works with her students to assign "such elements as place, period, persons present at the relevant time, season of the year, or any other 'fixing' device" (p.79). She will sometimes provide the framework for her students. Heathcote (1985, p.79) uses three types of structural framework after she has selected the content to be dramatized:
simulation, analogy and role. Simulation is the most common form used as the
students simulate and model events that have actually occurred, which is difficult
to do with an uncommitted class. Heathcote (1985) notes that a better starting
point might be analogy, which focuses on developing meaningful, emotional
relationships between players (p.79). Role, the third framework Heathcote
suggests, involves assigning a specific character to a student. The character is then
given very specific characteristics and demands an emotional response from other
players (p.79). The creative dramatics teacher must select the content and the
framework of each lesson.

The fourth function of the creative drama teacher is to play a role in the
drama. McCaslin (1984, p.295) describes Heathcote’s method of the teacher in a
role in the drama. When the teacher has a role, she can control the flow of the
drama. Often, the teacher will step out of role, stop the drama and initiate class
discussion. After some discussion, the teacher in role can resume the
dramatization. This is not traditional to the way drama teachers have worked in
the past, standing in the audience and letting students play the scene (p.295).
Morgan and Saxton (1988) believe the teacher should be in role with the idea of
releasing the role as soon as students can take it on their own. They list and define
several ways the teacher can be involved in the drama. The first way the teacher
can be in role is as the authority figure. She is the only one in the drama that
knows all. This type requires a lot of listening to obtain necessary information.
The second possibility for the teacher is the second in command role. She then acts a gopher who is willing to retrieve information from a player of higher authority. The teacher still has control over the language in this role. When the teacher acts as one of the gang she and the students are at the same level of knowledge. Each character plays an equal part in problem solving. The teacher may also be helpless and the students in the class are used to help her discover solutions to a problem. In this instance, the teacher is less involved, but by asking for specific help, she can lead the class to some discovery. Rather than being the authority figure, the teacher could be the authority opposed to the group. This time, the teacher challenges the class and the class is left on its own to defend its beliefs and values. Or, the teacher could be devil’s advocate. As a member of the group, she could question all decisions that are being made, forcing them, again, to defend their position. As the absentee, the teacher creates a situation where she has been gone and needs to be filled in on what is currently happening and why. The teacher can ask questions that will lead the players to a higher order of thinking and responding. When the teacher is not directly involved in the dialogue, but can be reached if needed, she is the authority outside the action. Finally, in the fringe role, the teacher stands on the edge and is able to ask questions of the players. (Morgan and Saxton, 1988). The teacher might elect to use one of these options in a particular lesson. The teacher in role is a very
important function of the teacher in creative dramatics, as it can guide the students to a deeper understanding of content.

The teacher is responsible for many aspects of the creative dramatics lesson, from finding a topic to acting a role, the teacher must be involved in what the students are experiencing.

Types of Creative Dramatics

There are a variety of different types of creative dramatics that can be used in the elementary classroom. Three of these types, non-fiction dramatization, improvisation and role play are among the most commonly used in the elementary classroom.

Non-fiction dramatization, as defined by Putnam (1991), is a method of understanding concepts in expository text. In non-fiction dramatization, the teacher brings concepts and vocabulary to life through an extemporaneous, teacher narrated event script. The class may be reading some non-fiction prose when the teacher decides to begin dramatization as a way of elaboration. The students then follow the teacher’s lead to a series of actions. For instance, the class may pretend to be squeezed together on the Mayflower (Putnam, 1991). The students are all performing the same action, but their dialogue and response may differ. The teacher also asks questions during non-fiction dramatization to assess student comprehension and guide the process. The teacher provides the framework for this type of creative dramatics.
Improvisation, acting a scene without previous preparation, is another type of creative dramatics. Ball and Airs (1995, p.78) call improvisation, "acting out a situation without previous planning or structuring. They recommend that it be used sparingly in the classroom. Ball and Airs feel that improvisation can draw away from the content of the drama and become more of a competition for laughs among classmates (p.78). They suggest having several improvs going on at once while the teacher circulates around the room (p.79). Since they feel that performing an improv and then trying to repeat a similar performance is often unsuccessful, they suggest having small groups relay to the whole group what happened in the improv, rather than repeating it (p.79). Jendyk (1985, p.24) defines improvisation as, "an exercise, an activity, a scene or a play involving extemporaneous speech and spontaneous movement or action." Jendyk describes several phases of improvisation from long term projects to actor training exercises. Her long term exercises do involve some rehearsal and a final performance (p.25). This type of improvisation is contrary to what Ball and Airs represent. Nevertheless, improvisation is a spontaneous art form that can be beneficial in the elementary classroom.

Finally, role play is a type of creative dramatics in which students or teachers take on an assigned role. This is probably the most typical type of creative dramatics used in the elementary classroom. Charters and Gately (1986, p.1) remind us that role plays are used in the home, as well as, the educational
setting. Role play "allows teachers and children to involve themselves in fictional situations and to interact with other people in role" (p.1). This type of classroom role play builds on the experiences the child has already had at home and in preschool settings. Role play can also be used in non-fiction situations. Role play is a rather simple, yet effective, method of creative dramatics to be used in the elementary classroom.

Nonfiction dramatization, improvisation and role play are three types of creative dramatics that can be used in the elementary classroom. Each has many possibilities and can provide the framework for a successful creative dramatics lesson.
CHAPTER III

METHODOLOGY

The writer began this project by searching for teaching materials that could be used to study Ohio History at the elementary level. A satisfactory text was found, but supplemental materials were not readily available. The writer was looking for material that would actively engage students in the study of Ohio History.

The Decision to Create a Creative Dramatics Handbook

The decision was made to create a handbook that would be easy for teachers to use as a supplement to the available Ohio History text. The writer used Let’s Discover Ohio by Kathy Akers and Janine Montgomery (1994) when creating the handbook.

The writer chose to incorporate creative dramatics with the study of Ohio History because creative dramatics would involve the whole child and would require higher order thinking skills on the part of the students.

After a review of the related literature on using creative dramatics in the classroom, the writer concluded that this approach would probably be successful in the Ohio History classroom.
Use of Creative Dramatics

Before writing the handbook, the author of this project studied the types of creative dramatics and read books detailing how to begin using creative dramatics in the classroom.

The writer used both physical and vocal exercises to help the class become accustomed to creative dramatics before incorporating creative dramatics into the Ohio History curriculum.

The writer then began to use creative dramatics in the weekly Ohio History lessons. Each lesson was approximately one hour in length. The writer taught the events leading up to the French and Indian War, the French and Indian War and the Revolutionary War using the creative dramatics approach. Later, the writer used the same approach to teach a unit on pioneer life.

Creating the Modules

After some trial and error, the writer noted what activities should be included in the handbook. She then created a sample module on Ohio Wars to use as a model when preparing other modules.

To decide which modules to include, the author reviewed the text and found which units were most suitable to creative dramatics. The writer selected:

Native Americans. The study of the customs and culture of the Native American tribes that lived on the land that is now Ohio.
Ohio Wars. The study of events leading up to and including the French and Indian War, the Revolutionary War and the Civil War.

Pioneer Life. The study of the daily life of Ohio pioneer men, women and children.

Each module would then be divided into four sections:

Introduction to the Subject Matter. A detailed introduction to the subject and relevant vocabulary.

Objectives. A series of objectives defining what the students should do during the lesson and what they should know following the lesson.

Lesson Suggestions. An outlined lesson plan of creative dramatics activities to be used to meet the objectives for the module.

Related Trade Books. A list of picture books and chapter books that can be used for further study or incorporated into the lesson plans provided.

Other Items Included in the Handbook

The writer also noted that the handbook should have some background for the teacher about using creative dramatics in the classroom.

The handbook would also contain sample lessons to prepare the class for the use of creative dramatics. A list of books that the teacher can refer to for other creative dramatics ideas would also be included.
Subjects Used in the Compilation of the Project

The author used 51 third and fourth grade students in a multiaged classroom setting. The students participated in creative dramatics lessons during their scheduled Ohio History time. The students studied the events leading up to the French and Indian War, the war itself, and the events that followed using a creative dramatics approach.

The Handbook Design

This handbook was designed for the teacher with little or no background in creative dramatics. It was intended to be a supplement to a text and other classroom projects and tests. The handbook was also designed so that it could be used as introductory material before beginning an in-depth study of the particular unit.

Regardless of how the handbook is manipulated by the teacher, its contents are designed to combine the language arts: reading, writing, listening and speaking, with the Social Studies curriculum.
CHAPTER IV

RESULTS

HANDBOOK FOR USING
CREATIVE DRAMATICS
TO TEACH OHIO HISTORY

by
Shawn Marie Fry
HANDBOOK FOR USING CREATIVE DRAMATICS TO TEACH OHIO HISTORY

SHAWN MARIE FRY
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Introduction

“Who fought in the French and Indian War?”

“France and the Indians, er, Native Americans!”

It is logical for youngsters to presume that the French and Indian War was a contest between the French and the Indians. After some reading and discussion, your class slowly begins to understand that the French and Indian War was actually a war between the French and the British. This creative dramatics handbook has been designed to change all that confusion.

As your students begin to discuss the events preceding the war, they will become the French and British Kings, Robert LaSalle, George Croghan and the other key players in the fight between the French and the British to claim the land that is now Ohio. As they play these roles and reenact the scenes from the past, they will begin to understand the thoughts and feelings of these men and women from our history.

I have anticipated that most of the users of this handbook will also have an Ohio text. The material in this book is meant to supplement or help to introduce the content in the text. If your district does not have an adopted text, the material in this handbook, along with the use of a variety of trade books, will provide ample coverage of the subject.
Creative dramatics involves reading, writing, listening and speaking. It is truly a discipline of the Language Arts. With that in mind, the material in this handbook will also help you meet many Language Arts Pupil Performance Objectives or Critical Skills.

I hope this book will become a frequently used guide as you prepare creative dramatics units for other content areas. Creative dramatics is an effective way to integrate the Language Arts into the content areas of Social Studies, Science and Math. Creative dramatics is a wonderful teaching tool! I wish you and your students the best as you delve into Using Creative Dramatics to Teach Ohio History!
Beginning to use Creative Dramatics

Most students love to act. After all, they have been acting since birth. Their dramatic efforts are probably most noticeable in the preschool and kindergarten. Young children love to play house. They observe the world around them and emulate it in their play. As children get older, they continue to use dramatic play. Race cars and make up are popular props in the play of elementary aged children. Dramatic play is something they enjoy and find identity in.

Since children have taught us that this is where they feel comfortable, why not use it in the classroom? It meets them where they are. In the case of Ohio History, it brings something far away into their realm of existence.

Even though they are comfortable with their make believe, we need to guide them as to how to use creative dramatics in the classroom. Ground rules need to be set. Limits must be established. A good place to start is with some verbal and physical exercises. Follow the exercises with some simple role play of present day situations. Soon, your students will be ready to use their talent to learn about the past.

The suggestions on the following page will be useful as you prepare your introduction for your class. The first week or so of study should be devoted to doing preparation exercises with your students. The foundation you set is crucial.
to their taking this new method of learning seriously. I would suggest doing a short exercise before each new Ohio History lesson, as well.

Warm Up Exercises

A-E-I-O-U

This is a vocal warm up. Say the vowels slowly, incorporating all the muscles of the face. Your face should look very exaggerated and distorted. Expect some laughter at first. Explain that this is a necessary warm up, since the muscles of the face will be used to produce sound and facial expressions. Repeat five times. This would be a good exercise to do before each creative dramatics lesson. Variation: move the mouth to say the letters without sound.

1-10

This is a vocal warm up for sound. Say the numbers 1-10 slowly. Start very quietly and gradually get louder and louder. Then reverse. Start loudly with 10 and get quieter until one is almost a whisper. Variation: Do the same thing with the alphabet.
HA-HA, HE-HE, HO-HO

This is a vocal and physical warm up. Stand with legs shoulder width apart. Say, "HA" and punch your right arm straight up. On the second "HA", punch your left arm straight up. Next, say "HE" and punch your right arm out to the right at shoulder height. On the second "HE", punch your left arm to the left at shoulder height. Then, on "HO", punch your right arm straight out in front. On the second "HO", punch your left arm straight out in front. This should be done at a steady pace and rhythm.

Mirror, Mirror

This is a warm up exercise that involves partners. Chose a partner. Partner A and partner B should stand face to face. Partner A begins by slowly moving some part of her body. Partner B copies A’s movements as if A were looking in a mirror. No words should be spoken. After a few minutes, reverse roles.
Improvisation and Role Play

Situation Improvisations

Select two students. The teacher then gives each student a character and a problem. The students must act in role to solve the problem in a short period of time. Three minutes is usually long enough.

Freeze Improvisations

Select two students. The teacher then gives each student a character and a problem. When the students are almost done, the instructor shouts, “Freeze!” A third student moves in to take the exact position of one of the actors. That actor leaves and the new person must start the scene by changing the character, setting and problem. This is done while the improv is in progress. This involves lots of quick thinking.

Gibberish

This involves three students. One is the foreigner, one is the translator and one is the interviewer. They may sit in three chairs with the translator in the middle. The interviewer asks questions to the foreigner. The translator translates the question into the language the foreigner speaks-gibberish. The foreigner responds in gibberish and the translator translates the response to English. It
continues in the same manner. The translator has the most difficult job in this improv.

Story Circle

This works best with five to seven students. Use a rock or another small object. The person with the rock starts the story. At any time (usually about ten seconds later) the person passes the rock to the next player who must continue the story where the person left off. Play continues until the story has a logical ending and everyone has had a chance to contribute two or three times.

Again, these exercises should be used on and off for about a week before beginning to use creative dramatics as a teaching technique in the content area. Then, they should be used periodically to refresh the class spirit for learning with creative dramatics.

Resources with More Warm Up Ideas

Module One-

Native Americans in Ohio’s Past
Introduction

The Mound Builders

Adenas

The mound builders are two groups of Native Americans that lived in Ohio. The Adena Indians moved to Ohio after the glacier thawed. Everything we know about these Indians has been discovered recently by archeologists. The Adenas did not leave any written history. The Adenas lived in round huts made of long poles and covered with bark. They hunted for their food and gathered berries and nuts. They made their arrowheads from flint.

When an Adena died, the body was cremated. The remains of the body, tools and arrowheads were covered with dirt. As more people were buried in this manner, the mound became higher and higher. Important members of the tribe were buried in log coffins. They were buried along with many necklaces and pipes.

The Adenas built Miamisburg Mound which is the highest mound in Ohio.

Mounds were built as meeting places, lookout points and spiritual offerings, as well as, places of burial.

The Adenas also built Serpent Mound. It is an effigy mound built in the shape of a snake.

(Akers and Montgomery, 1994)
archeologist- a person that studies the past by examining remains (bones, tools, pottery) left by extinct people or animal groups.

flint- a flat, black rock that is easily carved into spears and arrows.

mound- a pile of dirt left by the Adena and Hopewell Indians. These tribes would build mounds to bury the dead, honor the spirits, hold meetings or use as lookout points.

effigy mound- a mound that is built in the shape of an animal.

Objectives

1. The student will name the first group of mound builders that came to Ohio.

2. The student will define these terms: archeologist, flint, mound and effigy mound.

3. The student will participate in an archeological dig and make assumptions about the Adena Indians.

Lesson Suggestions

Archeological Dig-

<table>
<thead>
<tr>
<th>Length of Activity</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 minutes for discussion</td>
<td>Memo</td>
</tr>
<tr>
<td>45 minutes for “Dig”</td>
<td>Garden Tools, optional</td>
</tr>
</tbody>
</table>
A. Discuss the term archeologist with your students. Discuss who they are, what they do, what they wear, where they work and what tools they need. The discussion should last about 15 minutes and should take place the day before, if the “dig” will be the next morning, or morning of, if the “dig” will be in the afternoon.

B. Select a place for your “dig”. It could be the classroom, the gym, outdoors or some other open space.

C. Deliver Memo to students. This can be done in a variety of ways:

1. Address one Memo to the whole class and have the principal or secretary hand deliver it.

2. Present each child with a Memo. Place it on their desks or in their mailboxes when they are out of the room.

3. Select one student to receive the Memo. The Memo should instruct the student to bring fellow archeologists to the “dig” location at a specific time.

D. When the Memo has been received, the teacher should take the role of lead archeologist and the students should be famous archeologists from around the world.

E. Gather at the site for the “dig”. The lead archeologist should let the others in on what she already knows:
1. A “dig” is already underway.

2. Archeologists have found flint and human bones.

3. Their mission is to continue the dig searching for more bones, flint and other artifacts.

4. Archeologists are looking for a name for this population. Can these world renown archeologists help?

F. Students can begin digging. As lead archeologist, float around to the different groups to help the conversation stay on topic. This “dig” is all pantomime and relies heavily on the creativity of the students. You might want to plant some students in the group with specific questions to ask or statements to make. For instance, “Gosh, there’s so much flint here! I wonder what they used it for?”, etc.

G. If you have actual flint and bone samples, they could be hidden in the site. Also, if you have garden tools, those could be distributed. This is not necessary, as creative dramatics is more dependent on characterization and dialogue than props or costumes.

H. After about 15 minutes in the “dig”, remind students that they have been asked to name this group whose remains they are digging up. Students should continue digging and their conversations should switch gears to possible names. The lead archeologists should remind small groups of students that they are digging on the Adena farm.
I. Call the group together for a post dig meeting. This could be in the classroom. Make sure they wipe off their clothes if they are dirty and leave their muddy shoes at the door. They might even need to take a bathroom break to get the dirt out from under their fingernails. Of course, this dirt is most likely all pretend, unless you really went outside. This process keeps the creative dramatics session authentic.

J. In the group meeting, discuss the items the archeologists found and what they could have been used for. Also, discuss suggestions for names. As the lead archeologist, persuade the class into naming the group the Adenas, since they were discovered on the farm called Adena.

K. For homework, read the section in the text about the Adena Indians. See if your conclusions were similar to what actually happened.

Introduction

The Mound Builders

Hopewells

After the Adenas left Ohio, the Hopewell Indians came to Ohio. They were more sophisticated than the Adena Indians. They grew beans, squash, pumpkins and corn. They were also mound builders and are credited with building most of the 10,00 mounds in Ohio. They lived in long houses made of poles and bark. The Hopewells made pottery, artwork, weapons and tools from goods they traded
with other Native Americans. The Hopewells also used materials they found in Ohio.

When a Hopewell died, pottery, tools, jewelry and weapons were placed in their graves. The Hopewells had medicine men called shaman. The shaman would direct the burials. Like the Adenas, the Hopewells cremated most bodies, but important people were buried in coffins. The Hopewells took their dead to the charnel house. The body was burned by the shaman inside the charnel house. Then, dirt was piled over the body. After several bodies were burned in this manner and many mounds were made, the charnel house was taken down or burned down. Most of these mounds were built close to water. The Hopewells must have thought the spirits of the bodies would travel down the river to the land of the gods.

(Akers and Montgomery, 1994)

shaman- a medicine man in the Hopewell tribe. The shaman wore a mask and directed the funerals.

charnel house- a long house where bodies were taken to be cremated. After the bodies were burned, tools, pottery and other goods were placed with the ashes. Dirt was piled over it all. After many mounds were built, the charnel house was burned down.
Objectives

1. The student will name the second group of mound builders that came to Ohio.
2. The student will discuss how the Hopewells traded with other Indians.
3. The student will participate in an Indian “Trade Show”.
4. The student will define the terms shaman and charnel house.

Lesson Suggestions

Trade Show

<table>
<thead>
<tr>
<th>Length of Activity</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 minutes plus homework time for</td>
<td>Items to trade (i.e. copper, pearls,</td>
</tr>
<tr>
<td>preparation.</td>
<td>sharks’ teeth, mica, quartz, shells,</td>
</tr>
<tr>
<td>30 minutes for activity</td>
<td>grizzly bear teeth, obsidian, flint and</td>
</tr>
<tr>
<td></td>
<td>animal bones)- all the items should be</td>
</tr>
<tr>
<td></td>
<td>created by the students with craft</td>
</tr>
<tr>
<td></td>
<td>materials.</td>
</tr>
</tbody>
</table>

A. Assign small groups of students (2-4/group) an area of the country and the name of a tribe from that area (if known). Instruct them that they are coming from their land to a trade show where they will be able to trade their goods for other goods from other parts of the country.
B. Allow 2-3 minutes for small group discussion on what they will bring to the trade show.

C. Discuss as a large group the possible items that would have been traded at an Indian trade show. Make suggestions as to what items might go quickly. Mention and get the children’s reaction as to what would be a fair trade. A piece of mica for a grizzly bear tooth? Offer other possible items by referring to the Ohio text book.

D. Allow the students time for another group meeting to discuss the creating of the items for trade. Students should list the materials they will need.

E. Pass out necessary materials and instruct students to create the items they will trade for homework. Also, have them list the items they would like to receive from other parts of the country.

F. The next day, begin the trade show by calling roll to see which tribes are represented and where they are from.

G. Following roll, each group should meet to compare their lists of items they need. Also, discuss the value of the items.

H. Have each child in each group number off, one to four (or however many students are in the group).

I. Explain that you will call out numbers for trading. When number one is called, all the ones from all the groups must go to the center of the room and make one trade. The others should watch, but not make suggestions or talk to the number
Once each person has made one trade, the ones should return to their groups.

J. Groups will evaluate the trade and decide what other items are needed.

K. Play continues until everyone has had at least one turn to trade. Hold a group evaluative discussion between rounds.

L. The final group discussion involves discussing how these new items will be used in their tribe.

M. Hold a wrap up class discussion to compare trades. Ask the class how realistic they think the trade show was. Do you think it was like this in the time of the Hopewell?

There are other groups of Native Americans in Ohio. Follow the examples above to create your own creative dramatic simulation games.

Related Trade Books


Module Two-

Ohio Wars
The French and Indian War

The French and Indian War began as a result of two countries, France and Great Britain, fighting for the same land. Ohio was the prize in this fight. The Frenchman, Robert LaSalle, heard about this land from the Native Americans he met in Canada. He decided to check it out for himself. While floating down the Ohio River in a canoe, LaSalle noticed how beautiful everything was and claimed the land for the French. He stood up in his canoe and said, “All the land on both sides of the Ohio River now belongs to France”. This was fine until the British king found out.

The British king did not want so much land to belong to the French. So, he sent three men to make friends with the Native Americans in Ohio. George Croghan was one of the men that was sent. He was chosen because he could speak several different Native American languages. Croghan traded with the Indians and he gave them British flags to fly over their wigwams.

The French retaliated by sending Pierre Celeron and 200 other men to put on a play for the Indians. In the play, Pierre Celeron buried a lead plate in the ground that said, “All the land on both sides of the Ohio River now belongs to France”. They also nailed a tin plate to a tree. The French buried six plates along the Ohio River.
The British then sent Christopher Gist to Ohio on horseback from Virginia. He was to find land that was good for building towns. He spoke with Indian chiefs and gave them gifts. He even read the Christmas story to an attentive Native American audience on Christmas day, 1750.

Unfortunately, the contest between the French and the British ended in war. The French and Indian war was actually between the French and the British. Many Native Americans fought with the French and many fought with the British. The French won the first few battles, but the British eventually captured all the French forts along Lake Erie and won the war.

The French and the British signed a treaty in 1763. The British were given all of the land east of the Mississippi and Canada. The French left Ohio.

(Akers and Montgomery, 1994)

Objectives

1. The student will be able to name two French and two British explorers.

2. The student will be able to recite, “All the land on both sides of the Ohio river now belongs to France”. He/she will be able to tell where it was said, by whom, and where he came from.

3. The student will be able to retell how the French and British tried to become friends with the native Americans.
4. The student will be able to tell who fought in the French and Indian War and who won.

Lesson Suggestions

Nonfiction Dramatization

<table>
<thead>
<tr>
<th>Length of Activity</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five -30 minute sessions</td>
<td>none</td>
</tr>
</tbody>
</table>

This is a very simple lesson. It can be adapted to personal needs or time constraints. It is important to allow the students to make speculations about what might happen. Then, make sure to teach the facts, as well.

A. Gather the group. This material should be entirely new to them. Begin by making a large circle and sitting on the floor. Lead a discussion on Ohio and why people wanted to live there in the 1700s. Explain to them that some people from Great Britain have already came over to America and settled in the thirteen colonies. Also, people from France have settled in Canada.

B. Tell the students the story of Robert LaSalle. Pause to let students add details from his trip. What does he see, etc.? Choose a student to be Robert LaSalle. Have him sit in the middle of the circle and pantomime canoeing and sightseeing.
C. Ask your Robert LaSalle to stand up and say the words, “All the land on both sides of the Ohio River now belongs to France”.

D. Then, have everyone in the class say those words. It is fun to do it with a French accent. Then, ask if any individuals would like to try saying the words.

E. Explain that this claim was valid to the French and this meant that the land really did belong to France. Look on a map to see how much land was claimed.

F. Discuss how the British would feel. Have students make guesses about what the British would do. How would the British King feel?

The next day . . .

G. Follow the same procedure to introduce George Croghan. Select a George Croghan. Discuss why he was chosen to go to Ohio. Act out him giving British flags to the Native Americans.

H. Discuss what the French will probably do next.

The next day . . .

I. Act out Pierre Celeron’s play. Have children pantomime burying a lead plate under a tree.

J. Discuss what the British King will do next.

The next day . . .
K. Introduce Christopher Gist.

L. Discuss what happened and see if the students can guess what is going to happen next.

The next day . . .

M. Briefly discuss the French and Indian War. Focus on who fought in the war and who the Native Americans fought for.

N. Divide the class into three groups: the French, the British and the Native Americans. Then, divide the Native Americans into two groups- one to fight with the French and the other to fight with the British. This is to illustrate that the Native Americans fought with both the French and the British.

O. Discuss who won the war. (the British)

P. Pantomime the signing of the treaty in 1763. Show the students on a map which land now legally belonged to the British.

Introduction

The Revolutionary War

Ohio played a part in the Revolutionary War. Americans wanted to break free from the rule of the British King. They no longer wanted to pay taxes to a land many of them had never seen.
Most of the Indians in Ohio decided to fight for the British. The British promised them that no one else would come to Ohio to settle. The Indians did not like how the settlers came and used the land without paying for it. The British told the Native Americans they could have all of Ohio back for their hunting grounds.

The Americans built a fort in Ohio. It was called Fort Laurens. They built it as a stepping stone between the American Fort Pitt and the British Fort Detroit. The Americans planned to attack the British and Native Americans in Fort Detroit.

As the Americans tried to take supplies to Fort Laurens, the Native Americans blocked their way. It was a particularly cold winter in 1778. Food was very hard to find. The men at Fort Laurens ate grasses and roots. Some even ate their moccasins. Many died from lack of nutrition.

One day, men from Fort Laurens left the fort to chop some wood. Native Americans captured them and scalped them while other soldiers watched.

The Native Americans eventually went home. The people that were left at Fort Laurens were sent to Fort Pitt.

(Akers and Montgomery, 1994)

Objectives

1. The students will be able to retell the story of Ohio’s involvement in the Revolutionary War.
Lesson Suggestions

Improvs

<table>
<thead>
<tr>
<th>Length of Activity</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 minutes</td>
<td>Ohio text</td>
</tr>
</tbody>
</table>

A. Refer to Situational Improvisations in the introduction. There may be more than two students in each improv. Tell the story of Fort Laurens. Have students improv the following situations:

1. Americans building Fort Laurens.
2. Americans taking food and supplies to Fort Laurens.
3. Soldiers at Fort Laurens eating grasses, roots and moccasins to survive the freezing winter
4. Soldiers going out to chop firewood, getting captured and scalped.
5. Soldiers returning to Fort Pitt.

Introduction

The Civil War

In 1861, the Civil War broke out. Slavery was against the law in Ohio. This was not the case in the Southern states. They wanted to keep slavery. Most Ohioans fought with the North to try to end slavery across the country. Many
Ohioans helped slaves escape to freedom. The people would hide the slaves by day and lead them North by night. The people that hid the slaves were called the Underground Railroad. For many slaves, crossing the Ohio River meant they were finally in a land where they would be safe. The Civil War ended in 1865.

(Akers and Montgomery, 1994)

Lesson Suggestions

Dramatizing Picture Books

<table>
<thead>
<tr>
<th>Length of Activity</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>3- 15 minute sessions</td>
<td>Follow the Drinking Gourd</td>
</tr>
<tr>
<td>1- 30 minute work session</td>
<td>Pink and Say</td>
</tr>
<tr>
<td>1- 30-45 minute production session</td>
<td>Sweet Clara and the Freedom Quilt</td>
</tr>
</tbody>
</table>

A. At separate times, read each of the picture books to your students. Discuss the meaning of each story. Through these discussions, educate the children about the Civil War and Ohio’s role.

B. Have the students select groups of 3-5 people. Each group should select a short scene from one story and act it out. Allow time for creating a script outline and rehearsing. Each skit should last 3-5 minutes.
C. Perform the skits for class the next day. If these are successful, consider presenting them for other grade levels or classes.

Related Trade Books


Module Three-

Pioneer Life
Introduction

Pioneer Life

The settlers in Ohio, pioneers had a simple, hard-working way of life. They had come west to start a new life and they did just that. Children are very interested in pioneer times and many books have been written on the topic. An extensive introduction is unnecessary for this module. Rather, I will refer to several relevant trade books appropriate for intermediate elementary students.

Objectives

1. The student will participate in Pioneer Day.
2. The student will read Log Cabin in the Woods or The Cabin Faced West.

Lesson Suggestions

Pioneer Day

<table>
<thead>
<tr>
<th>Length of Activity</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entire School Day</td>
<td>Various, depends on your chosen activities</td>
</tr>
</tbody>
</table>
A. Select a day that can be entirely devoted to pioneer life. The more students, the merrier, so get other classrooms involved.

B. Select pioneer themed centers and rotate through them during the day.

   Center suggestions:

   1. Pioneer games
   2. Pioneer Cooking
   3. Quilting
   4. Pioneer stories
   5. The move West
   6. Pioneer artifacts

C. Give students a copy of a schedule, so they know where to go throughout the day. See following page.

D. Ask students to dress in pioneer costume.

E. Plan a pioneer feast for lunch. Have parents send pioneer food to school. Ask for volunteers to set up and serve the lunch.

F. Pioneer Day is an opportunity for a whole day of creative dramatics- enjoy!
# Pioneer Day Schedule

## April 25, 1996

<table>
<thead>
<tr>
<th>Class</th>
<th>9:00-9:45</th>
<th>9:45-10:30</th>
<th>10:30-11:15</th>
<th>11:15-12:00</th>
<th>12:00-1:00</th>
<th>1:00-1:45</th>
<th>1:45-2:30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Pearson</td>
<td>Mr. Ford</td>
<td>Mr. Ford</td>
<td>Cooking</td>
<td>Quilting</td>
<td>11:55-Lunch-Recess</td>
<td>Picture Book Read-In</td>
<td>Pioneer Games</td>
</tr>
<tr>
<td>Mrs. Daskalakis</td>
<td>Mr. Ford</td>
<td>Mr. Ford</td>
<td>Pioneer Games</td>
<td>Picture Book Read-In</td>
<td>11:45-Lunch-Recess</td>
<td>Quilting</td>
<td>Cooking</td>
</tr>
<tr>
<td>Mrs. Fry-Appli</td>
<td>Cooking</td>
<td>Quilting</td>
<td>Mr. Ford</td>
<td>Mr. Ford</td>
<td>12:00-Recess-Lunch</td>
<td>Pioneer Games</td>
<td>Picture Book Read-In</td>
</tr>
<tr>
<td>Miss Hambrick</td>
<td>Pioneer Games</td>
<td>Picture Book Read-In</td>
<td>Mr. Ford</td>
<td>Mr. Ford</td>
<td>12:00-Recess-Lunch</td>
<td>Cooking</td>
<td>Quilting</td>
</tr>
<tr>
<td>Mr. Diaspro</td>
<td>Quilting</td>
<td>Pioneer Games</td>
<td>Picture Book Read-In</td>
<td>Cooking</td>
<td>12:05-Lunch-Recess</td>
<td>Mr. Ford</td>
<td>Mr. Ford</td>
</tr>
<tr>
<td>Mrs. Fry-Banana</td>
<td>Picture Book Read-In</td>
<td>Cooking</td>
<td>Quilting</td>
<td>Pioneer Games</td>
<td>12:15 Lunch-Recess</td>
<td>Mr. Ford</td>
<td>Mr. Ford</td>
</tr>
</tbody>
</table>

### Where do I go?

<table>
<thead>
<tr>
<th>Mr. Ford</th>
<th>Mrs. Daskalakis' room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture Book Read In</td>
<td>Mrs. Pearson's room</td>
</tr>
<tr>
<td>Cooking</td>
<td>KEA office-next to Miss Hambrick's room</td>
</tr>
<tr>
<td>Quilting</td>
<td>Mr. Diaspro's room</td>
</tr>
<tr>
<td>Pioneer Games</td>
<td>Miss Hambrick's Room</td>
</tr>
<tr>
<td>Lunch</td>
<td>Mrs. Wise-Fry and Mrs.Fry's room</td>
</tr>
</tbody>
</table>

**Pioneer Games** - Steal the Bacon, circle dancing and more!

**Cooking** - prepare whipped butter and johnnycakes with a pioneer chef!

**Quilting** - recreate the Ohio Star quilt pattern!

**Picture Book Read-In** - share and enjoy some of your favorite pioneer tales!

**Mr. Ford** - a pioneer expert will take you back to life on the Ohio frontier!
Related Trade Books


Conclusion

As you use this handbook in your classroom, be sure to adapt and change it to meet your needs. If this method is not successful the first time you try it, keep trying. It may be that the chemistry of your current class does not allow for unstructured activities. Only you know your class and your specific curricular needs. Use this book as a guide to help you begin to use creative dramatics not only in Ohio History, but in other areas, as well. Enjoy!
CHAPTER V
SUMMARY, CONCLUSIONS, RECOMMENDATIONS

Summary

Creative dramatics involves the whole child. When using creative

dramatics to teach Ohio History, all of the language arts are integrated—reading,
writing, listening and speaking. The child is operating in the cognitive, affective
and psychomotor domains. Since this method of teaching is so versatile, a broad
number of students will be reached. This writer believes that creative dramatics is
an effective way to teach Ohio History to upper elementary students.

The purpose of this project was to create a creative dramatics handbook to
be used by elementary Ohio History teachers in their classrooms as a supplement
or enrichment to Ohio History curriculum that is already in place. In preparation,
the writer reviewed journal articles, drama text books, and Ohio History
curriculum. Then, the writer taught a unit on Ohio Wars using creative dramatics
in her own third and fourth grade multiage classroom, thereby creating the first
module for the handbook. Finally, the writer selected other Ohio History units
that could be taught using the creative dramatics approach.

The results were a handbook consisting of an introduction, warm up
exercises, three modules and a short conclusion. Each module consisted of a short
introduction to the subject matter, relevant vocabulary, objectives and lesson
suggestions. Some lesson suggestions were detailed outlines and others were more
broad, to allow for individual interpretation. The lessons could be modified to meet the needs of a specific classroom. They serve as good models for using creative dramatics in other curriculum areas. The conclusion is brief and encourages the adaptation and use of creative dramatics in other subject areas.

Conclusions

The research reviewed by the writer supports the use of creative dramatics to teach nonfiction material. It suggests that the whole child will benefit because of the integration of reading, writing, listening and speaking. Using this handbook will be helpful for teachers who are unfamiliar with creative dramatics and/or Ohio History. The introductions provide background and refer the teacher to literature for future study. Teachers can use it as a guide for planning their own lessons or follow the lesson plans provided. This handbook is intended to be a supplement to an existing Ohio History text.

Recommendations

This writer recommends that modules be created for two or three more areas of Ohio History. It is also recommended that current children’s literature be added to the “Related Trade books” section of each module as it is published. The writer suggests that creative dramatics lessons be modified according to the students’ needs and abilities.
REFERENCES


