

CHAPTER 4

Creative Drama



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Spotlight on Terms



- ♦ creative drama
- ♦ external characteristics
- ♦ formal drama
- ♦ improvisational
- ♦ internal characteristics
- ♦ interpret
- ♦ in unison
- ♦ leader (or teacher) playing in role
- ♦ literary merit
- ♦ narrative pantomime
- ♦ narrator
- ♦ paraphrase
- ♦ props
- ♦ protagonist
- ♦ replaying
- ♦ set
- ♦ side-coaching
- ♦ story dramatization
- ♦ transition

In this chapter, the emphasis is on creative drama, a process of informal acting. Imagination, concentration, sensory and emotional awareness, movement, and being able to communicate through actions and dialogue are all elements of theatre essential in creative drama. This means that in this chapter you will make use of all the personal resources that you explored in Chapter 3. In addition, you will learn about and participate in two specialized areas of creative drama: narrative pantomime and story dramatization.



What Is Creative Drama?

LESSON OBJECTIVES

- ◆ Define creative drama.
- ◆ Demonstrate an understanding of creative drama through participation in classroom activities.
- ◆ Distinguish between creative (informal) drama and formal drama.

Warm Up



Read silently Jack Prelutsky's poem "A Remarkable Adventure" from the book *Something Big Has Been Here* found on page 68. Imagine how you could use your facial expressions and your body to act out this poem.

creative drama

an improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.

formal drama

theatre that focuses on a performance in front of an audience as the important final product.

improvisational

nonscripted and spontaneous.

Many of your early theatre experiences involved using your imagination and creativity to act out stories, poems, or original ideas. This informal process of acting is called **creative drama**. Creative drama is an improvisational form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences. Creative drama differs from formal drama in that the process of acting out is more important than the end result. That is, how the participants develop the activity is more important than the final product of the activity. **Formal drama** focuses on a performance in front of an audience as the important final product.

Another important difference between formal drama and creative drama is that even though a literary selection might be used as the basis for a creative drama activity, there is no *script* (manuscript written in dialogue form for acting). The acting would be **improvisational**—imaginative and spontaneous. Improvisation is key to creative drama. And since the process is not a performance, creative drama does not require an audience.

Do you remember when you were in elementary school and your teacher read to the class, perhaps from the wonderful book *Where The Wild Things Are*? After the reading, if your teacher had the class act out the story, then you and your classmates were sharing a creative drama experience. Even today, when the students in your science class actively become the parts of a tree, solar system, or immune system, those are creative drama experiences.

In creative drama, you hear a story or get an idea and then plan how to act out the dramatic action. Following careful planning, the scene is then played, either in parts or from beginning to end.

A Remarkable Adventure

I was at my bedroom table
with a notebook open wide,
when a giant anaconda
started winding up my side,
I was filled with apprehension
and retreated down the stairs,
to be greeted at the bottom
by a dozen grizzly bears.

We tumultuously tussled
till I managed to get free,
then I saw, with trepidation
there were tigers after me,
I could feel them growing closer,

I was quivering with fear,
then I blundered into quicksand
and began to disappear.

I was rescued by an eagle
that descended from the skies
to embrace me with its talons,
to my terror and surprise,
but that rapture lost its purchase
when a blizzard made me
sneeze,
and it dropped me in a thicket
where I battered both my knees.

I was suddenly surrounded
by a troop of savage trolls,
who maliciously informed me
they would toast me over coals,
I was lucky to elude them
when they briefly looked away—
that's the reason why my home-
work
isn't here with me today.

By Jack Prelutsky,
Something Big Has Been Here

replaying

acting out again.

side-coaching

a method by which the leader
talks you through an activity by
making suggestions or giving
you ideas.

An important part of creative drama is the evaluation that comes after playing out a story or idea. When the acting out is over, all participants evaluate the activity. The leader guides the discussion to focus on what worked well during the playing process. Next, the discussion covers the changes that could make the activity more successful or the story more believable if it were replayed. **Replaying** is acting out the story or activity again using the changes discussed. It enables participants to expand on their ideas. Replaying can occur immediately or it can be saved for another time.

Leaders in creative drama activities often use a technique called side-coaching. In **side-coaching**, the leader (often your teacher) talks you through an activity by making suggestions or giving you ideas. Side-coaching may also provide an internal monologue—the thoughts

During many of your creative drama experiences, your director or coach will help you by giving you ideas for what you might do or say next.



leader (or teacher) playing in role

a leader (or teacher) who actively participates in the creative drama process by playing one of the characters.

of a character. Often, this informal prompting helps participants incorporate important actions or meaningful concepts that might otherwise be missed.

When the leader or teacher in a creative drama actively takes part in the drama by playing one of the characters, we have a **leader (or teacher) playing in role**.

Experiences in creative drama provide you with the opportunity to explore theatre in a comfortable, nonthreatening way. There are no lines to memorize, no stage to stand on, no makeup, costumes, or hot lights to worry about—and, of course, no audience.

Through experiences in creative drama, you will come to understand and appreciate the art of drama—a story told through action and dialogue. Thus, creative drama helps pave the way for future theatre experiences.

ACTION



- 1. Reflections.** The class is divided into pairs, with partners facing each other. One partner reflects (mirrors) what the other is doing. Use slow motions and concentrate on following each other by using your peripheral vision. The objective is not to try to trick your partner but to move in unison. Keep the motion smooth and fluid.
- 2. Dr. Smart.** The class is divided into teams of four or five. One team stands in a line at the front of the classroom. Your teacher introduces the team as Dr. Smart. The teacher will let the class know that Dr. Smart can answer *any* question. Someone in the class might ask, “What is the definition of a backdrop?” Dr. Smart must answer this question one word at a time per student. For example, the first student in line says, “A,” and the second student follows with “backdrop,” then the third student says, “is,” and the fourth student says “a,” and so on, until the team finishes the sentence. The whole answer might be, “A backdrop is a large painted cloth used as a background.” Every answer that the Dr. Smart team constructs must make sense and be in logical order.
- 3. It’s a What?** Stand in a circle with your classmates. Students then pass an object (balloon, book, towel) from one student to the next. Each student pantomimes using the object in an environment named by the teacher. For example, you might be asked to use the object as if it were something at the beach. Students must use their imaginations to turn the object into something different when it’s their turn. Students pantomime using the object as if it were a real object at the beach. The rest of the class guesses what each student is using. Your teacher might assign a different place to begin each round for the object.
- 4. What Are You Doing?** Stand in a circle with your classmates. One student begins pantomiming an activity, such as brushing his or her teeth. The next student asks, “What are you doing?” While still performing the brushing of teeth, the first student tells the second student to do a different activity—say, driving a car. The second student then begins pantomiming the new activity, while suggesting yet another activity to the next student along the circle. Continue this process around the circle. The goal of each student is to change the activity with speed and rhythm. A single activity must not be repeated.

5. **Story Bag.** Your teacher will prepare a bag filled with various items. Sit with your group in a circle. One student will draw an item out of the bag and begin a story that involves the item. This student will keep that item and pass the bag on to the next person. The next student will draw another object out of the bag and continue the story by incorporating the second item into the plot. The last student must close the story with the last object that is pulled from the bag.
6. **Dictionary Mania.** Divide into groups of four or five. Each group is given a dictionary. One member of the team opens the book to any page. The group then chooses five words on the same page to create an improvised scene. You are not to write a script, but your team will have 5 to 10 minutes to plan your scene. Do not stress the key words in the dialogue of your scene. After you perform your scene, the rest of the class tries to guess the five selected words.
7. **Situation, Problem, Solution.** Divide into two or three teams. Each team is then subdivided into three small teams, named Sit, Prob, and Sol. The first team, Sit, creates a situation or challenge. (We must move a rock from the front of the house to the back.) Sit goes to the acting area and presents the scene. Then Prob decides on a problem and enters the scene. (The rock is too heavy to move.) After the problem is established, then Sol enters with a solution. (Sol may get members out of the audience to help move the rock.) The three small teams may plan among themselves, but should not share their ideas with the other large teams. They must concentrate and see what is happening as the scenes unfold. If the team acting is believable, then the other members of the audience will also believe and can get totally involved when called on.
8. **Opinion Session.** Evaluate the above activities, giving strengths and weaknesses. Discuss how well the groups worked together. What would you do differently next time you participate in the creative drama activities?



Narrative Pantomime

LESSON OBJECTIVES

- ◆ Define narrative pantomime.
- ◆ Incorporate the physical, emotional, and social dimensions of characters and scenes.
- ◆ Pantomime literary selections.

Narrative pantomime provides a fun way to act out literary selections, especially poems and stories. You have probably participated in narrative pantomime most of your life. Many of you will remember when your parents read stories to you at bedtime. You might have used

Before they can successfully perform a narrative pantomime, these students must communicate and cooperate with each other to plan their pantomime.

Warm Up



Recall a poem or story you have read that has a lot of action words. Imagine how you could pantomime the action effectively.



pantomime (actions without words) as you listened to the story. One reason that narrative pantomime is so satisfying is that it is so easy to perform.

In **narrative pantomime**, a leader reads a piece of literature while the entire class plays the action **in unison**. There is a difference between playing the action “together” and playing it “in unison.” Playing in unison doesn’t mean acting or improvising with each other. It means performing the same action simultaneously (at the same time), whether in pairs, groups, or by yourself. When playing in unison, it is important to find your own space, so that you do not bump into another student or invade another student’s acting area.

Through narrative pantomime, you can become many different characters and be in many places. The sky’s the limit when you use your imagination and concentration during the reading of a literary piece. During this process, you will have the freedom to **interpret** the selection, acting out the meaning of the selection and understanding the piece in a unique way. You can interpret a literary selection any way that you choose. For example, if you are acting out a scene from “Little Red Riding Hood,” you might play the wolf as a “rapper,” grandmother may live on a ranch instead of in the woods, and Little Red Riding Hood may drive a three-wheeler on the way to granny’s house instead of skipping along in the forest. There is no right or wrong in how you choose to interpret a selection.

A story can really come alive through narrative pantomime. It’s a time to really let loose and not be shy. Just let your imagination soar. Your theatre class will become a safe environment—a place to feel free to express yourself without being ridiculed. For example, if the class decides to act out “The Three Little Pigs,” don’t hesitate to develop one of the little pigs in a special way. Let your imagination and body create the character. You might use unusual facial expressions and move your body with a little wiggle to develop his character. Do whatever it takes to make a character believable when you play a scene.

narrative pantomime

a creative drama activity in which a leader reads a piece of literature while the entire class plays the action in unison without words.

in unison

at the same time.

interpret

act out a meaning of a selection and understand it in a unique way.

OUR THEATRE HERITAGE



Eastern Theatre Traditions

In the early 1400s the Japanese were performing a very stylized and graceful form of theatre called Noh Theatre. Noh has elements of opera, pantomime, and stylized dance.

The first Noh performances were shared with the general public by Zeami, a fifty-year-old actor/playwright who was one of the most outstanding Noh performers to have ever lived and who wrote over 100 Noh plays. In the dramas the main character is always played by a man who wears a beautiful, carved, hand-painted mask. He performs to the constant accompaniment of several on-stage musicians. Most Noh plays are spiritual in nature, having a ghost, demon, or obsessed human whose soul cannot find rest as the main character.

Actors in Noh troupes train for their profession for many years. From the time they are very young children they train to become one of the three main roles in Noh. These are the *slite*, or main character; the *waki*, or narrator; and the *tsure*, or accompanying role. These actors perform on a raised platform stage with a floor of polished wood. This stage is connected to the actor's dressing rooms by a long wooden walkway with the audience viewing from three sides.

Kabuki, another Japanese theatre form, developed in the early and mid-seventeenth century and is still being performed today. The Kabuki plays were based upon the plays written earlier in that country for their very popular puppet theatres, called Bunraku, and from the Noh plays. Most of these were based upon history or folklore, especially ghost stories.

Like the Noh actors, the Kabuki actors train from childhood in singing, dancing, acting, and acrobatics. Many of these actors inherited a character type from their fathers who were famous actors before them. The Onagata were male actors who specialized in playing the female roles. These actors were famous for their ability to imitate the essence of feminine personality through the use of stylized poses and gestures. A major difference between Noh actors and Kabuki actors is that Noh actors always wear masks, while Kabuki actors create their

characters' facial features with highly stylized stage makeup.

The Kabuki stage is rather like our common American proscenium stage of today. The audience faces the playing space from only one side, watching the action through a proscenium (picture frame) opening. The Kabuki stage, however, is rather long and has a much lower proscenium opening than most of our theatres today. A unique Kabuki staging feature is the presence of a *hanamichi*, which means "flower way." A hanamichi is a walkway that connects the stage with the back of the auditorium. This walkway is used for many characters' entrances and exits as well as for the performance of short scenes. The configuration of the acting space remains the same, but the plays, unlike Noh, are usually staged with elaborate sets and props.

Kabuki, like Noh, is usually accompanied by an orchestra that plays music to enhance the dialogue. Unlike Noh, however, the Kabuki musicians are sometimes hidden from the audience's view.

The Indian people have a much older theatrical tradition in their Sanskrit drama, which dates from approximately 100 A.D. About twenty-five of these plays remain. These are all based upon stories found in the *Mahabharata* or the *Ramayana*, two great epic writings, which are compounds of myth, history, and legend.

These dramas, which all end happily, are different from Western plays in that instead of being based upon the action and reactions of characters or the examination of thematic issues, the central goal of Sanskrit drama is the creation of an appropriate *rasa*, or mood. This places the focus in Sanskrit drama squarely on the actor, who uses movement and a set style of hand gestures to communicate meaning, rather like sign language functions today. In keeping with this style of communication, there is very little scenery in Sanskrit presentations.

One of the most famous Sanskrit plays, *The Little Clay Cart*, is a social play that features a set of young lovers who struggle to be together. This is common in Sanskrit dramas, as good and evil in these plays are clearly defined and good always eventually wins.

Historical and Cultural Perspectives



In China, there are very few records of theatrical activity until about 1500 B.C. with no great dramatic literature created until the thirteenth century A.D. Because of the nation's vast size, many regional forms of theatre developed around the country. Early plays were drawn from all sorts of subject matter, ranging from current events to histories and legends, containing characters from all walks of life. Thematically, the plays usually upheld the idea of loyalty to family, friends, and country, and showed that justice eventually was served.

In 1790, on the Emperor Ch'ien-lung's eighteenth birthday, performers from all over the country were brought to Beijing to perform in a huge celebration. Many of these performers remained in the city and established a new form of theatre, which focused upon the performer and acting style rather than text. This new, highly stylized performance mode was called the Beijing Opera and remains the dominant style of theatre in China.

These performers believed that a text or play is merely an outline for a performance. Acting is

dancelike in Beijing Opera, with each movement set to a steady rhythm established by the leader of the on-stage orchestra who plays a drum. Each line of dialogue is accompanied by a movement or gesture intended to enhance or explain its exact meaning to the audience. Costumes are ornate and utilize color symbolically to indicate many facts about the character's class, status, occupation, and temperament.

The traditional Chinese stage is modeled on the shape of the covered porches of the temples where the earliest of the dramas were performed. They are simple platforms with an ornate roof supported by four lacquered columns. Many of these early stages were located in teahouses and the audience watched the performances while seated at small tables located in front of the stage. On the stage is little more than a carpet, sometimes a table and a few chairs. Openings in the curtain that hangs at the rear of the stage provide the only entrances and exits. ■



These Japanese actors probably began training for parts in Kabuki Theatre when they were children.

literary merit

that quality of a story that gives readers and actors a deeper understanding about the human condition and human spirit just through experiencing the story. Usually, the story's protagonist must face and triumph over internal and external obstacles.

protagonist

the major character in a story.

internal characteristics

inner, personal qualities, invisible to the human eye.

external characteristics

qualities relating to a character's outwardly visible traits.

What's more, encourage your classmates not to hold back. You and your classmates will discover the fun of doing pantomime if you follow this advice.

Besides being easy and fun, narrative pantomime offers many other benefits. Because you must listen to the leader read a story, your listening skills will improve. Moreover, the story that is chosen for narrative pantomime (or any other creative drama activity) must have **literary merit**. That is, we, as readers and actors, should gain a deeper understanding about the human condition and human spirit through experiencing the story. Usually, such a story has a major character, or **protagonist**, who must face and triumph over internal and external obstacles. A story with literary merit can teach you the elements of good literature, such as introduction, plot, conflict, characterization, and conclusion. These elements will also teach you skills in organization. Listen carefully to how the story is written. You will have the opportunity to write an original story for narrative pantomime at the end of this chapter.

Your major concern in developing your own story will be with action. Action is the key to narrative pantomime. It is important that the material have enough action to allow for continuous movement from beginning to end. Also, write your story in the order in which you want the action to happen. Otherwise, when the story is read to the class, your classmates may get confused about what to act out first. It also helps to use good description words to make the listener's imagination soar with creative movements.

Your story should always have a beginning, middle, and ending. Conflict (the problem or obstacle) creates interest and suspense in your story. Use humans or animals for your characters, and give them clear **internal characteristics** (mental and emotional traits) and **external characteristics** (qualities relating to their physical appearance).

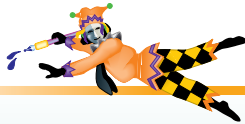
Your best source of stories is your own personal experience. You will be amazed at how many everyday events in your life can be used for narrative pantomime activities. Choose from all the interesting events that happen at home and at school. For example, think of all the stories you can tell involving the family pet. And lunchtime chatter is often a good source for what's happening around school. Athletic events, too, can be exciting topics for writing a story. These experiences are filled with plots that would be excellent for creative drama.

ACTION



- 1. Narrative Pantomime Using a Poem.** Bring to class a favorite poem, or select one from your teacher's collection. Work with a small group of your classmates to plan and act out the story using narrative pantomime. Your teacher or a designated leader from your group should read the poem.
- 2. Narrative Pantomime Using a Fable.** Bring to class a favorite fable (a story with a lesson), or select one from your teacher's collection. Work with a small group of your classmates to plan and act out the story using narrative pantomime.

Working in unison, students act out a story using narrative pantomime.



“

Tell me and I forget.
Show me and I remember.
Involve me and I understand.

Old Chinese proverb

”



- 3. Narrative Pantomime Using the Book *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst.** Check this book out from the library, or bring it from home. After your teacher or a leader reads the story, discuss the plot and the protagonist's emotions expressed in the story. When your teacher or a leader reads the story for the second time, the entire class should do a pantomime (in unison) of the scenes of action from the story.
- 4. Narrative Pantomime Using the Book *The Man Who Didn't Wash His Dishes* by Phyllis Krasilovsky.** Use this book as a basis for a narrative pantomime.
- 5. Replaying a Children's Story.** Retell a children's story of your choice while classmates act out the scenes in the story. Discuss what changes could be made and replay the scenes.
- 6. Opinion Session.** Evaluate yourself and your classmates using criteria your teacher gives you for the above activities, or use the criteria questions provided at the end of Lesson 3.



Story Dramatization

LESSON OBJECTIVES

- ◆ Define story dramatization.
- ◆ Incorporate the physical, emotional, and social dimensions of characters in scenes.
- ◆ Convert material from the narrative mode to the dramatic mode.

Warm Up



Recall one of the stories from your childhood where you enjoyed pretending to be one of the characters.

story dramatization

a playing/acting process to interpret and share a story by using improvisation rather than scripts.

paraphrase

put a story into your own words.

props

handheld items that are used in a performance to make a scene or play more believable.

Before dramatizing a story, discuss the actions and characters you will use.

Most people enjoy reading or listening to a good story. One way a theatre student can interpret and share a story is by acting it out—using improvisation rather than scripts, a process known as **story dramatization**. Participants in story dramatization follow the same creative drama process discussed in Lesson 1 of this chapter. The dialogue in story dramatization gives this activity a much higher level of involvement and expression than narrative pantomime.

The most important part of story dramatization is choosing the right story. Always select a story you like. Also, always choose a story that has literary merit. Select a story that will be interesting and challenging, but not so difficult that you will lose interest.

Another consideration in choosing your story is the dialogue. It needs to be simple, yet interesting to read and act out. Also, choose characters who would appeal to you and your classmates. Choose a story with several strong characters who speak interesting lines, and pick a story whose characters have easy-to-play, yet challenging, actions and reactions. Well-developed plots, as in *Caps for Sale*, *Stone Soup*, or *The Three Bears*, are a must for story dramatization. The better the story is organized, the easier and more fun it will be to dramatize.

Some stories are great to read but hard to act out. Remember reading Dr. Seuss books, with their rhyming lines? If you tried to act out one of those stories, the rhyming lines might be hard to remember—and even harder to put into your own words. It would be better to choose a story that had easy dialogue to remember or that you could easily **paraphrase**—that is, put into your own words. Be careful about choosing stories that are too descriptive; it is difficult to act out a description. When you are reading a story, a vivid description of a place or person can enhance the images in your mind. But you can't act out a place, nor can you easily act out a person's physical appearance.

Avoid stories that require complicated props, costumes, or sets. **Props** are handheld items that are used in a performance to make a



set

usually large items used to stage a scene or play.

narrator

a storyteller.

transition

description of what is happening while the actors pantomime the action of a story.

scene or play more believable. **Sets** are usually larger items used to stage a scene or play. Remember to choose stories that are simple enough to be dramatized in the classroom.

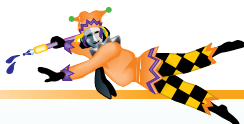
An important role that can be created in story dramatization is that of the **narrator**, or storyteller. One or more narrators can open the story, provide **transition** from scene to scene (describe what is happening while the actors pantomime the action), and then close the story. The narrator needs to be very familiar with the story and should be capable of improvising dialogue.

Story dramatization often leads to experimentation with character and plot. After reading a story, the class discusses the story's various elements. Then the teacher or leader becomes the narrator while the story is played out in many different ways. Every member of the class can eventually have a part when the story is played again and again. Or perhaps the class will choose to replay only certain scenes from the story. The class can also be divided into groups, with each group given a scene from the story. The story should then be replayed in chronological order (arranged in the order the events happened). Clearly, methods for story dramatization replay are many and varied.

To succeed with story dramatization, it is important to evaluate the action that has been replayed. The action is the focus of creative drama and must be clear and believable. When you are evaluating your classmates, comment on the characters being portrayed, not the individuals who are playing the parts. Evaluation gives the process of story dramatization closure. After a while, through such evaluation, you will come to a clearer understanding of good pieces of literature.

The following questions may be helpful in evaluating creative drama activities:

1. What was the story about? What was the beginning, middle, and ending of the story?
2. What were the characters like? Compare them to people you know.
3. What did you like best about the creative drama activity?
4. What did you find most difficult about playing out the scenes?
5. What changes could be made the next time you replay the scenes?
6. How well did the class participate? How would you suggest increasing participation in the replay of the scenes?
7. When did you have to concentrate most on the acting during the scenes? Why?
8. How could this type of activity be useful in another class (such as science, language arts, or social studies)?



A plot is: *The king died and then the queen died.*
 A story is: *The king died, and then the queen died of a broken heart.*

E. M. Forster

ACTION

1. Planning Story Dramatization

- a. Research and select a suitable story to dramatize in class.
- b. Working in small groups or acting companies, read one of the selections aloud.

- c. As a group, pick one of the stories to dramatize. Take turns rereading the story until the story line and dialogue are familiar to everyone in the group.
- d. Plan the characters, scenes, and events. Use these questions in your planning:
 1. What does the setting look like, and how will we organize our space for the playing? What will we do for the beginning scene?
 2. What does each character want to do?
 3. In what order will the characters enter?
 4. How will each character sound when he or she talks, and how will each character move? Describe external and internal characteristics.
 5. What events will be played out? In what order will they occur?
 6. How will we conclude the story?
- e. Play the story.
- f. Evaluate the playing using the guidelines given in this lesson.

2. Replaying a Story

- a. Replay your group's story. Make the discussed changes in characters and actions.
- b. Trade stories with another group or acting company and replay the story.
- c. Create a new ending for a familiar children's story. Play out the scene with your group. Discuss the process and replay the new ending again.

3. Sequencing

- a. Break into groups of three or four.
 - b. Select a familiar children's story.
 - c. Select a scene from the story to act out as a group.
 - d. Watch all the performances and decide how to sequence them chronologically.
 - e. Perform the scenes again in order.
-

■ ■ SPOTLIGHT ON TERMS ■ ■

An important part of theatre is understanding the terminology, or vocabulary, used. Add the new terms and definitions to the vocabulary section of your theatre notebook or folder.

■ ■ FOCUS ON FACTS ■ ■

1. How does creative drama differ from formal drama?
2. Explain the difference between spontaneous action and scripted action.
3. What is the difference between narrative pantomime and story dramatization?
4. What types of selections work best for narrative pantomime?
5. How would you select a story for story dramatization?

■ ■ REFLECTIONS ■ ■

Discuss the following questions with your class or answer them on paper as instructed by your teacher.

1. Make a list of your favorite stories when you were a child. Why do you still remember them?
2. Why is the process more important than the product in creative drama?
3. After participating in the activities in this chapter, which specialized area do you prefer: narrative pantomime or story dramatization? Why?
4. Which aspect of creative drama was the most interesting for your group: choosing the selection, listening to the selection, discussing the selection, playing it out, replaying it, or evaluating the actions?

■ ■ THEATRE IN YOUR LIFE ■ ■

1. Choose a fairy tale with your group. With your teacher's assistance, use creative drama to present the fairy tale to an elementary school class.
2. Using creative drama, get the elementary school students to replay scenes from your group's fairy tale.
3. Present scenes from fairy tales or folk stories as part of a Saturday children's day at your public library.
4. After the preceding presentations, evaluate the activities.

■ ■ ENCORE ■ ■

1. Rewrite a fairy tale from a different point of view. For example, write the story "Little Red Riding Hood" from the wolf's viewpoint. Write his side of the story. Share the tale with the class, and present scenes from the story using creative drama.
2. Rewrite a nursery rhyme from a different point of view. Share the rhyme with the class, and present scenes from the rhyme using creative drama. Discuss changes that could be made, and replay the scenes.
3. Rewrite a fairy tale with a new twist of character development. For example, rewrite the tale "The Three Bears," making Goldilocks French, African American, or Chinese. After sharing this rewritten tale, present scenes to the class using creative drama.
4. Present the activity in exercise 3, using formal drama.
5. After completing each activity, evaluate the process and activity.
6. Write an original story using the criteria in Lesson 2. Choose a classmate, yourself, or your teacher to read the story while the rest of the class acts out the story using narrative pantomime.