168
34

To the Graduate Council:

I am submitting herewith a thesis written by Ronald P. Kuehne entitled "Dramatic Arts in a Camp Setting as a Means of Teaching Interpersonal and Decision-making Skills." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the Master of Arts degree, with a major in Speech and Theater.

Faye D. Julian

Faye D. Julian, Major Professor

We have read this thesis
and recommend its acceptance:

Leonard Sloane

Albert J. Kerr

Accepted for the Council:

Lee Minkel

Vice Provost
and Dean of The Graduate School

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a Master's degree at The University of Tennessee, Knoxville, I agree that the Library shall make it available to borrowers under rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgement of the source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in her absence, by the Head of Interlibrary Services when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature Ronald P. Lueltne

Date 5/27/86

DRAMATIC ARTS IN A CAMP SETTING AS A MEANS OF TEACHING INTERPERSONAL AND DECISION-MAKING SKILLS

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Ronald P. Kuehne

June 1986

DEDICATION

In the writing of this thesis, I am indebted to a number of people and organizations. These include committee members Albert Harris and Leonard Harman. Special appreciation is extended to the head of the committee, Faye Julian, for her suggestions and support during the long, and sometimes ardurous, process of writing this thesis. I wish to thank the members of the Kuehne and Bodini families for their technical expertise, sense of humor and emotional support. Finally, this thesis is dedicated to the summer camps across the country who are concerned about, and actively engaged in, helping individuals develop to their full potential.

ABSTRACT

Educators have criticized the contemporary school system for not providing students with the interpersonal and decision-making skills necessary to deal with conflicts in North American society. Since 1930, dramatic activities have been effectively used by a few educators and mental health professionals as an effective means of teaching these skills. The purpose of this exploratory study was to examine the use of drama in the camp setting. As research in this area is scarce, a questionnaire was sent to one hundred and fifty camps which use drama in their program. The questionnaire focused on the contribution of the camp setting to dramatic activities and the dramatic camp activities' influence on the child's manner of dealing with everyday decisions/confrontations and/or responsibilities. Of the one hundred and fifty camps to which questionnaires were sent, fifty-five (25.3%) responded. In forty-seven (85.5%) of the camps (D.Mi.C.) drama plays a secondary role. In the remaining eight camps (D.Ma.C.) (14.5%) drama is the primary focus. Comments from both categories of camps suggest that the informal nature of the camp setting as well as the interaction of the students and staff in a variety of activities are important factors in encouraging campers to attempt activities (especially dramatic activities) which they would have otherwise avoided. Respondents from both categories of camps suggest that dramatic activities are especially significant in that they emphasize the importance of teamwork in achieving goals.

The concluding section of this thesis includes a discussion of the limitations of the questionnaire as well as suggestions for future studies.

TABLE OF CONTENTS

CHAPTER		PAGE
INTRODUCTION		1
I.	Theatre and Education	4
	Creative Dramatics	10
II.	Camping and Outdoor Education	18
	Values of Camping and Outdoor Education in Contemporary Society	21
	Camp as a Community	21
	The Relaxed and Nonjudgmental Atmosphere of the Camp Setting	23
	The Cooperative Nature of the Camp Community	24
	The Out-of-Doors Setting	24
	Drama in the Camp Setting	26
	Campfire Programs	27
	Planning Campfire Programs	28
	Storytelling	29
	Story Selection	30
	Structure of the Program	37
	Evaluation	38
III.	Purpose and Need of Questionnaire	39
	Questionnaire Compilation and Results	40
IV.	Conclusions	57
	The Relationship Between Staff Workers and the Campers	60
	Training of the Staff	60
	Effect of Dramatic Camp Activities on the Campers Everyday Behavior	61
	Feedback from Various Sources	61
BIBLIOGRAPHY		62
APPENDIX		66
VITA		70

LIST OF TABLES

TABLE		PAGE
I.	Traditional Versus Non-Traditional Approaches	43
II.	Dramatic Training of the Leaders	44
III.	Age Range of the Participants	45
IV.	Group Size	46
V.	Goal Through Drama Use	52
VI.	Accomplishment of Goals	54

INTRODUCTION

Individuals growing up in contemporary society face a number of important conflicts and decisions regarding themselves and their fellow man. Throughout history, the arts have been condoned as a means of appreciating beauty as well as providing individuals with a means of understanding the world in which they live.

> The arts must combat the tendency of a highly technical, highly organized culture to reduce its citizens to statistics--to units of production or consumption. The arts must counter the dehumanizing effects of mechanized civilization.[1]

Although the importance of art appears self-evident, it has been neglected in American schools. A 1978 memorandum entitled Art Education in Public Secondary Schools: Opportunity and Participation, reports that 100 percent of American high schools require no study of dance or theatre, ninety-eight percent require no music. Ninety-five percent require no visual arts.[2]

Arts education includes many disciplines (music, painting, sculpting). This study focuses on Theatre Arts. Theatre arts education allows students new ways of "seeing" the world. This study will examine how theatre arts education in the camp-setting allows students to become aware of alternative ways of viewing the world, to better understand people from different cultures, and also to adjust to new situations in everyday life. In effect, theatre arts is a viable means of teaching human relations (i.e., decision-making, interpersonal

---

[1]J. Kent Clark, "The Creative Arts in Twentieth Century Education," NASSP Bulletin, 63, No. 430 (1979), 9.

[2]Laura H. Chapman, Instant Art, Instant Culture: The Unspoken Policy for American Schools, (New York and London: Teachers College Press, 1982), p. 74-75.

relationships) and developing an understanding of how the physical setting can influence behavior.

Robert Alexander, author of Development of a Theatre Arts Curriculum for Young Children states:

> There is mounting evidence, . . . that improvisational workshops in acting (or derivatives of such workshops) are powerful means of self-identification and self-realization, and, because of the nature of the workshop process, exert a strong influence towards organic socialization--that is a socialization arising out of the necessity for cooperation which the work demands . . . Theatre is both an imitation of and a structured intensification of the life process--the business of living from day to day.[3]

Many of the characteristics of improvisational workshops or acting workshops in general can be found within a camp-setting. The campsetting has been described as "a community of children with all the troubles, problems and conflicts of the grown-up community."[4] In this unique type of community, children and adults are learning the skills of living in the fullest sense. They are constantly being challenged to question previous ideas regarding themselves, their peers and the world around them. Learning has an impact and immediacy not normally found in other enviroments.

This study is divided into four parts: 1) Drama and Theatre in Education; 2) Drama in the Camp-setting; 3) The questionnaire--purpose, formulation and results; 4) Conclusion.

Chapter I entitled Drama and Theatre in Education begins with an overview of the new concept of education promoted by educators at the end of the

---

[3]Robert Alexander, Development of a Theatre Arts Curriculum for Young Children, (ERIC ED 032 937), p. 1.

[4]Bob Cameron, Outdoor Education, (ED 106 010), p. 3.

nineteenth century. It was at that time that educators realized that children discover and retain more by actually participating in an activity rather than learning through memorization. Thus, by including some kind of dramatic activities, children can learn much more efficiently than if just limited to a more "classic" type of classroom education. Theatre does not only help children learn but also helps them to develop their communication abilities as well as their self-confidence and poise. Theatre, in other words, can be considered a social study. This idea is developed in Chapter I emphasizing the structure and function of human society. Chapter II deals with a special type of environment: the camp-type setting. After discussing its early history, this chapter shows the values of camping and outdoors education highlighting the particular attributes of this unique learning atmosphere. The latter half of Chapter II discusses the types of dramatic activities (campfire programs, story-telling) especially suited to the camp-setting.

The third chapter is primary data collected for this study. As research on dramatic activities in a camp setting is scarce, questionnaires were sent to 150 summer camps across the nation. The camps selected belong to one of two categories; (1) camps in which drama is a major component and (2) camps in which drama plays a minor role. Conclusions will be drawn regarding the enhancement of individual growth through this unique manner of learning, taking into consideration the new theories of education and the importance of theatre in the learning process along with the attributes of the camp-setting and the data collected.

CHAPTER I

THEATRE AND EDUCATION

Not only does the camp community foster an understanding of the "real world"; it also reifies the "new" theories of child education promoted by educationalists at the end of the nineteenth century. During this period, there was an attempt by a few educators to reexamine the then current concept of the child. No longer was he/she to be thought of as a miniature adult; the child was to be understood on his own terms, with certain fundamental needs. These needs were to be the starting point for any comprehensive theory of child education. This idea of having the child as the focal point of education had its genesis with the ideas of Rousseau in the eighteenth century.[5]

Froebel, at the end of the nineteenth century, further developed the idea of child-centered education. Realizing that the play activities were more than extraneous dispensations of energy, he wrote:

> The plays of childhood are the germinal leaves of all later life; for the whole man is developed and shown in these tenderest dispositions in his innermost tendencies.[6]

The idea that play, an innate learning activity which prepares young animals (especially humans) for the skills of later life could be incorporated into the traditional teaching methods of the late nineteenth century was a revolutionary innovation. The idea that one discovers and retains more by actually participating in an activity rather than in passive memorization or

---

[5]Jean-Jacques Rousseau, Emile, (New York: Basic Books, Inc., 1979), pp. 33-34.

[6]Friedrich Froebel, Education of Man, (New York: D. Appleton and Co., 1889), p. 55.

"spoon-fed" teaching was an important component of John Dewey's concept of education. Dewey firmly believed that for learning to be relevant to the child, it had to be connected to his/her everyday experience.

Through this interaction, the child learns that the world extends beyond him or herself and that cooperation, patience and empathy are important when interacting with other people. This process, which begins around the age of four, continues throughout the life of the child. In Play, Drama and Thought, Richard Courtney states:

> . . . child drama exists and is the method whereby the child grows up and matures. . . . dramatic imagination enables the child (and the adult in a different way) to see the relationship between ideas and to see their mutual interaction, and that, through impersonation and identification, he can comprehend and realize the world around him. Thus, it is important that he can express himself through creative movement and spontaneous and language and, use these within identification to relate himself to his environment. Further, dramatic education considers that theatrical disciplines enable the adolescent and the adult, under certain conditions, to grow and develop in the same way that dramatic play assists the younger child.[7]

Thus, through drama and dramatic imagination children and adults adjust to, understand, and manipulate their environment. This process has special significance to the adolescent. During this period, many physical and cognitive changes occur. The adolescent is no longer a child, but he/she has not reached adulthood either. It is during this transitional phase that the developing individual questions the validity of many of his past beliefs and searches for role models outside of the family.

---

[7]Richard Courtney, Play, Drama and Thought, (London: Cassel and Co., 1968), p. 56.

> The multiplicity of values in our societies, the many classes of creed, the apparently limitless range and multiplicity of lifestyles, . . . make the task of finding out what to believe and to do extremely difficult . . . Conflict over roles and choices, even downright anxiety, at least in the earlier phases, is one of the major characteristics of adolescence . . . [8]

The "conflict" externalizes with the adolescent imitating other individuals in a similar manner to the experimentation of roles which occurred in childhood.

Unfortunately, many adolescents in their search for alternative role models and manners or viewing the world are quick to notice details but fail to understand the underlying reasons for an individual's actions. The result may be hostile condemnation and behavior directed towards adults, parents and, too often, themselves.

Although it would be naive and simplistic to prescribe participating in scripted plays or creative dramatics as a "cure" for all the difficulties in adolescence, research has validated the importance of these media in understanding human personality and motivation.[9]

In fact, one of the most fascinating applications of drama in understanding human personality and motivation, was developed by Jacob Levi Moreno, a Viennese psychiatrist. Psychodrama is the result of an accumulation of experiences and discoveries in Moreno's life and, therefore, its exact origin is difficult to trace. However, in reviewing Moreno's life, it is evident that he was interested in fostering the personal growth of his fellow man from an early age. At sixteen, Morero, a medical student at the University of Vienna,

---

[8]W.D. Wall, Constructive Education for Adolescents, (London:Harapp, 1975), p. 60.

[9]Lewis Yablonsky, Psychodrama: Resolving Emotion Problems Through Role-Playing. (New York: Gardener Press, Inc., 1981), pp. 3-4.

strolled the parks of Vienna. He noticed that the children were rebellious of authority figures and felt they could be helped to resolve some of their conflicts by enacting their fantasies. As Greenberg explains,

> Gathering groups of them (children) around him under a tree, he would spin wondrous, supernatural tales that lifted them out of themselves. Soon they were spontaneously enacting myths of their own invention and in the process getting rid of some of their hostility.[10]

It was not until 1921, with the founding of Das Stegrieftheater (The Spontaneity Theatre) that Moreno began to see new possibilities for drama as therapy. The Spontaneity Theatre, begun by Moreno as a new sort of theatrical entertainment,[11] was based on improvisational techniques similar to such modern companies as Second City.

Professional actors improvised scenes according to suggestions offered by the audience, the director or current events. Moreno's Theatre of Spontaneity took a new direction after one of his actresses (Barbara) married George, a young playwright.

> Barbara always portrayed gentle, wistful ingenues. But according to what George confided in desperation to Moreno, at home she was a hellcat who cursed and kicked him when he tried to make love to her. The day of the next performance the newspapers reported the murder of a streetwalker by her pimp. Convincing Barbara she would broaden her range, Moreno cast her as the streetwalker. She played the part with such ferocity, rousing the actor who played the pimp to such a frenzied response, that at the climactic murder scene the audience stood up, screaming "Stop!"
>
> At home after the show, temporarilty purged of her aggressions, Barbara was all tenderness. Moreno kept her playing violent characters, and she grew tractable

---

[10]Ira A. Greenberg, Ed., Psychodrama: Theory and Technique (New York: Behavorial Publication, 1974), p. 42.

[11]Greenberg, p. 42.

> away from the theater. He then put George on the stage opposite her to duplicate episodes of their private life. "Some months later," he recounts, "they sat with me in the theater, full of gratitude. They had found themselves and each other."[12]

Moreno's Theatre of Spontaneity was not without its problems. Due to a combination of problems including the audience's refusal to believe in the spontaneity of the actors and the loss of several talented performers to the legitimate theatre, the theatre of spontaneity came to a stand still.

From 1921 until his death in 1974, Moreno continued to carry on his experiments both in private practice and public demonstrations.[13] His techniques, albeit controversial, have proved successful in treating a range of problems ranging from alcoholism to schizophrenia. In fact, psychodrama was described in 1962 as:

> . . . among the most substantial advances in mental therapy since Freud introduced psychoanalysis. Although many leading psychiatrists challenge his theories, more than 100 American mental hospitals apply his methods, along with other therapies, to cases ranging from alcoholism to schizophrenia.[14]

Psychodrama, however, is not reserved for individuals with serious psychological problems. As Lewis Yablonsky explains:

> . . . for most people, psychodrama can provide a unique opportunity for externalizing their internal world unto a theatrical stage of life; and with the help of the group present . . . emotional conflicts and problems can be resolved.[15]

---

[12]Greenberg, p. 43

[13]Greenberg, p. 44.

[14]Yablonsky, pp. 3-4.

[15]Yablonsky, p. 186.

Moreno operated a Broadway outpatient clinic designed to investigate "ordinary problems in human relations."[16] In this way, he has helped thousands of people resolve conflicts ranging from racial prejudices to marital problems.[17]

At the Broadway outpatient clinic, individuals, under the guidance of a trained director, are put into situations that closely parallel conflicts in their daily life. The patient, through the use of a vareity of dramatic techniques (soliloquy, control of mood through lighting, a "double" who expresses the thoughts that the participant has difficulty vocalizing, slowing down the action) gains both intellectual and emotional insight into the nature of his/her problems.

After enacting significant scenes from their lives, the participant joins the audience members in discussing elements of the scene. The audience, therefore, is an integral part of the therapeutic process. By listening to how other individuals resolve their dilemmas, audience members gain insight into their own personality and at the same time learn how to view situations from a variety of perspectives.

But as Yablonsky explains, not all the applications of psychodrama are utilitarian in nature. It is:

> . . . also a form of interesting, satisfying, and significant human expression that can enrich and enlarge a person's existential conditions. It provides the opportunity for a person to break out of the ordinary role-bound cultural models and experience new and different emotional states of being.[18]

---

[16]Greenberg, p. 41.

[17]Greenberg, p. 41.

[18]Yablonsky, p. 25.

Moreno, however, was not the only professional interested in using drama as a tool to learn about oneself and others. Equally enthusiastic were members of the educational profession.

Creative Dramatics

Winnifred Ward (1884-1975) realized the importance of the child's everyday play experiences as a learning tool. In 1920 she began experimental work in the public schools of Evanston. As no plan was available dealing with creative dramatics, Mrs. Ward, with the aid of fellow professors of Speech and Drama, designed Creative Dramatics courses for the seventh and eighth grade classes. Periodically, the program was reviewed and revised when necessary. Mrs. Ward's program, if one can judge from the enthusiasm of the students and its expansion to include the fifth and sixth grades, was an enormous success.[19] In her book, Creative Dramatics (1930), Mrs. Ward describes creative dramatics as:

> . . . dramatic expression which comes from within rather than imitative expression . . . The children develop plays out of their own thoughts and imaginations and emotions. (sic)[20]

In a much later work, Play Making with Children (1957), Ward refines her former definition of creative dramatics to include:

> . . . all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomine, shadow and puppet plays, and all other extemporaneous drama . . .

---

[19]Winnifred Ward, Creative Dramatics (New York and Londn: D. Appleton and Co., 1957), p.5

[20]Ward, Creative Dramatics, p. 3.

> informal drama . . . created by the players themselves. Such drama may be original . . . or it may be a story written by someone else . . . in dramatic play it is often as simple as one reliving of a situation from past experience or a fragment from a current event, motion picture, or television program.[21]

Ward saw Creative Dramatics as a valuable aid to developing personality. Not only is it a valuable outlet for emotions, especially important during the adolescent years, it also teaches the child to control and channel his/her emotions into legitimate channels. Ward felt that the ideas abundant in good literature were an important adjunct to creative drama's character building qualities.

> Without a suggestion of preaching, without so much as a reference to ethics, the dramatic lesson vitalizes the gentleness and chivalry of Arthur, the self-reliance of Ulysses, the loyality and good sportsmanship of Robin Hood, and the courage of the lass who traveled east of the sun and west of the moon.[22]

The important point here is the importance of the drama to the growth of the individual player. An audience is not necessary and is, in fact, discouraged. Spectators tend to encourage exhibition. An important observation noted in Creative Dramatics, which is further developed in Peter Slades' Child Drama, is in the notion that play is the child's way of exploring and learning about life. "It is the play-living in which a child 'tries on life' . . ."[23]

---

[21]Winnifred Ward, Play Making with Children (New York: Appleton-Century-Crofts, 1957), p. 3.

[22]Ward, Creative Dramatics, p. 11.

[23]Ward, Playmaking, p. 2

Here the child is experimenting (perhaps only semi-consciously) with factors of rhythm and climax. Slade describes the child's discovery in later years of space, the use of symbols (birth, marriage, parenthood, death, resurrection), the recurrence of certain space patterns (circle, spiral, triangle) and how learning takes place (inflow-outflow process):

> If the right knowledge is available at the right time . . . a disgestion takes place and, because of the actual strengthening by the nourishment in energy, joy, confidence, and desire for more, it becomes absolutely necessary for immediate new creations . . . without frequent opportunity for Creative Play what is learned is never proven, since it is never physically and emotionally experienced . . . The child's creative play is continued through 'role playing' in later years.
>
> The tendency to draw on and notice outside things, and, above all, people, brings about a certain emulation . . . There is something of the gang leader, something of hero worship, and also quite a frank life trial not unlike the early Play-trials; for the strange thing is that there now appears not only a copying of people admired but even at times of people definitely disliked or despised.[24]

Current research supports Slade's view that role-playing is the adolescent's way of "trying on life." Slade realized the importance of individuals pursuing projects as a good way of developing creative aptitude. The reason for this is two-fold.

First of all, the group members must use a variety of methods which Slade calls "projected" and "personal" play.

> In preparation, or in making things, there is project play, and any final impersonation is personal play. By attaining this balance (and remember that the child never

---

[24]Peter Slade, Child Drama (London: University of London Press, 1954), p. 54.

> works harder than when at play), it is astonishing the amount of knowledge that can be gained.[25]

Slade continues:

> The particular form of this creative study is unequalled in its natural balance of in-flow and out-flow, and this is probably one of the secrets of the remarkable results of this method upon learning and general behavior.[26]

One cannot but be impressed by the energy, enthusiasm and group cooperation when observing a group of adolescents, or adults for that matter, discuss and dramatically test their ideas.

Dorothy Heathcote, lecturer in drama at the Institute of Education, University of New Castle and author of several books on the role of drama in education, stresses the immense potential of using drama to help children look below the surface of their actions to the universal elements common to all people.

The children are led to what she calls "significant moments of insight." In discovering these moments of insight the children begin to understand the values and goals which have motivated people throughout history. This rather unorthodox method of learning will only occur under the leadership of a teacher/leader trained to look beneath the surface activity of the drama to its motivational forces. "For example, every artifact implies a maker; every tool, a task; every gesture, a feeling; every action, a goal; every word, an experience; every decision, a value."[27]

---

[25]Slade, p. 76

[26]Slade, p. 76.

[27]Betty Jane Wagner, Dorothy Heathcote Drama as a Learning Medium (Washington: National Education Assn., 1976), p. 77.

In order to make these discoveries, Heathcote uses several techniques to guide children in the learning process. Heathcote usually begins the "learning through drama" process by building belief. This belief, both by the children and the teacher, is necessary for the drama to be a significant learning experience.

> . . . Without it (belief), there is no suitable material from which to form the drama . . . the students themselves and the belief they bring to the situation are the essential material.[28]

Belief can be developed through a number of different techniques, and Heathcote will use as many of them as the occasion warrants. She usually begins by asking the class questions concerning the particular circumstances of the group they are going to portray. This technique is not just a lead into the dramatic experience; it is an important part of the entire experience. It is through these discussions that students begin to discover personal characteristics, goals, and needs that parallel those of the individuals to be portrayed in the drama. Heathcote labels this phenomenon "identification".

The identification process continues in the actual improvisation process. Heathcote sometimes asks the students to begin with a single attitude stemming from their personal concept of the role being portrayed. The word "role" here is used in the literal sense; for example, a motorcycle gang member starting his motorcycle. It is through a series of questions and improvisations that characters are developed, relationships are built and students understand the recurring conflicts and dilemmas of the human being.

28Wagner, p. 68.

Along with pertinent questions concerning the lives of the individuals to be portrayed, Heathcote may employ the use of other art forms to facilitate the identification process. For example, in one project, students 10 and 11 years old were having difficulty believing in the country they had chosen to explore.

Consequently, Heathcote asks the group the following questions:

a) What three things does your nation need to survive?

b) What three things does your nation prize above money?

c) What three things will you do for your people this year?

For the answers to these questions (for example, in the case of Africa, animals, people, oil), the children have enough material to develop an elaborate flag of their chosen country.

Heathcote explains:

> They begin to believe in their countries through a concrete task that is not drama but contributes to the heart of it--the identification. The flag is a concrete symbol of what they are.[29]

Theatre, when viewed in this manner, can be seen as a type of social science. In fact, many of the issues which social scientists from a variety of fields have attempted to come to agreement parallel the concerns of individuals who use theatre as an education tool. In 1963, a group of thirty-six practitioners from every major field of the social sciences, got together to study what should be included in the social studies curriculum of the elementary and high school. Although it would be impossible to enumerate all the topics discussed, many of them are focused on the structure and function of human society.

---

[29]Wagner, p. 74.

The structure and function of human society refers to the institutions and belief systems that humans have built up over thousands of years. Into this category fall such concepts as God, the family, war, power, property, and marriage practices (monogamy, polygamy). Not only is it important that children are aware of these practices, it is but also equally significant that they begin to explore the origins of these behaviors.

> . . . Why (do) we humans behave the way we do; why do we worship one God, many or no gods; why families are formed and dissolved, extended and contracted; why there is war, unemployment . . . poverty and affluence; why power and its manipulation is such a salient feature of organized social effort; why some men obey the law and others do not.[30]

Charles Frankel points out that "systematic knowledge" about human behavior is extremely limited. He further points out that the literature that is available does not satisfactorily answer the question of why we behave in a certain manner. Frankel suggests that the social sciences follow the lead of physical science forces by allowing children to participate in the learning process.

> Even simple exercises in systematic observation would do a lot more to bring home to children what is involved in social sciences than they can get from . . . the library (with its) warehouse of codified information.[31]

What better way is there to understand the motivations of humans throughout history than to view or better yet, act in the plays or "living artifacts" of past civilizations. The history of dramatic literature is the history of the conflicts of human beings in society. In attempting to grapple with these conflicts, the characters of plays express the needs, hopes, fears and aspirations

---

[30]Conference on Needed Research in the Teaching of the Social Studies, Proceedings of a Conference on Needed Research in the Teaching of Social Studies, 3-5 Oct. 1963 (Syracuse: Syracuse Univ., 1963), p. 14-15.

[31]Proc., p. 16.

of every individual that has lived or will live in the future. After a child has acted in or viewed a number of dramatic works from different periods in history, he/she begins to realize that many of the beliefs held by people in the United States are not necessarily shared by citizens of other nations and cultures.

The story of the invasion of Mexico by Cortez and his soldiers illustrates the serious misconceptions which can occur when one or more parties do not understand the other's symbols and value system. Bernal Diaz, one of Cortez's soldiers reported that the entire Spanish army was revolted by the Aztec principle of human sacrifice. The Aztecs, on the other hand, suspected the Conquistadores of practicing human sacrifice since they always brought a crucifix into battle with them. Understanding the value systems, symbols and beliefs of other people not only helps individuals deal with other cultures in an emphatic manner; it also protects children/adolescents from accepting without question the superficial concepts of success, beauty, and masculinity promoted by the mass-media.

CHAPTER II

CAMPING AND OUTDOOR EDUCATION

The roots of camping and outdoor education are difficult to trace. The Indians, who lived here centuries before the arrival of Columbus (1642), depended on the land for food and shelter. The early settlers, out of necessity, also learned to adapt to the conditions of the wilderness. However, as people began migrating to the east coast and towns began to form, interest in the pioneer way of life diminished. This "diminishing interest" continued, with some exceptions, throughout most of the nineteenth century. It was at that time that several events spurred new interest in the wilderness way of life.

As an effect of the rampant destruction of life and property during the Civil War, many people became disillusioned and sought in turn a simpler and more "natural" life. The United States, by 1880, had transformed from an agrarian to an industrial nation.[32] At this time over twenty-five percent of the population was living in cities.[33] Although such inventions as the printing press and the inception of the factory system provided jobs for thousands of individuals, abuses were all too common. These included: child labor, long working hours and low pay.[34] This resulted in many individuals living in cramped and unsanitary living quarters. Not surprisingly, many people sought a return to the "simpler" lifestyle of their ancestors.

---

[32]Carlos Edgar Ward, Organized Camping and Progressive Education (Galax: C.E. Ward, 1935), p. 4.

[33]Ward, Organized Camping, p. 4.

[34]Ward, Organized Camping, p. 7

Henry David Thoreau, a native of Massachusetts, was one of these individuals. In 1845, he moved to Walden Pond to live in solitude among the natural surroundings. As a direct result of this decision, Walden was published in 1854. This book, with its anecdotes on wild life and solitude, stirred the imaginations of many readers eager for adventure in the out-of-doors.

Along with the influence of such books as Walden and the discontent of many urban dwellers, private organizations (school and church groups) perceived a need for a summer program to fill the gap in the child's education.

> . . . they (educators) have lost sight of the fact that all the training in crafts, nature, resourcefulness, initiative and executive capacity, that belong to three and four generations ago has passed, that home and community life is no longer what it was, that a void has been left in the life of the growing boy and girl. In education the elaboration of book learning, of formal school methods removed from life, . . . looked well from the point of view of the pedagogue, but lacked the lifegiving elements of the earlier education . . . The ideas and practices inherent in the summer camp may be the means of rectifying the evils of our civilization. All that summer camp stands for carries us back to the primitive--what is fundamental in human nature . . .[35]

The void referred to in the education of the child refers to the fact that with the advent of cities, children no longer supplemented their education with work on the farm. In early pioneer life, children helped the adults with farm chores and crop gathering. Schools opened up for several months in the winter to help children learn "the three R's." Gradually the school term lengthened. When people began moving into cities, the practice of closing the schools for the summer continued although children no longer worked on the farm.

---

[35]Ward, Organized Camping, p. 7

Ernest Balch is said to be the founder of the summer camp movement. Balch began the first established camp in 1880 to counteract the custom of the time of wealthy families sending their boys to hotels during the summer.

> I first thought of the boy's camp as an institution in 1880. The miserable conditions of the boys in summer hotels, considering from the point of view of their right development sent me looking for a substitute.[36]

Camp Chocora opened up the following year. The camp's philosophy centered around three principles. These were:

a) Democratic living: all work around the camp was to be done by staff and campers.

b) Children were to learn basic water skills in swimming, diving, canoeing and sailing.

c) Campers were to learn the wise use of money.

In 1885 Sam F. Dudley began the first Y.M.C.A. camp. Although Dudley hoped to foster many of the goals evident in Balch's summer camp, he was also interested in cultivating Christian character.[37]

The American summer camp movement has grown rapidly since its beginnings in 1884. Today, the summer camp movement has spread to practically every country in the world and the number of camps are in the tens of thousands. Although modern summer camps offer a huge array of activities unheard of in the late nineteenth and early twentieth centuries, the importance of cooperation among campers and staff is not diminished. Camp directors would be wise to heed the spirit and genuine concern of the pioneers

---

[36]Ward, Organized Camping p. 8.

[37]Ward, Organized Camping, p. 16.

of the camp movement for physical, emotional and spiritual health of the individual.

Values of Camping and Outdoor Education in Contemporary Society

According to the latest edition of Guide to Summer Camps and Schools, published in 1981, there are over nine hundred summer camps in the United States offering programs ranging from tutoring in academic subjects to moutain climbing and survival training. The setting of the camps range from a small farm in Connecticut to an elegant music camp in Massachusetts. However, with all the diversity of the programs and camp settings, there are a number of factors which are common to all these camps. These factors, in fact, constitute the "essence" of the camp experience.

Camp as a Community

The camp setting has been referred to as "a community with all the troubles, problems, and conflicts of the grown-up community."[38] Here the child has the opportunity to participate in "real life" situations under the supervision of trained counselors. There are four types of "real life" situations which occur in the camp community. These are: routine occasions, unplanned events, projects and traditional celebrations. The talents and imagination of the children and their leader play an important role when transforming these "real life" situations into creative endeavors. Each of these situations have specific characteristics that distinguish them from one another. Accordingly,

---

[38]Cameron, p. 3.

by studying these activities, one should be better able to exploit the dramatic possibilities inherent in each one.

Routine occasions

These events, as the name implies, occur on a regular basis. For example, in some camps, campers get together before retiring to recapture and contemplate upon the sensory and interpersonal experiences of the day. At other camps, Sunday afternoon is a special occasion in which camp members cook breakfast or read aloud together.

Unplanned occasions

Events such as the arrival of a rare bird, an unusually colorful sunset, the appearance of shooting stars during a cool August night, or the birth of kittens by the camp cat may result in creative activity. They are, as Abbie Graham describes, "like the delight that comes to one on meeting a good friend unexpectedly on the streets of a . . . big city."[39]

Projects and traditional celebrations

During the camp season, many ideas for projects are suggested. It is the counselor's responsibility to sift through the campers' ideas and choose the ones which have the greatest possibilities for maintaining the interest of the participants. The necessary qualities for a successful project, according to Abbie Graham, are:

(1) that it have the power to absorb a person;

---

[39]Abbie Graham, Working at Play in Summer Camps (New York: The Woman's Press, 1941), p. 61.

(2) that it have a variety of phases which will be attractive to persons with various skills;

(3) that it demand something of those who follow it, that it give them opportunities of contributing to it;

(4) that it give a wider group an opportunity to participate in it, even if it is only as an admiring periphery;

(5) that it have dramatic qualities, suspense, climax, and release;

(6) that, if possible, one of the values should be that of relating the participants to the cultural setting of which the group is a part.[40]

In addition to the factors listed above, one of the most important components for a successful project is an atmosphere that encourages the free flow of ideas between campers and counselors.

Traditional celebrations differ from projects only in that they occur every year rather than being thought up for a particular occassion. In other words, the ideas for a camp program come from a variety of sources, including the natural environment, previous interests of campers, conflicts which arise in the camp community, and special events or celebrations. By participating as a member of the camp community, a child is gaining valuable insights into the working of contemporary society. As a result of participating in discussions, skits and day-to-day "chores" with other camp children and leaders, the camper learns to respect individuals with different customs and lifestyles.

---

[40]Graham, p. 68.

The Relaxed and Nonjudgmental Atmosphere of the Camp Setting

At camp, the constraints of a student's life are lessened. At school, tight curriculum schedules discourage experimentation by students and faculty. In a camp setting, individuals learn that there is more than one "correct" answer to a question and more than one "correct" manner of acting in response to a situation.

The Cooperative Nature of the Camp Community

The camp community is a cooperative enterprise. If the day-to-day activities in a camp are to function smoothly, there must be input from everyone concerned. Campers, in working together, learn how to accept responsibility, to work towards group as well as individual goals, and deal with confrontation in a peaceful manner.

The Out-of-Doors Setting

In an age in which the majority of the population of industrialized nations live in centers constructed almost solely of man-made materials, the camp setting is an ideal locale to increase the child's awareness of form (color, line, texture) in nature. Along with increasing a child's awareness of form, the camp experience provides an excellent opportunity for children/adolescents to explore their relationship with the natural world. Steve Van Matre in Acclimatizing describes this process as:

> . . . breaking down the barriers (physical and attitudinal) to the point where one human being can feel himself

> not only completely surrounded by his environment but totally involved in it as well. Once he has felt this unity with Nature . . . he is more hesitant to destroy her . . . and in the process he has achieved a heightened awareness of and a greater sensitivity to all forms of life, including his fellow man.[41]

The principle goal of acclimatization, therefore is to allow individuals to "re-view" their concepts of natural communities and ecosystems (i.e. marsh, bog, lakeshore). However, this process also fosters an appreciation of and reverence for all forms of life. This process cannot be left to chance. As Van Matre explains, "the 'glasses' of prior experience must be overcome by dynamic, and relatively shocking, refocusing techniques."[42]

Van Matre's "shocking refocusing techniques" are based on sensory experiences and dramatic techniques. The participants discover marsh, forest, bog, and lakeshore communities by concentrating

> . . . on heightening their senses. They are asked to look -- closely, lying on their stomachs in the forest, crawling through the bog, playing like raccoons along the lakeshore. They taste, feel, hear, and see, as they have never done before . . . They walk blindfolded on a trail . . . submerged like frogs in a marsh, roots in a forest, or fish in a pond to be bombarded with sensory impressions; manuevered through muck, mud, moss, mold, and mist to gain first hand impressions.[43]

As Leff pinpoints in Experience, Environment and Human Potential:

> Even slight twists in our patterns of thinking and perceiving can lead to substantial changes in our

---

[41]Steve Van Matre, Acclimatization (Martinsville, Indiana: American Camping Association, 1972), p. 17.

[42]Van Matre, p.17

[43]Van Matre, p. 19.

> experience, our awareness of ecological interrelations and environmental problems.[44]

However, how individuals think and the effects of an individual's manner of thinking and perceiving on his/her behavior and outlook on life is an area that warrants further study.

> Suprisingly, this (the interrelation between one's manner of thinking and perceiving and the nature of one's experience) has been a realm of human potential only sparingly explored by recent psychological research. Nevertheless, there is a strong reason to believe that through education, people could be helped to find a new joy in environmental experience, a new awareness of the possibilities and problems of human influence on the enviroment and a new appreciation of their own interrelatedness with each other and with the ecosystem.[45]

Ecological concepts studied in this manner become alive for the participant. This is only one of countless ways in which the out-of-door setting can enhance the dramatic process and help individuals to re-examine long held attitudes and beliefs while gaining insight into the forces which shape their own, as well as other people's, behavior.

Drama in the Camp Setting

There are many varieties of dramatic activities that occur in the camp setting. The most common types are campfire programs, story-telling, and story dramatizations. Although these dramatic forms differ in many aspects (subject matter, complexity), they all have several common goals. These

---

[44]Herbert L. Leff, Experience, Environment and Human Potential (New York: Oxford University Press, 1978), p. 12.

[45]Leff, p. 12

include: broadening the cultural horizons of the participant, allowing participants to better understand the motivations which underlie actions and improving their self-image. In addition, these activities normally occur in the out-of-doors. This environment is especially effective in encouraging children and adolescents to explore the literature and history which occurred in a natural setting. This is due to the close rapport of the campers with the natural surroundings, a rapport "similar to the one which existed among pioneers, Indians and our folk heros of the past."[46]

Campfire Programs

Margaret K. Soifer in Firelight Entertainments describes the campfire's special effect on the people who gather around it:

> It is around the fire, open to the night sky, that outdoor folks naturally gather; and summer campers learn to catch the mood, the tempo, the peculiar qualities that make the campfire gathering what it is. The dance of the flames, and the glow of embers give people a sense of the dramatic and the romantic, at the same time soothing and resting them after a long day in the sun.[47]

Soifer labels this effect "the magic of the fire."[48] This special atmosphere provides the ideal impetus for children to explore the music, folklore and everyday dilemmas of past generations. Included in Firelight Entertainments are a number of programs focusing on groups of people who gathered "around

---

[46]Margaret K. Soifer, Firelight Entertainments (New York: Association Press, 1944) p. 5-6

[47]Soifer, p. 5.

[48]Soifer, p. 5.

the campfire . . . almost every evening of their lives, such as gypsies, hoboes, and cowboys."[49] Soifer claims that the benefits of these programs are two-fold.

> . . . they benefit both children and adults because they open up vistas for exploration in the colorful music and folklore of other people. Also, the experience of taking part in a group casts off the self-consciousness that is a product of our artificial city life.[50]

Planning Campfire Programs

A multi-disciplinary campfire program necessitates cooperation, creativity and a coordinated effort among staff members. In this type of program the expertise of several individuals is often necessary. For example, if the program centers around early pioneer life, the music director could be responsible for teaching the campers such songs as "Turkey in the Straw" and "The Banks of Sacramento"[51]; the dancing instructor could teach an authentic pioneer dance; and the drama teacher could help the campers identify with the wide assortment of people who crossed the Oregon Trail on their way westward. Along with the aid of the camp specialists, the campers themselves are encouraged to draw upon their own resources as well as the resouces of the camp library. This may include listening to older community members' tales of "days gone-by" or researching the lives of such legendary individuals as Daniel Boone or John Colter. Other source materials include short stories and local histories emphasizing cultural and social aspects of the region or country under

---

[49]Soifer, p. 6.

[50]Soifer, p. 6.

[51]Soifer, p. 40

investigation. It is not necessary that all the material be derived from secondary sources. In fact Soifer states:

> . . . personal experiences . . . can give your program more vitality than anything taken from a book . . . A camper may have lived in the South . . . and attended real Dixie Jamborees; another may have hiked in the Rockies with an Indian guide, who told him many things about his people; or some may have a special gift for story-telling, dancing or singing.[52]

Once the initial research is complete, each individual develops a complete characterization.

> Each person has to decide who he will be for the event and then build up in his own mind his whole history and background, so that he will come to the campfire, not only in costume, but in complete character.[53]

Storytelling

For thousands of years, groups of people have gathered around individuals who recount incredible tales. In fact, in many cultures (African, some Indian tribes) story-telling has remained the principal manner of passing customs and history from generation to generation. In many cultures story-telling has become a fine art reserved for specific individuals and special situations. As Nellie McCaslin states in Creative Dramatics in the Classroom, "Traditionally, stories were told for three purposes: to entertain, to teach, and to transmit the culture."[54]

---

[52]Soifer, p. 17.

[53]Soifer, p. 9.

[54]Nellie McCaslin, Creative Dramatics in the Classroom, (New York: David McKay Company, Inc., 1974), p. 158

Today, story-telling has the same purposes but it also has one added responsibility. In a culture dominated by television annd film, children often become passive recipients rather than taking an active part in the learning process. McCaslin pinpoints the value of story-telling in the child's education:

> Besides practice in recall and organization, story-telling is a splendid opportunity to work on vocabulary, syntax, and diction. Everyone loves a good story. Being able to tell one clearly and well is a way of providing pleasure for others as well as discovering the satisfactions of an attentive audience.[55]

Story Selection

Stories can be used for a variety of purposes. Among them are play-making and story-telling. As play-making is considered in Chapter I (the section on crative dramatics), story-telling will be the focus of this section. When choosing stories for children, it is important to keep the age of the children in mind. The following are some general guidelines.

In the early school years (ages 6-10) fantasy is extremely important in allowing children to develop a sense of identity. It is also at this age that children begin to visualize their life in the future. As Joseph Lee states in Play in Education,

> Myths and fairy stories, sketching in rainbow colors man's spiritual demands, with a royal disregard of physical limitation, are to the child a rough draft of his future deeds . . .[56]

In today's technological society, stories rich in adventure and humor help develop children's imaginations as well as showing them alternative ways of

---

[55]McCaslin, p. 160

[56]Joseph Lee, Play in Education, (New York: The MacMillian Co., 1921), p. 316

viewing the world. A good source book of children's stories is Story Telling: Art and Technique by Augusta Baker and Ellin Greene. Not only do the authors give excellent background material on the history of storytelling but they also include stories suitable for children ages 11 and up.

Older children normally desire stories with good plots and "a more subtle quality, something that will appeal to the developing power to reason and to judge.[57] Pendergast suggests using stories by such authors as Kipling, Stevenson and Oscar Wilde. Sylvia Ziskind in Telling Stories to Children suggests using humorous stories during the first few sessions in order to create a good rapport between the listeners and the storyteller. Examples of humorous tales which appeal to a large age spectrum include: "The Little Cream Cheese," "The Old Woman and the Pig" and "Master of all Masters."[58]

Finally, the good storyteller will be aware of history, tradition and contemporary events. For as Ziskind comments:

> Thousands of stimuli reach out to the child in his often lonely and bewildering existence. You must be attuned to our modern world, fraught as it is with both stresses and challenges.[59]

In order to accomplish this task the storyteller needs to be sensitive to the problems of childhood while at the same tme encouraging children to discover and rejoice in the multitudinous possibilities for growth, friendship and dignity both in the world of art and in contemporary society.

---

[57]Joseph Pendergast, For the Storyteller (New York: National Recreation Association, 1954), p. 9

[58]Sylvia Ziskind, Telling Stories to Children (New York: The H.W. Wilson Co., 1976), p. 5.

[59]Ziskind, p. 7.

In addition, many "formal" dramatic activities (story telling, story dramatizations) can be adapted to fit into a camper's everyday life. In fact, drama has been described as "the golden thread that lifts the fabric of camp life out of the ordinary into a special realm."[60] Drama, in this sense refers to something more than scripted plays and actors and actresses; it means exploiting the special moments which occur in a community of people who are continually interacting with one another. For example, a normally well-adjusted boy has recently started swearing. Instead of scolding the boy, the counselor recounts the story of the winter of the blue snow. So cold was this winter that the "words froze in the air and could be cut up and stored."[61] The swear-words were stored in abestos-lined vaults and when they thawed out the following spring, they were so loud that many of the lumberjacks became deaf![62] Later that day a group of campers were walking through the woods and a rabbit crosses their path. Out comes the story of "How the Rabbit Lost Its Tail".[63] In the evening, a group of inquisitive campers sitting around a campfire notice a star formation and ask how it got its name.

Unusual natural formations (caves, large trees, hills) can also serve as a starting point for exercising the child's imagination and fulfilling his/her need for adventure. The counselor asks the children to develop a story (derived solely from their imaginations or based on historical or literary sources)

---

[60]Catherine T. Hammett, The Camp Program Book. (New York: Association Press, 1951), p. 199.

[61]Hammett, p. 209.

[62]Hammet, p. 209.

[63]Hammett, p. 207.

describing "what might have happened here" in the past.[64] The process of developing the story should be a collaborative effort with each child contributing according to his/her ability.

The second half of this chapter will examine specific programs which use drama in a camp-type environment. Material dealing with this matter is scarce. However, the following programs show that theatre arts as a means of promoting growth in this unique setting is a field that warrants further study.

In the NASSP Bulletin/November 79, Dean E. Wellin and Ann M. Quinn (principal and administrative assistant, respectively) describes how Lincoln High School tranformed an abandoned woodshed into a well-run highly disciplined quality theatre. Although the productions are of high caliber and include such productions as The Crucible, Romeo and Juliet, Tartuffe, and Le Misantrope, the quality of the productions is secondary.[65]

> The Workshop directors have seen the special gifts of their students and have reached beyond the casting requirements of the plays to satisfy the basic personal needs of the young people (sic).[66]

Although there is ample supervision and guidance available to the students (ages 9-21), it is they who are responsible for designing and building sets to suit the productions. The productions range from original shows dealing with the aspirations of young people to lavish programs about the glimmer of Hollywood in the 1920's. The achievements of the young people have been extraordinary.

---

[64]Hammett, p. 212.

[65]Dean E. Welin and Ann M. Quinn, "The Theater Arts are Basic to Education," NASSP Bulletin, 63, No. 430, (1979), 61.

[66]Welin and Quinn, p. 61.

> Especially in the summer, theatre companies composed of students from the fourth grade to college levels, and extraordinary esprit de corps, helps even the youngest company member strive for excellence and success.[67]

One of the most significant outgrowths of the theatre program has been the development and demonstration of constructive attitudes towards learning in general and towards productive work and personal accomplishments in particular. Accomplishments include:

a) sense of responsibility of their behavior;

b) an ability to make decisions and carry them out;

c) an understanding of individuals from various cultural backgrounds;

d) growth and self-acceptance by students with physical handicaps, emotional problems, and/or speech impediments;

e) self-discipline;

f) the ability to take risks.

Along with these accomplishments, the summer program has produced unexpected "spin-offs."

> The self-discipline and freedom of choice required of the highly professional company of students results in outstanding productions and teaches life-skills such as time management, marketing techniques, computation, cash flow analysis, accountability, carpentry, metal and woodworking, electronics, lighting, composition, design, sewing, cooking, and reading.[68]

Welin emphasizes the fact that if these students had been denied the opportunity to participate in this type of theatre experience, they would not be as eager to carry over their eagerness to learn about the human heritage during the academic year.

---

[67]Welin and Quinn, p. 61.

[68]Welin and Quinn, p. 62.

Most of these students will not become professional artists, but they have nonetheless, as Welin so aptly explains, developed[69]

> . . . the basic survival skills, intellectually, emotionally, and psychologically so that they may more fully enjoy their "seven ages" and consequently will explore confidently and joyfully the world stage of everyday life.[70]

In 1969, fifteen drama teachers from Royal and Simi High Schools pooled their resources to create a three-year summer progrm in the performing arts. Courses ran from 8:30 to 4:00 daily and included voice and diction, theatre history, acting, stage movement and technical theatre.

The program began as a preconceived need by instructors, administrators and parents to cope with California's Simi Valley's rapid urban development and peculiar geographical status. The Simi Valley, separated from Los Angeles by a mountain range, has few sources of contact with the outside world. This program noticeably created a sense of community among Simi Valley residents and the school teachers and administrators, but is also added "a magic world of good and evil . . . to the student's world of everyday reality."[71] Included in this "magic world" were talented students, too busy during the academic year with other subjects to participate in theatrical activities. The results of the program were noteworthy; they were especially critical in meeting the needs of young men and women during an important period of their development.

---

[69]Welin and Quinn, p. 61

[70]Welin and Quinn, p. 63.

[71]Robert Marcus, "Teenage Drama Workshop," NASSP Bulletin, 54 No. 344 (1970), 154.

By the time the curtains opened for the final performance, "gangling" and "sometimes awkward teenagers" only six weeks earlier, portrayed with "poise, confidence (and) self-projection."[72] By the second summer of the theatre program, drama enrollment during the academic year increased substantially. Perhaps the most important benefit of all, however, was the closer link between students, staff and parents resulting from this community effort.

Educators in domains outside of theatre use dramatic techniques to facilitate the learning process. In 1969, the administration and several foreign language teachers of Kenmore High School pooled their resources in order to create a summer program in Spanish language and culture. This decision was a natural outgrowth of the school's continual effort to provide the most effective teaching techniques during the academic year. These techniques (putting students of different levels of achievement together for study and discussion, allowing more advanced students to assist teachers) resulted in some success. However, the student's progress was continually being hampered by conditions inherent in the educational system. For example, along with language study, individuals pursue three or four other subjects. As a result, students concerned about grades must divide their time and concentration accordingly.

Although in a summer language and cultural study program (similar to the one implemented by Kenmore East Senior High School) the students are engaged in many different aspects of Spanish culture, less fragmentation occurs. This phenomenon occurs because all the activities are interrelated and build upon one another. As Frank Hyatt and Sarah Alosio point out:

---

[72]Marcus, p. 151

> It's the atmosphere that counts in studying--whether it is a foreign language or any other subject . . . there is (no) better way to learn a new tongue than living in the culture that fostered the language. Necessity encourages, or demands, that we attempt communications in such an atmosphere . . . we learn to convey our ideas in a variety of ways. Add to ordinary conversation, gestures and facial expressions and we soon become capable of communicating in the new tongue. Beyond this, we must be able writers and listeners . . . we must understand the culture and mores of the society.[73]

Innovative techniques designed to simulate the culture of the Spanish-speaking nations are fundamental to the program. Included among them are "walk-talks" in the school neighborhood, simulated situations (social gatherings, preparation of native food), discussions relevant to pupils' daily lives, student presentations of skits, talks and music. Hence, active involvement and cooperation among students plays a major role in the success of the program.

Structure of the Program

Students enroll for the entire summer term (30 days - four hours daily). In an effort to establish a family-type atmosphere, students study the culture, mores and language of the Spanish-speaking nations during the same period. More advanced students are expected to help their less experienced peers. As the teachers are fundamental to the success or failure of the program, they are encouraged to be creative in regard to teaching methods. Grading, up to the time the final test result is recorded, is on a satisfactory/unsatisfactory basis.

---

[73]Frank K. Hyatt and Sarah L. Aloisio, "It's the Atmosphere that Counts: Total Immersion in a Foreign Language," NASSP Bulletin, 54, No. 344 (1970), 73.

Evaluation

Questionnaires and rating scales were used to determine student response to the program. Although no specific figures are mentioned, the authors indicate:

> As would be expected in a non-compulsory summer session, the results overwhelmingly favor what is being attempted. Some students have attended these programs on a continuing basis (and) . . . given up . . . formal study of the language during the regular year.[74]

This section examined several innovative programs which successfully used dramatic techniques to accomplish a wide variety of goals. These goals range from language acquisition to creating a closer bond between community members in an area characterized by rapid urban development. Characteristic of all of these problems is the fact that they occur over a period of several weeks and require the interaction of participants in a wide range of activities.

---

[74]Hyatt and Alosio, p. 77.

CHAPTER III

PURPOSE AND NEED OF QUESTIONNAIRE

There are numerous articles suggesting that camping and the camp-setting build character, democratic spirit and develop skills in human relations. Articles exist suggesting that theatre and dramatic education help children and adolescents understand the motivational forces underlying an individual's actions. However, these areas warrant further study. In fact, George Spivak, author of The Problem Solving Approach to Adjustment states:

> We all know that the rational handling of social problems -- our capacity to think "straight" with others -- would be a central feature of any definition of healthy psychological functioning. Given these truths, however, one might wonder why the thinking processes that underlie interpersonal problem solving has been relatively neglected as a field of study . . . The fact is that how we think when confronted with personal and interpersonal problems has been a neglected area. We know little about those parameters of thought that might determine our sensitivity to problems, whether we think of solutions, how we plan what to do, whether we appreciate consequences, how well we understand the other person's point of view, and whether, in fact, these or other cognitive processes are the significant mediators of a successful resolution.[75]

Due to the scarcity of research on the teaching of human relations (i.e., decision making, interpersonal relationships) in a camp setting, a questionnaire was needed to discover if the impact of the camp community enhances drama's ability to teach human relations. The questionnaire appears in the Appendix.

---

[75]George Spivak, Jerome J. Platt and Myrna B. Shore, The Problem-Solving Approach to Adjustment, A Guide to Research and Intervention, (San Francisco: Jossey-Bass, Inc., 1976), p. x.

Questionnaire Compilation and Results

The purpose of the questionnaire was four-fold: to discover what relationship, if any, exists between participation in drama and in an individuals ability to deal with everyday decision-making, confrontation, and/or responsibilities; to discover what types of dramatic activities are being employed in summer camps; to discover if the dynamics of the camp community reinforces the teaching of human relations; and, to discover what extent the natural surroundings are incorporated into dramatic activities (e.g., as a catalyst for learning about local history or as a means of reinforcing the interdependence of all living things).

Along with the principal objectives stated above, other factors including the dramatic training of the group leaders and the size of the groups were considered. In order to accomplish the above objectives, an exploratory study (Appendix) was developed. As Churchill states in Marketing Research: Methodological Foundations:

> The questionnaire for an exploratory study is . . . loosely structured with only a rough idea of the kind of information that might be sought.[76]

Following Churchill's guidelines, the majority of the questions (5-11) are designed to allow respondents to answer them in their own words. Questions 5-10 combine fixed-alternative and open-ended techniques. Combining these techniques facilitates the tabulation process while at the same time allowing the researcher to "probe" for additional information. Common probes in this study include: "Please explain"; "If 'yes', in what ways." Question 11 is "open-

---

[76]Gilbert A. Churchill, Jr., Marketing Research: Methodological Foundations (Chicago: The Dryden Press, 1983), p. 213.

ended" to allow respondents to articulate any concerns which might have been overlooked in earlier parts of the study. The format of the questionnaire was developed to lead from the general and objective to the specific and subjective. In the first part (questions 1-4), facts establishing the age group of the participants, the training of the staff and the average size of groups are established. The fifth question concerns the significance of the camp-setting to dramatic activities. It is a general question attempting to discern the particular characteristics of a camp-setting that foster individual growth and development. The sixth and seventh questions attempt to discover if the planning process along with the dramatic activities properly influence individual growth. The remaining questions (8-10) pinpoint the goal of the camps themselves in utilizing dramatic activities.

Questionnaires were sent to one hundred and fifty camps (which use drama in their programs). These camps were identified through the lastest edition of Guide to Summer Camps and Summer Schools.[77] Drama played a minor role in 119 (79.3%) of the camps. In the remaining 31 (20.7%) camps, drama was the principal focus of the camp.

The decision to send questionnaires to both categories of camps stemmed from the belief that the goals of the camps (i.e., entertainment, teaching human relations, developing professional actors and directors) would dictate the dramatic techniques used. With this information, one could compare and contrast the methods used by both, paying particular attention to those areas where overlap. As a result, conclusions can be reached as to which techniques

---

[77]Kathryn Sargent, Guide to Summer Camps and Summer Schools (Boston: Porter Sargent Pub. Inc., 1981).

and approaches maximize the unique attributes of the camp-setting in teaching human relations and developing a value system.

Of the one hundred and fifty camps to which questionnaires were sent, fifty-five (27.3%) camps responded. In forty-seven (85.5%) of these camps, drama plays a secondary role. In the remaining eight camps (14.5%), drama is the primary focus.

The following pages analyze the data obtained from the questionnaire. This questionnaire consists of three identical pages. These pages include eleven questions of a variety of types (i.e., open-ended, fixed-alternative and combined). All of these questions are analyzed according to the percentage of respondent answering each item. However, question number nine does not give a respresentative percentage because the respondents could choose more than one answer among four alternatives or any combination thereof.

Item and Answers: 1. Does your camp deal principally with traditional (scripted) or non-traditional (improvisational) approaches to drama?

As indicated in Table I, almost one-third of the respondents (32.4%) from camps in which drama is a minor component use both (traditional and nontraditional) approaches to drama.

Table I

Traditional Versus Non-Traditional Approaches

	camps in which drama is a minor component		camps in which drama is a major component	
	N = 47	%	N = 8	%
Traditional	13	35.2	1	12.5
Non-traditional	12	32.4		
Both	12	32.4	7	87.5

Over one-half (67.6) of the sample use either traditional (scripted) or non-traditional (improvisational) approaches to drama. Ten respondents did not answer the question. On the other hand, of those camps which have drama as a major component, over three-fourths (87.5) use both scripted and improvisational approaches to drama. One camp (12.5%) uses only traditional (scripted) plays. None of these camps use improvisation as their sole approach to drama.

The written comments offered for this question offer some explanation for the lack of emphasis on nontraditional (improvisational) approaches to drama in those camps which have drama as a major component of their program. These drama camps are geared to students who are considering theatre as a career choice. As a result, the training attempts to reflect the emphasis on scripted plays in the professional theatre. In at least one camp (Belvoir), all work is begun with improvisation. The traditional play here is seen as a natural progression from non-traditional.

Items and Answers: 2. In what category are leaders specifically trained?

Table II indicates that in over one-half of the sample (57.4%) of camps in which drama is a minor component indicate that leaders are trained specifically in both creative dramatics and scripted plays. It is interesting to note that six camps of the sample declare having "no training" in either creative dramatics or scripted plays.

On the other hand, 100% of the respondents of camps in which drama is a major component declare using leaders trained specifically in "both" improvisational and scripted approaches to drama.

Item and Answers: 3. What is the age range of the participants?

Table III indicates that the majority of the participants in D.Mi.C. camps fit either into the "6-12," "13-18" or "other" age range. Although no reasons are state specifically for the predominance for this age range, one could assume

Table II

Dramatic Training of the Leaders

	camps in which drama is a minor component		camps in which drama is a major component	
	N = 47	%	N = 8	%
Traditional	6	12.8		
Non-traditional	8	17.0		
Both	27	57.4	8	100
Neither	6	12.8		

Table III

Age Range of the Participants

	camps in which drama is a minor component (D.Mi.C.)		camps in which drama is a major component (D.Ma.C.)	
Age range of participants	N = 47	%	N = 8	%
6-12	4	8.5		
13-18	3	6.4	3	37.5
6-12 and 13-18	17	36.2	2	25
13-18 and 19-24	16	2.1		
6-12 and 13-18 and 19-24	3	6.4		
other	19	40.4	3	37.5

that these ages correspond to the "schooling years." On the other hand, in camps where drama plays a major role, the age range is divided into three main categories (6-12, 13-18, and other). Of those respondents marking "other," two-thirds (66.6%) of the participants are between seven and nineteen. One-third (33.4%) are between ten and eighteen. The higher percentage of participants in the "13-18" year old range in D.Ma.C. camps (37.5%) versus (6.4%) for D.Mi.C. camps can be attributed to the more structured and disciplined nature of professionally oriented drama programs in D.Ma.C. camps.

Item and Answers: 4. What is the average size of each group?

As shown in Table IV, the average size of each group in approximately half (57.5%) of the camps where drama plays a minor role is 7-12 individuals. In the remainder of these camps, six (12.8%) had 1-6 as an average size of each group whereas nine (19.1%) had the average size of each group as 13-18.

Table IV

Group Size

	camps in which drama is a minor component		camps in which drama is a major component	
	N = 47	%	N = 8	%
1-6	6	12.8		
7-12	27	57.5	3	37.5
13-18	9	19.1	2	25.0
other	5	10.6	3	37.5

Item and Answers: 5. Does a camp setting contribute significantly to dramatic activities?

In response to this question, the majority of respondents from both D.MA.C. and D.Mi.C. camps (59.6% and 75%, respectively) agree that a camp setting contributes significantly to dramatic activities of those respondents. The following quotations reflect the reasons most frequently cited:

> Highly supportive and appreciative group in campers and counselors who know one another in many activities. (sic)
>
> Well, it does give you a captive audience.
>
> There are lots of different spaces to do drama not just a single stage.
>
> Allows children to be more at ease to experience the "freedom" to be themselves, whatever that role is in that particular time in their lives.

Some other noteworthy comments from the D.Mi.C. camps include:

> Less inhibitions on part of staff and campers probably because of being away from social constraints (home, school, friends who know you) creates a special "camp ambience" which engenders a more overt response (dramatic?) to a more simplified life experience.
>
> Daily events become dramatic experiences as compared to the banality of "routine life."
>
> Dramatic . . . program illustrates the subject selected -- with an understanding of the people, period of history and issues involved giving the camper a wider awareness of the people of the world and history.

It is interesting to note that respondents (from camps with drama as a minor component) are much more apt to cite individual growth and group cooperation as reasons that a camp setting contributes to the dramatic activities than respondents from camps where drama is the primary focus. Comments from the latter drama camps generally focus on such matters as total immersion and availability of theatrical facilities (theatres, television studios, classrooms). One D.Ma.C. camp (Belvoir), however, noted the following:

> The camp environment allows dance and music people to get involved with theatre, art staff to get involved with sets. The community that is necessary for great theatre is the essence of camp life so camp life does naturally lead to theatre.

Almost one-tenth (8.6%) of the sample from D.Mi.C. camps were uncertain if a camp setting contributes significantly to dramatic activities. Approximately

one-quarter of the sample from both D.Mi.C. and D.Ma.C. camps (25.5 and 25%, respectively) felt that the camp setting did not contribute significantly to dramatic activities.

Item and Answers: 6. Do campers have an opportunity to participate in planning dramatic activities?

In response to this question, the vast majority of respondents from both D.Mi.C. and D.Ma.C. camps (91.5% and 75%, respectively) give campers an opportunity to participate in planning dramatic activities. The following quotations from D.Mi.C. camps reflect the responses most frequently cited:

> Helping to write plays, coming up with appropriate costumes and props.
>
> Select script.
>
> Develop characters.
>
> Skit nights are scheduled regularly--themes are left to the campers. Paper-bag skits, Fairy story characterizations, etc. . .

Some other noteworth comments from the D.Mi.C. camps include:

> They create the dance and final program dramatic presentation done thru creative writing and dramatic and art, music and dance study groups--Joint effort from all areas of the camp creative program. (sic)
>
> Help in staging, adapting play to camp setting.
>
> It (dramatic program) is structured rather informally, so student input is maximized, although faculty members normally choose the particular play.

The following comments from D.Ma.C. camps are representative of the responses for this question:

> In many classes--the scene, improv. creative dramatics, playwriting, etc.
>
> They interact with staff in choosing and developing materials. They work to backstage, put up and create theatre. They originate special skits, performances, evenings on their own with staff help. (sic)
>
> In our Actors Studio, they help plan the productions that the ensemble will present to the camp.

Item and Answer: 7. Do you feel that dramatic camp activities influence the children's manner of dealing with everyday decisions/confrontations and/or responsibilities?

In response to this question, the vast majority of respondents from both D.Mi.C. and D.Ma.C. camps (70.2% and 75% respectively) agree that dramatic camp activities influence the children's manner of dealing with everyday decisions/confrontations and/or responsibilities. The following quotations from D.Mi.C. camps reflect the responses most frequently cited:

> In our camp the children have to choose drama from any other activities and then stick with the rehearsals. The decision making and follow-thru (sic) is tremendous.
>
> Many campers have said that before coming here they were reserved and "scared" to get in front of an audience. All students have the opportunity to perform before a group.
>
> The responsibility would be foremost solely on attendance, punctuality and commitment. A child who has responsibilities develops higher self esteem and develops into a more rounded adult. The decision making and leadership come along the way.
>
> Able to explain this better--put more expression in their talk and actions. Helps them come out of shell--become more outgoing--develops confidence. (sic)

Some other noteworthy comments include:

> Anytime the youngsters get a different view of how to handle a situation, it helps in dealing with life. Also, working together to put on a "show" helps in dealing with each other.
>
> Through role playing, campers gain a larger understanding of personality differences.
>
> We try to illustrate our motto: "By studying the manners, morals and traditions of France, we may better appreciate our own."

According to the written comments from D.Mi.C. camps, dramatic activities are especially significant in the areas of building self-confidence, group cooperation, understanding other individuals, decision-making and commitment. Comments from D.Ma.C. camps reveal many of the same ideas regarding the carry-over of dramatic camp activities into the children's manner of dealing with everyday decisions/confrontations and/or responsibilities. Group benefits, self-understanding and discipline were the main "carry-over" effects of dramatic camp activities. In addition, the following comment was made:

> We do such "heavy plays" as David and Lisa or The Informer, we bring in speakers to discuss the psychological and political import of these dramas.

Item and Answer: 8. Is this (the influence of camp activities on the children's manner of dealing with everyday decisions/confrontations and/or responsibilities) a result of the child's involvement in drama?

Approximately one-quarter of the sample from both D.Mi.C. and D.Ma.C. camps (25.5% and 25%, respectively) did not answer this question. Of those who responded, the majority from both D.Mi.C. and D.Ma.C. camps (63% and 75%, respectively) agree that the child's involvement in drama influences

his/her manner of dealing with everyday decisions/confrontations and/or responsibilities. The following quotations from D.Mi.C. camps reflect the responses most frequently cited:

> Some children made some improvement in their attitude towards others. Some discovered things about themselves they weren't aware of and the case of the "no-good-at-sports-therefore-is-a-nerd-" feeling was quickly dispelled . . . peers saw a confident and talented performer on stage.
>
> As another step in the road toward growth and maturity, being part of a team, dealing with rules, etc., all played a vital part in this school.
>
> They truly feel they have some worth when they are involved in a group experience -- they are needed for it to be complete.
>
> The preparations phase required a certain dedication - a commitment. Awareness of needing to depend on others for achieving a goal produces a sense of "team spirit" -- togetherness.
>
> The presentation arouses a desire to excell in one's performance. Excitement and fear -- a chance to learn to handle -- develops self confidence. Elicits respect (sic).

Some other noteworthy comments from the D.Mi.C. camps include:

> It (the influence of dramatic camp activities in the children's manner of dealing with everyday decision/confrontations and/or responsibilities) is also achieved in everyday camp living, dealing with peers and living in groups.
>
> I don't feel that drama per se is the reason for positive influence in a camp setting. It's definitely a combination of a great number of things -- drama being only small part.

According to the written comments from D.Mi.C. camps, dramatics activities are especially significant in that they emphasie the importance of team work in achieving goals. Many of the ideas from D.Mi.C. camps regarding

the influence of dramatic activites in the children's manner of dealing with everyday decision/confrontations and/or responsibilities were also found in the comments from D.Ma.C. camps. In addition, the following comment was made:

> Drama requires introspection of exploration, activities which produce greater self-awareness.

Item and Answers: 9. Through the use of drama, what is your goal?

Table V indicates that most of the respondents considered as their goal "to provide entertainment" (70.2%), "to teach acting" 59.6%), and/or to teach human relations (63.8%). Only a few respondents (36.2%) had "other" goals in using drama. The "other" goals which respondents from D.Mi.C. camps include:

"having fun"

"to increase poise and self-confidence in camper"

"develop a well rounded personality; assist less successful athletes or 'tag along' child to excell."

Table V

Goal Through Drama Use

	Camps in which drama is a minor component (D.Mi.C.)	Camps in which drama is a major component (D.Ma.C.)
To provide entertainment	70.2	62.5
To teach acting	59.6	87.5
To teach human relations	63.8	62.5
Other (please elaborate)	36.2	25.0

It should be noted that the above categories are not mutually exclusive. That is, respondents could choose more than one goal. Therefore, the total adds up to more than 100%.

The respondents of D.Ma.C. camps had many of the same goals; to provide entertainment (62.5%); to teach acting (87.5%), and/or teach human relations (62.5%). The greater percent of D.Ma.C. camps with the goal of "teaching acting" is understandable considering the professional orientation of these camps. As in the case of D.Mi.C. camps, only a few respondents (25.0%) had "other" goals in using drama. These "other" goals include:

> "let students know what professional training program is like."
> "to sitmulate thought, to unsettle, to provoke, to provide outlets for emotion, to enable children to try on different roles, etc., etc."

Item and Answers: 10. Were you successful in accomplishing your goals?

As stated in Table VI, virtually all the respondents from both D.Mi.C. and D.Ma.C. camps (95.7% and 100%, respectively) state that they were successful at accomplishing their goals. Of those respondents from D.Mi.C. camps who marked "other" the following comments were made.

> Difficult to evaluate non-quantitative outcomes (Globe)
> Usually depends on instructor. (Greenwoods Camp for Boys)

Table VI

Accomplishment of Goals

	Camps in which drama is a minor component (D.Mi.C.)		Camps in which drama is a major component (D.Ma.C.)	
	N=47	%	N=8	%
Yes	45	95.7	8	100
No				
Other	2	4.3		

Item and Answers: 11. If you have any additional questions or comments, please feel free to note them below.

Approximately one third of the sample from both D.Mi.C. and D.Ma.C. camps (34% and 28.6%, respectively) made additional comments. The comments of D.Ma.C. camps were divided into the following categories:

a) Training of the staff and length of camp session in determining success of program;

b) Informality of the camp setting as a factor in encouraging motivation and confidence;

c) Drama as an aid in increasing self-understanding and group cooperation.

1. Staff training and length of camp session as factors in determining success of drama program.

The following comments indicate that the level of staff training as well as length of the camp session are important variables in determining the success of a camp's dramatic program.

> A drama program has never been very successful at our facility due to our shorter sessions (5-10 days) and the children's limited attention spans. (Camp Merry Heart)

> We need more qualified staff available to work at camp in drama. It can be the heart of the spirit of camp.

It is interesting to note that although the age range of Camp Merry Heart is from six to eighteen, the respondents indicate "the children's limited attention span" as a factor in determining the success of the program.

2. Informality of the camp setting as a factor in encouraging motivation and confidence.

The following comments suggest that the informal nature camp setting fosters confidence and motivation in campers to attempt activities (especially dramatic actvities) which they would have otherwise avoided. They further indicate that the benefits carry over into the lives of the children when they leave the camp setting.

> . . . We have heard from our campers after camp is over, thanking us for the opportunity they wouldn't have had otherwise. We give them the excitement and courage to try and succeed at drama at school where very often the roles are cast before tryouts begin. (Camp Beaverbrook)

> My first structured experience with drama was at the camp where I now teach it. At the time, I was a bright, ill-adjusted loner. As I continued my involvement in drama at camp and in high school, it became an introduction to friends and a vehicle to creative self-expression through both acting and scenic and program design. Although I would have been interested in drama anyway, I feel the informal camp setting gave me the confidence to continue. (Camp Fiesta)

3. Drama as an aid in increasing self-understanding and group cooperation.

The following comments suggest dramatic skills, by increasing self-understanding and encouraging group cooperation, aid students in adapting to the "real" world.

> So many children are "at home" only when they are producing--on stage--whatever the role. And some of this "off stage" is negative, and even unhealthy for the group process of camp living. Let them shine--just even once--in front of the whole camp audience and you can watch them grow right before your eyes, in status, confidence, and spirit. (sic)

> Dramatics is an excellent medium for teaching all ages and levels of children. Enlightments for the group--etc. (Role models--therapy, understanding, grace and poise). (sic)

It is interesting to note that the comments of D.Ma.C. camps focus on the professionalism, intensity, and creativity of their program and staff.

> Our program is only for children who are interested in theatre, so it is geared to performance and study. We offer classes every morning and have rehearsals every afternoon for the eight presentations that we do every Saturday at 11:00 a.m. and 2:00 p.m. We also do two full scale musicals on two different Sundays during the summer, a matinee and an evening show for each. At night, the students work on sets, costumes and props, and often have rehearsals, especially for the musical numbers.

CHAPTER IV

CONCLUSIONS

Before the industrial revolution, the majority of North Americans lived in the countryside and supported themselves through various agricultural activities. Survival of these early Americans depended upon the cooperation of family members and neighbors in harnessing the materials of the natural world. Children worked alongside their parents, helping them with such chores as crop planting and harvesting. In this manner, children learned to solve day to day problems in a creative manner and at the same time to appreciate the needs of their fellowman.

In contemporary society, individuals have more freedom in choosing lifestyles, professions and religion then their ancestors. However, many educators feel that the contemporary educational system does not adequately prepare children/adolescents to make these choices. In most schools, tight curriculum schedules discourage experimentation by students and faculty. As a result, many children cannot relate the facts taught in the classroom to "real" life situations. Ward, in an effort to correct this deficiency, studied the child's play experiences. Later, she structured these "play experiences" into an educational tool (creative dramatics). The enactment process, according to Ward, develops the child's personality and at the same time allows him/her to release "pent-up" emotions. Educators in more recent years (Slade, Heathcote) realized that the activities (i.e., discussions, the use of other art forms to facilitate the identification process) used to create the dramatic work are also important in allowing children to better understand themselves and other people. For example, through discussion, a child learns such social skills

as diplomacy, group cooperation and decision-making. Taken together, the enactment and discussion process are important means of learning about one's self and others.

This idea is confirmed by mental health professionals (i.e., Moreno) who uses discussions to examine elements (actions, emotions, roles) of the acting process. The result is that the individual gains insight into his/her personality and at the same time discovers various ways of viewing a situation.

This rather unique method of teaching human relations can only occur under the guidance of a skilled leader. This person should understand and respect the particular needs and opinions of each individual.

Along with a sensitive and skilled leader, the type of program itself is an important factor in determining the success or failure of this activity. Although research in this area is scarce, studies suggest that programs which necessitate the interaction of individuals in a number of day to day activities are a powerful means of "self-identification," "self-realization," and "organic socialization." The camp community is one such setting. In this environment, the child and adolescent rehearses the skills which he/she will need in the "real" world. As this milieu bears little resemblances to the typical schoolroom, children do not associate it with education per se. Instead, the child learns (under the supervision of skilled teachers) valuable social and personal skills by participating in the chores, meetings, projects and discoveries of the camp community. Dramatic activities can play an important role in this process. Through sensory exercises and various dramatic techniques, the individual develops insight into how various groups of people and animals relate to the natural world. Dramatic activities, can also be effective means for the child and adolescent to better understand the interpersonal problems which occur in

the camp community. For example, a group of individuals are found teasing a child from a minority background. Instead of scolding them, the counselor has them reenact a story about prejudice. In this manner, children or adolescents learn to respond to a situation according to certain principles rather than acting solely out of fear of punishment.

The uses of drama in the camp setting are limited only by the skills and imagination of the counselor(s) and children. Dramatic activities (creative dramatics and scripted plays) in general enable children/adolescents not only to cope with conflicts which occur in their everyday setting but also to examine other societies and their ways of solving similiar problems. These benefits, along with others, were confirmed by the information received from the questionnaire. Camp leaders reaffirm the importance of dramatic activities in the camp program by mentioning the children's improvement in self-confidence, responsibility and decision-making as a result of participating in a dramatic arts program. Camp leaders also stress the informal nature of the camp setting in exploiting the benefits of dramatic activities. In this unique setting, children/adolescents, through such chores such as dishwashing and menu-planning, learn responsibility and cooperation. Through "reflective" activities (walking in the woods, learning through discussion another person's point of view regarding conflicts, ideas or feelings) individuals learn what values other people cherish and how these values compare with one's own. Especially important are the activities (i.e., creative dramatics, scripted plays) which require reflection as well as physical and emotional involvement. These activities allow individuals to synthesize the ideas, values and skills which he/she has encountered in the other activities.

As shown above, the camp setting is a unique type of environment that enhances dramatic activities. Camp leaders reaffirm this conclusion by focusing on the interaction between the various camp groups and the importance of this interaction in creating good theatre.

There are strong indications in this exploratory study to suggest that dramatic activities in a camp setting are viable means of learning about oneself and others. However, further research is necessary if camps are to establish programs which maximize the possibilities of drama in the camp setting. The following are some of the areas which need to be addressed.

The Relationship Between Staff Workers and the Campers

In this category falls such matters as communication between staff members and between students and staff regarding the problems which occur in the camp community. How should these problems be dealt with? What "critical areas" should be incorporated into the dramatic program?

Training of the Staff

The results of this study suggest that over half of the drama leaders are "specifically trained" in both "traditional" and "non-traditional" forms of drama. In further studies, it would be beneficial to have a more precise measurement of the drama leader's training. It would also be interesting to find out if the counselors who don't specialize in drama are trained in dramatic techniques. If so, how do the counselors incorporate these techniques into the camp activities?

Effect of Dramatic Camp Activities on the Campers Everyday Behavior

Camp directors overwhelmingly agree that dramatic camp activities influence the children's manner of dealing with everyday decisions, confrontations and/or responsibilities. It would be interesting to discover whether the influence of drama on the child's manner of dealing with everyday decisions/confrontations and/or responsibilities is of short or long term duration.

Feedback from Various Sources

The opinions of this study are primarily those of the camp directors. It would be worthwhile to include other information sources in further studies. This may include:

a) interviewing or sending questionnaires to counselors and/or parents.

b) the researcher residing over an extended period of time on the program site and actually immersing him/herself in the process of camp life.

In today's complex society, children and adolescents need special interpersonal and problem-solving skills to deal with the choices and conflicts which confront them. Dramatics in a camp setting is seen by many individuals (camp practictioneers and educators alike) as one especially effective means of providing these skills.

BIBLIOGRAPHY

BIBLIOGRAPHY

Anderson, Harold H., ed. Creativity in Childhood and Adolescence, A Diversity of Approaches. New York: Moreno Institute, 1965.

Arent, A. "The Techniques of the Living Newspaper." Theater Quarterly 1.4 (1971):50.

Baker, Augusta and Ellin Greene. Story Telling: Art and Technique. New York: Bowker, 1977.

Barron, Frank. Creative Person and Creative Process. New York: Holt, Rinehart and Winston, Inc., 1969.

Bolton, Gavin M. Drama as Education. Essex: Longman Group Ltd., 1984.

Cameron, Bob. Outdoor Education. Eric ED 106010.

Cheeseman, Peter. The Knotty. London: Metheun and Co., Letd., 1970.

Chapman, Laura H. Instant Art, Instant Culture: The Unspoken Policy for American Schools. New York and London: Teachers College Press, 1982.

Chenery, Mary Faieth. "Nurturing the Human Spirit through Camping." Camping Magazine 57.1(1985):22.

Churchill, Gilbert A. Marketing Research: Methodological Foundations. Chicago: The Dryden Press, 1983.

Clark, J. Kent. "The Creative Arts in Twentieth Century Education." NASSP Bulletin. 63.430 (1979):7-11.

Conference on Needed Research in the Teaching of the Social Studies. Proceedings of a conference on needed research in the teaching of social studies. 3-5 Oct. 1963. Syracuse: Syracuse 6, 1963.

Courtney, Richard. Play, Drama and Thought. London: Longman Group Ltd., 1984.

Davis, Jed H., and Mary Jane Larson Watkins. Children's Theatre. New York: Harper and Brothers, 1960.

Dimock, Hedley S. and Charles E. Hendry. Camping and Character. New York: Association Press, 1929.

Esslin, Martin. Brecht: A Choice of Evils. London: Eyre and Spottiswood, 1959.

Fisher, Caroline E., and Hazel Glaister Robertson. Children and The Theatre. London: Oxford University Press, 1950.

Froebel, Frederich. Education of Man. New York: D. Appleton and Co., 1889.

Greenberg, Ira A., ed. Psychodrama: Theory and Technique. New York: Behavioral Publications, 1974.

Hyatt, Frank K. and Sarah L. Aloiso. "It's the Atmosphere that Counts: total Immersion in a Foreign Language." NASSP Bulletin 54.344 (1970):72-78.

Inns, C.D. Erwin Piscator's Political Theatre, The Development of Modern Drama. London: Cambridge University Press, 1965.

Lee, Joseph. Play in Education. Washington: McGrath Pub. Co., 1942.

Leff, Herbert L. Experience, Environment, and Human Potential. New York: Oxford University Press, 1978.

Marcus, Robert. "Teenage Drama Workshop." NASSP Bulletin. 54.344 (1970):150-153.

McCaslin, Nellie. Creative Dramatics in the Classroom. New York: D. McKay Co., 1974.

Pendergast, Joseph. For the Storyteller. New York: National Recreation Assn., 1954.

Sehaffer, H.R. The Child's Entry into a Social World. New York: Academic Press, 1984.

Slade, Peter. Child Drama. London: University of London Press, 1954.

Soifer, Margaret K. Firelight Entertainments. New York: Association Press, 1944.

Spivak, George, et al. The Problem-Solving Approach to Adjustment. San Francisco: Jossey-Bass, Inc., 1976.

Van Matre, Steve. Acclimatization. Matrinsville, Indiana: American Camping Assn., 1972.

Wagner, Betty Jane. Dorothy Heathcote Drama as a Learning Medium. Washington: National Education Assn., 1967.

Wall, W.D. Constructive Education for Adolescents. London: Harapp, 1975.

Ward, Carlos Edgar. Organized Camping and Progressive Education. Nashville: Cullom and Gnertner Co., 1935.

Ward, Winnifred. Creative Dramatics. New York and London: D. Appleton and Co., 1930.

_____. Play Making with Children. New York: Appleton-Centry-Crofts, 1957.

Welin, Dean E. and Ann M. Quinn. "The Theater Arts are Basic to Education." NASSP Bulletin 63.430 (1979):60-63.

Yablonsky, Lewis. Psychodrama: Resolving Emotional Problems Through Role-Playing. New York: Gardner Press, Inc., 1981.

Ziskind, Sylvia. Telling Stories to Children. New York: The H.W. Wilson Co., 1976.

APPENDIX

QUESTIONNAIRE

1. Does your camp deal principally with traditional (scripted) or non-traditional (improvisational approaches to drama)?

2. Are leaders trained specifically in:

   ___ a) creative dramatics (drama created for and by the participants)?

   ___ b) dramatics arts (scripted plays)?

   ___ c) both?

3. What is the age range of the participants? Check as many as applicable.

   6-12 ____

   13-18 ____

   19-24 ____

   Other ____ (Please specify.) _____

4. What is the average size of each group? Check one.

   1-6 ____

   7-12 ____

   13-18 ____

   Other ____ (Please specify.) _____

5. Does a camp setting contribute significantly to dramatic activities?

   yes ____ no ____

   If yes, please elaborate.

Questionnaire
page 2

6. Do campers have an opportunity to participate in planning dramatic activies?

yes ____ no ____

If yes, in what ways?

7. Do you feel that dramatic camp activities influence in the children's manner of dealing with everyday decisions/confrontations and/or responsibilities?

yes ____ no ____

If yes, please elaborate.

8. Is this a result of the child's involvement in drama?

yes ____ no ____

If yes, please explain.

9. Through the use of drama, what is your goal? Check as many as apply.

___ a) To provide entertainment.

___ b) To teach acting.

___ c) To teach human relations.

___ d) Other (please elaborate).

10. Were you successful in accomplishing your goal(s)?

yes ____ no ____

If not, please explain.

11. If you have any additional questions or comments, please feel free to note them below.

Thank you for your time and cooperation.

Use the enclosed self-addressed envelope and return questionnaire to:

Ronald P. Kuehne
8211 Sturbridge Lane
Apartment 208
Knoxville,Tennessee 37919

VITA

Ronald Perry Kuehne was born in Topeka, Kansas on October 17, 1957. He received his high school diploma in 1975 from Central Algoma Secondary School located in Northern Ontario. Ron graduated from the University of Alberta in Edmonton in 1981 with a Bachelors of Arts degree in Theatre Arts. From April to November of 1982, he served as a representative of Canada at the 1982 World's Fair in Knoxville, Tennessee. While carrying out his responsibilities at the fair, Ron began his master's degree at the University of Tennessee, Knoxville. Aside from research, Ron took advantage of various educational opportunities. These include creating and performing in "a one man show" entitled Man Alone. He also travelled to Sault Ste. Marie, Canada in November of 1985 to star in Stage North Dinner Theatre's production of Round and Round the Garden. Along with his passion for the theatre, Ron has pursued extensive study of the French language and culture including a year in French-speaking Europe. Ron graduated from the University of Tennessee, Knoxville, with a Master of Arts degree in Speech and Theatre in June of 1986.