

UNIVERSITY HONORS PROGRAM

SENIOR PROJECT - APPROVAL

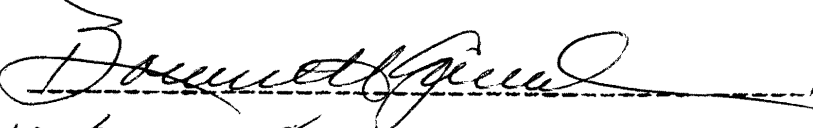
Name: ADDIE BROWNLEE

College: A+S Department: _____

Faculty Mentor: _____

PROJECT TITLE: _____

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed:  Faculty Mentor

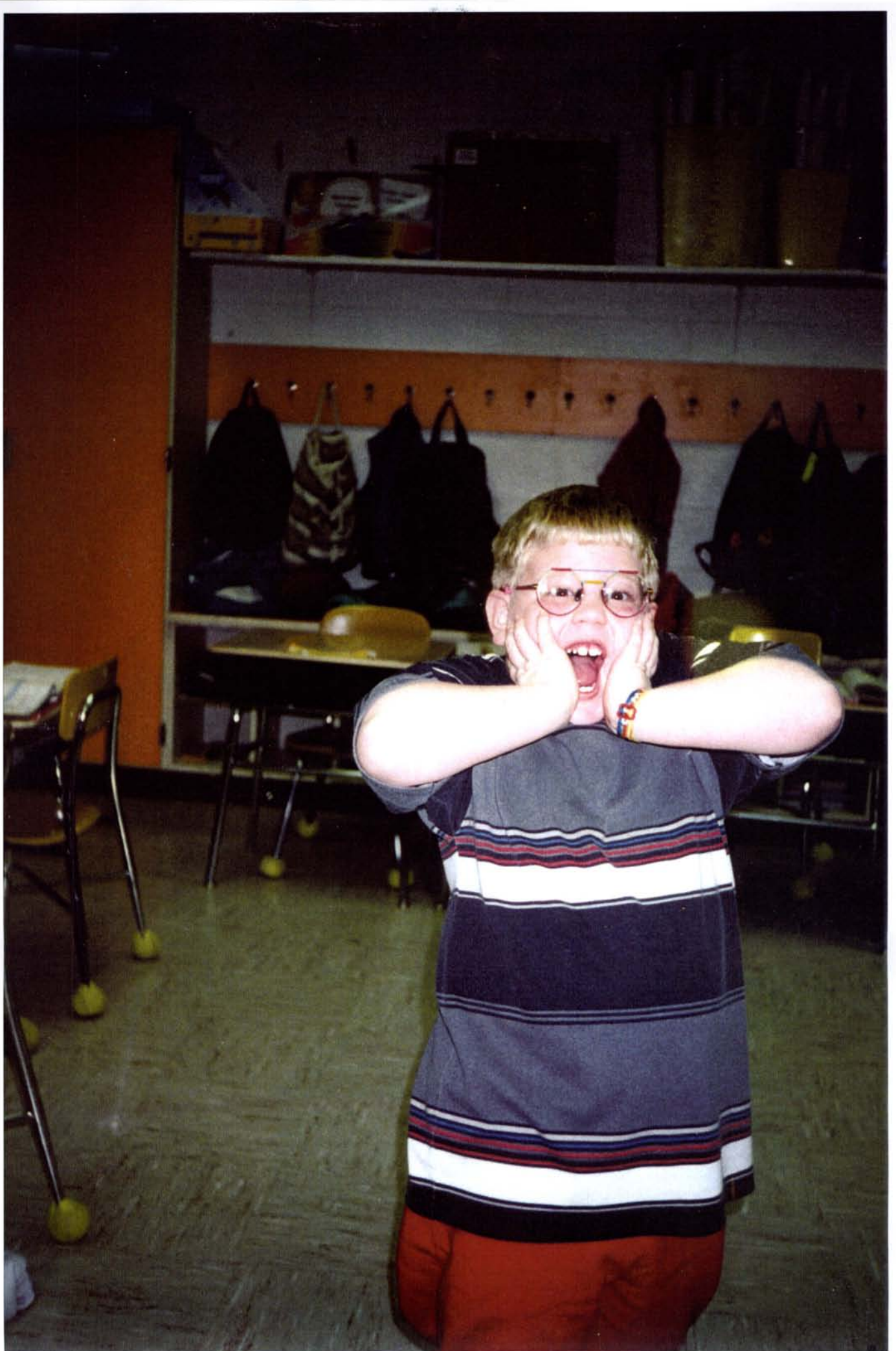
Date: 12 May 98

Comments (Optional):

**The Development and Implementation of a Program to
Raise Self-esteem and Self Awareness in Third Graders
Using Theatre Games and Exercises**

Addie Brownlee

The University of Tennessee



The Development and Implementation of a Program to Raise Self-Esteem and Self Awareness in Third Graders Using Theatre Games and Exercises

Concept: Dr. Alvin Burstein stated during an Abnormal Psychology class that children have grown-up emotions without the ability to deal with them. This sparked a desire in me to provide children with some special tools that would enable them to identify with, claim, and respond appropriately to their emotions. This idea quickly broadened into an effort to raise their self-esteem along with their awareness. Having a continued experience in the theatre, I knew that dramatic exercises were the best medium for this kind of exploration.

Preparation: I attended a two-week workshop involving creative dramatics in teaching. Its goal was to use theatre to teach grammar and other basic skills. I was able to glean many useful exercises from this program. I read material on improvisation provided by my faculty advisor and visited some classrooms in which creative drama was being implemented. I then began to tailor my own program.

Development: I created a program that built on itself beginning with basic improvisations in groups and simple mime. The children were always ready to take the next step and progressed to individual performance even more quickly than I expected. We practiced identifying emotions, attitudes, physical qualities, and actions. We used these building blocks to create scenes and stories.

Results: I watched the children rapidly become comfortable with their bodies, voices, and imaginations. Through the creation of a non-judgmental environment they felt proud of their dramatic choices and enjoyed each other's creativity. The teachers expressed that the children had become more confident in class and that the teachers themselves felt better equipped to work with the children and enjoy their creative expressions.

Week One

Exercises:

Presentation

Hot Potato

Name learning with motions

I began my first session with the children by introducing myself and asking them what things they remembered about being good actors from what Ms. Bonnie taught them last year. We talked about the rules and tools of good acting. The children said that actors always listen, never hurt them selves, and never hurt anyone else. They told me that an actor has a voice, a body, and an imagination with which to work. Explained to them that I was an actor myself and that one of my favorite things to do was to pretend.

I went outside and came back several times as different characters with different qualities. I was a sleepy baby, a grumpy waitress, a joyful dancer, a crying child, and a nervous actor. After I was done performing for them, we talked about what they saw. They talked about all of the emotions they saw, and I asked them how they could tell I was acting a certain way. They pointed out facial expressions and physical characteristics.

We all stood up, and I began to pass an imaginary potato around the circle after I told them to do exactly what I did. I said, "Hot Potato!" and tossed it quickly to the next person until it had gotten all the way around the circle. I explained how we were using all the tools an actor has: voice, body, and imagination. I told them I wanted to learn their names, and that we were going to do that in much the same manner that we had played Hot Potato. I explained that we would each choose a motion to go with our

names. Everyone was to perform the motion of the child who was saying his or her name at the time. Before we did this I had them do all sorts of motions to help them come up with motions on their own. The children were very enthusiastic about each of their motions, and it appeared as though it would be a wonderful thread of continuity for the semester. I obtained role sheets from each of the teachers, so that I could more quickly learn the children's names.

Week Two

Exercises:

Warm Ups

The Lion and the Mouse

Statues

Intro. to Pantomime

Action Verbs (teacher's request)

Walk as if...

Mirrors

We began this morning by performing each child's motion and saying his or her name as we went around the circle. If I could not remember a child's name and had them perform their motion, it often jogged my memory. I came close to remembering all their names this week, but had much more difficulty with the boys than the girls. They all remembered my name and motion as well as most of their classmates.

Today the first three teachers did not participate. One had some work to catch up on, and I was happy to give her the break, but I hope that they will join us again soon. One left the room for quite a long time which made me uncomfortable. The fourth teacher participated like last time. I noticed no significant discipline problems among the different classes regardless of teacher participation.

We began warm ups, wiggling fingers, wrists, etc. We isolated the specific joints by freezing the other body parts and only moving that specific part, then moving all parts at once. Reminding them that actors have good balance, we played the lion and the mouse game. 1-2-3 Make the biggest lion possible with one's whole body. 1-2-3 Make the smallest mouse possible with one's whole body.

We made statues. I called out “tree” or “cloud”. Sometimes I had them freeze their statues, and sometimes I had them create an action: “tree blowing in the wind”. In one class we decided that we were willow trees and acted accordingly with comparable willow sounds. I used Lib Rike’s introduction to pantomime. Everyone washed their hands, dried them off, and sat down. I asked them who forgot to turn off the water. We did it again and remembered to turn off the water this time.

Both Mr. Ward’s and Mr. Simpkins’ classes got so involved in these first exercises that we were unable to completely finish the exercises I had planned. When I asked them to be statues of clouds, the children looked confused. Some of them were already moving a little bit when one of the boys said, “clouds move”. I agreed that it was difficult to be a statue of a cloud. We decided to just “be” clouds. Someone said that the wind blows the clouds around. I became the wind and blew the children around the room. I want to work hard to incorporate their suggestions into the exercises as much as possible.

Next we hammered and sawed. Several different types of saws emerged, and I pointed them out: handsaw, chainsaw, two person saw. We snow skied, water skied, and made skiing noises. We mixed up the statues and the actions, for instance: a tree sawing or a cloud skiing. Ms. Perry had asked for help with action verbs the week before, so I told them that anything one can pretend to be is a noun, and anything one can pretend to do is an action verb. In one class I mentioned tenses. “Am I still chopping? No I finished. I chopped.”

Next I used Lib Rike’s Walk as if...(certain attitude or action such as “It’s a bright sunny day” or “You’re standing outside a hospital room”). It was especially

interesting during the “bright sunny day” walk to see the different interpretations. Some children were skipping and smiling, and some were dragging their feet and mopping their brows. When we finished, I asked them questions like “Why were you pacing? Did I tell you to pace?” They replied that it was because they were waiting, nervous, or bored. I pointed out that when they began walking a certain way their facial expressions changed as well. We talked about how outside actions could create internal feelings.

I had them mirror me as I did body movements only. I was amazed at the attention to detail that the children paid. At one point my arm involuntarily jerked, but it was so small a movement that I am certain an adult would not have noticed it. Tara, a girl in the front row, recreated the same movement precisely. Later I unintentionally flared my nostrils and saw five or six little noses straining to do the same.

In the second part of the mirror exercise we used our voices. Their script was “1,2,3,4,5”, and I had them mirror my voice: soft, loud, quivering, scratchy, high, deep. Their inflections were perfect. Next they mirrored my facial expressions. I paired them up and had them work backward: faces, bodies, voices. There were incredible differences among the classes. In Mrs. Wyrick’s class, the children really isolated the different exercises and were completely silent during the body mirroring and the facial expression mirroring. Their concentration was so intense. They seemed to catch on the most to the ideas of working with each other and moving slowly.

Mrs. Dawson’s class, who completely merged all of the exercises, was just as an exciting experience. When they were mirroring voices they made gestures as well. When they mirrored faces they made lots of vocalizations.

I gave each of the groups the opportunity to mirror for the rest of the class, and almost all wanted to. I saw some beautiful work during this exercise. The best understanding of the exercise was displayed by Steven and Tara; two of the students I paired (interesting leap beyond the dreaded opposite sex cooties).

Week Three

Exercises:

Motions

Warm ups

Stretches and roll downs

Tapestry

Master Puppeteer and Puppets

We began with our motions again this morning. Some of the children in Mrs. Wyrick's class wanted to change their motions, so I let them. We warmed up by stretching up to the sky, and then letting each specific body part roll down. This isolated the body parts, and the slowness of the movement kept injury from resulting. We talked about the Master Puppeteer that had come on Friday and about which puppets were our favorites. I reminded the children of the puppets with the streamers, told them to imagine that they had streamers in their hands and on their backs. I asked them what color their streamers were and told them that they were going to weave a tapestry by going in and out of each other (remembering that actors have good balance and do not need to touch anything or any body). It warmed us up and made us aware of the space.

Next I explained that we were going to be Master Puppeteers ourselves. I paired them up and showed them how to imagine that strings were attached to each of their body parts. By pulling on any of these imaginary strings, one could make one's puppet move different parts of his/her body. We discussed isolating the body parts, and how one could move an elbow for instance without moving the rest of the arm. I had each child in each pair take turns being the Puppeteer and the Puppet. I encouraged them to isolate all sorts of body parts such as hips, stomachs, and noses, not just arms and legs. It was interesting

to watch physical realizations occurring in the children who although they were still young had already begun to develop mannerisms that inhibited their physical mobility and range of motion.

Each of the groups wanted to perform for their classmates. Several of the children were able to work more than one part of the body of their “puppet” at a time. The most fulfilling incident occurred when two boys, Adam and Jordan, performed for us. Adam appears to have a more difficult time in school than his other classmates, and I believe that he often feels left out. Jordan was the puppeteer and Adam the puppet. Jordan moved Adam’s arms and legs like the other children had done. Then he put his hands on either side of Adam’s head and pulled an imaginary string back and forth. Adam wiggled his ears so well that it looked as if he had extra muscles in them. We all screamed with laughter. As I looked at Adam’s proud face I was reminded of the power of a well aimed chuckle and the necessity of acceptance.

Week Four

Exercises:

Warm ups

Stretches

Walk as if...

Popcorn

Tableaux Vivantes

We warmed up by stretching up and out and then by pretending that we were walking through water, then pudding, then the plastic balls at McDonalds. We pretended that we were popcorn kernels and huddled up on the floor. We slowly started popping, accompanied with popping sounds.

I explained that this week we would be exploring Tableaux Vivantes and taught them how to say it. I told them that just like they had been master puppeteers, they could create pictures with their fellow classmates. I explained that Tableaux Vivantes were living pictures. I told them to think of a time when they were really happy, sad, scared, or excited and then create that picture for us. I created a picture myself and assured them that their clay (their fellow classmates) could be shaped into anything, such as a tree or a table, not just human beings.

All of the children embraced the idea and were able to create much more abstract pictures than I expected. Misty pulled several of us to the front and placed our hands above our heads in a point. Then she stood among us. She called on the other children to guess what her picture was (I could not, because clay cannot talk once it has been placed in the picture). She explained that this was a time when she was very happy. She was playing in the rain and we were the raindrops. Another boy, Josh, placed a bunch of us in

several strange positions before I realized that he had put us in the gestures that we made when we were motioning as we called out our names at the beginning of each class period. He said that was a time when he was very happy.

Week Five

Exercises:

Warm ups

X shake

Motions

Tall Tales (teacher's request)

We began warm ups by stretching up then out. We then shook out our limbs in an X: right arm, then left leg, then left arm, then right leg. We shook each limb eight times, then four, two, and one time. The children thoroughly enjoyed this challenge of mind body coordination, and most quickly mastered the sequence. Next we did our names and motions in a circle.

In Mrs. Perry's class we finished up a couple of Tableaux Vivantes. Then I asked them what they knew about tall tales. They gave me loads of information about characters and things that those characters did. I told them that I was going to tell them a story, and then we were going to act it out. I told them the story of the Whistling River. I had three children be Paul Bunyon and three be Babe the Big Blue Ox (It is always suggested that children act out things in groups at first so that they are not threatened). I also had several children be the river, although we eventually all became the river. We whistled, and sprayed Paul with river water.

While Paul thought about what to do, he wanted popcorn, so we all became popcorn. When Paul decided to go to the North Pole to get blizzards to freeze the river we all became different parts of the North Pole. The children chose on their own what they wanted to be. There were polar bears, penguins, a Santa Claus, reindeer, and blizzards. One girl in Mrs. Dawson's class wanted to be the actual pole. We brought the

blizzards back after Paul trapped them. We froze the river which made all of the children kink up. Then we hooked Babe to the river and pulled the children straight.

Next I told them that we were going to make up our own tall tale. I asked them what a tall tale needed. They said, “a beginning, middle, and an end; a character based in fact; and a stretched truth”. I told them that we needed the five Ws: who, what, when, where, and why. Their story follows:

Cinderella, G.I. Joe, and Ed the talking horse were eating porridge in a castle on October 31st. G.I. Joe got lost in the woods, and Cinderella and Ed had to find him. Some children played each of those characters, and some children were trees. Simultaneously and unexpectedly some of the children gave their trees personification. One child said, “Psst...they’re over there”. Several of the trees captured the G.I. Joes and held them for Cinderella and Ed. The exercise was a success, but at times it was difficult to keep the children under control. However, they all participated fully, it was just the least structured of any of the exercises we had performed so far.

In Mrs. Wyrick’s class the children still wanted to create Tableaux Vivantes. I gave them a choice between that and the tall tales. They chose the Tableaux Vivantes. This time they made a great deal of designs on the floor instead of pictures.

In Mrs. Dawson’s class I changed the format. Instead of coming up with our own tall tale we came up with solutions for the story I told them. We acted out each solution: carrying the river away, drinking the river up, and freezing the river. Finally we chopped the frozen river into blocks and built an igloo. We crawled inside the igloo and went ice fishing. We cooked and ate our fish. Then we said our names and performed our

motions to say goodbye. However, we had to bend over the entire time to keep from hitting our heads on the ceiling of the igloo.

I did not work with the other two classes because of a field trip. This was good though, because by not doing the tall tales it gave us a chance to catch up on some exercises that we were behind on in the other classes.

Week Six

Exercises:

Motions

Intro. to Neutral masks

Mirrors with masks

Partner exercises with masks

We began with our motions. We sat down, and I asked them what things actors used when they wanted to express or communicate something. They answered with bodies, voices, imaginations, and facial expressions. I asked them what they would do if they wanted to express something but could not because they could not use their voices or their facial expressions. They said that they could use sign language, and we discussed how that was a part of body expression. I showed them a neutral mask and asked them why they thought it was called a neutral mask. They said it was because it was not happy or sad, that it looked like a normal face, and it did not have any special colors.

I explained that once someone put a mask on no one could see their facial expressions and that part of the magic of the mask was that one did not talk once the mask was on. The children adhered strictly to the latter. I put the mask on and acted out certain qualities: scared, mad, sad, happy. The children easily identified each. I had different children put the masks on and act out something I whispered in each of their ears while the other children guessed what it was.

I passed out the masks and had the children put them on, look at each other, walk around expressing different qualities, and look at themselves in a full length mirror. I collected the masks, and we reviewed the mirror exercise. We discussed how they mirrored my different emotions through mirroring my facial expressions and how they

would not be able to do that with the masks on. They decided that they would have to use their bodies to express specific qualities. I paired them up and had them do the mirror exercise wearing the neutral masks. There were not enough for everyone, so half of the group performed while the other half practiced being good audience members. I asked the audience what they saw. Besides noticing a great deal of mirror nose picking they did discover that a great deal of body language was occurring. The children were even better at the mirroring exercise than previously without the masks. Many of them understood the necessity of slowness this time.

We stayed with our partners. To “A”s I gave the quality of being extremely happy. To “B”s I gave the quality of being extremely sad and asked all of them to move about in the space. Those watching could easily pick out who was happy and who was sad. Some of the children in the earlier classes made gestures such as wiping away a tear to indicate their feelings. This was wonderful but seemed to disappear as we went along. I realized that many of the children were allowing the sadness to inhabit them instead of displaying it; basically just very good acting.

I asked the “A”s to work very hard to make the “B”s very happy. I told the “B”s to make it difficult for the “A”s and vice versa. Some children refused to be made happy or sad, but some gradually allowed themselves to be changed by their partner. The different tactics of changing were interesting as well. Some children were very forceful about getting their partner to match their emotions, while others merely modeled what they wanted their partner to do. More than once a child’s body language said something along the lines of “Stop jumping up and down, and look into my eyes. I’m very, very

sad”. I experimented with changing happy and sad to scared and sleepy. This worked just as well, culminating in a pile of snoring third graders.

I explained that some masks were different than neutral masks, that they were meant to make a statement about something or about the person wearing it. I asked them to make a mask out of anything they could find and bring it next week. I explained that it should be very simple, that they should not buy anything, and that they should be able to wear it and be able to see out of it.

Week Seven

Exercises:

Motions

Warm ups

Mask fashion show

Mask/Body reflections

Partner work with masks

We warmed up this morning by performing our motions. Then we all sat around in a circle. If any of the children were already wearing the masks I had told them to make and bring, I asked them to take them off for a little while. I asked them to remember the neutral masks from last week and pretend that their faces were neutral masks. After we made our faces into neutral masks, we made them into scary, happy, sad, goofy, etc. masks. I explained that if anyone had forgotten their mask that during the course of the exercises that day they could just make masks with their faces. This was very successful in keeping any of the children from feeling alienated.

First we had a fashion show in which I called each child's name and had them walk around in their mask for us. I commented on several aspects of the mask: colors, textures, etc. but tried not to qualify them in any way. We clapped for each child's mask. Most of the children who had forgotten a mask participated anyway, making masks out of their faces. Some of the children had already begun to do what I was planning to explore in the next exercise.

I had them walk around differently: light as a feather, slow motion, like they were walking through water, etc. I asked them to think about how their masks made them feel and then let their bodies respond to that, let their bodies reflect their masks. Children that

had animal masks began to crawl. Children with less specific masks often took on a quality such as happy girl or mad man. In Mrs. Wyrick's class Lauren's mask looked much like a cat, but she acted as though she were a monkey. I had us repeat the fashion show incorporating our bodies this time. The children often differentiated between two similar characters. One cat might be sneaky while the other is playful. When Misty was a cat, Lauren lent me her mask, and I played as a cat with Misty. We bat at each other and rubbed our heads up against the other children.

Next I paired them up. I asked the "A"s to look at the masks their partners were wearing and figure out how that mask made them feel. Then they must shape their partners' bodies to match the masks. We reversed the groups and then put each in the spotlight. I had the children take the masks they had made off and asked them to remember the neutral masks. I told them to keep the bodies that went along with the masks they had made but to imagine that their faces were neutral masks. It worked best when I specifically asked each child to put on his or her neutral mask and allowed them to perform individually. Almost all the children grasped the concept completely, especially when I modeled it first by making a goofy face and matching goofy body, then kept the goofy body and made my face into a neutral mask.

In hindsight I wish I had made a mask of my own to share with the students.

Week Eight

Exercises:

Motions

X shake

X curl

Mixed bodies and masks

Character masks

Partner work with character masks

We began with our motions and warmed up by shaking out our X, an exercise I had not yet done with the Wednesday classes. Next we found a space in the floor that was big enough for each child to lie in and spread out into an X. I explained an exercise that I have done both in movement and dance classes. I told them to imagine that they had strings attached to all their body parts: fingers, heads, knees, etc. I told them that all these strings were attached to their belly buttons. When I said go, they had four counts to roll to their right sides and pull all their body parts into their belly buttons. I did this on either side of the body and gave them eight counts to perform each movement. I was amazed at the silence and level of concentration. The children were able to pace themselves so that they were halfway there on four and not completely there until eight. They had just as much success stretching back out into their X as they did curling up. This parallels the Lion and the Mouse, an exercise from earlier this semester.

I asked them to remember back to when we kept the bodies that matched the masks we made but put on our neutral masks. I explained that we would take it a step farther by mixing different masks with different bodies. I gave them some examples such as sad mask and happy body, and scared mask and sleepy body.

We stood up and walked around. I would call out a quality and we would take it on in our bodies and our masks. Then I would clap twice which indicated that we would go back to our neutral masks and bodies. We would then try another quality. Next I had them keep that body but add the mask of the previous quality. We kept our sad bodies but added our happy masks. It was haunting. I asked them to come up with different qualities, and they did. At one time we were doing hot masks and cold bodies. I looked over and Tonnie was frozen in the corner. The exercise was most successful when I had them keep their bodies and add their masks instead of the other way around. At one point I asked them to do a sleepy mask and a scared body. Jonathon said, "I feel like I'm having a nightmare."

Next I brought out the character masks that had been made for the children. I let them try them on. Then I had different children get up and tell how the masks made them feel. I asked them how their characters walked, how their arms moved, what their characters thought about. I told them to think about their character's favorite food and then go in search of it. In Ms. Perry's class I had all the children wearing masks do it at once. They seemed more inhibited than I expected, so in the rest of the classes I gave each mask wearer a partner. This got rid of inhibitions. I explained that as the partner of the mask wearer took on the characteristics of the mask as well, there was something that he could do for the audience that the mask wearer could not. The children guessed that he could use facial expressions.

As soon as Olivia put on the monkey mask, her body completely absorbed it. She relaxed her hip joints and the back of her knees. She appeared to be in perfect balance. It looked exactly like the monkey stance in the Alexander technique. Many of the children

had great success with the monkey mask in particular. Some of the children had very telling hand gestures, walking on all fours with their fists turned under.

Week Nine

Exercises:

Motions

X shake

X curl

Assimilated qualities

We warmed up with our motions, shook out our Xs and made our X curls on the floor. I asked them when we mixed different bodies with different masks. They gave me examples of what we had done. I told them that we were going to do something similar, but that instead of keeping our masks and bodies separate we were going to combine two qualities and perform them with both our masks and bodies; for instance: scared but happy, tired and sad, etc.

I asked each child to think of a quality as we stood up. I would point to a specific child and he or she would give me his or her quality. I would then point to another child who would give me his or her quality. I shouted both qualities, and we did them at the same time incorporating our bodies and our masks. The children made some very creative choices: mischievous, embarrassed, dying, etc. One of the choices was innocent but guilty. A great deal of the children were able to pull it off and did a much better job than I was able to do.

When we finished I allowed any children who had not gotten to take on the characteristics of the character masks to do so. I explained that next week we would be creating Tableaux Vivantes using the masks. I asked them to think about the different masks and what kinds of stories they could tell with them.

Week Ten

Exercises:

Intro. to guest

Group shapes

Motions

X shake

X curl

Tableaux Vivantes with masks

I began each of the classes by telling the children that I had a surprise for them and asking if they could guess what it was. Most of the classes guessed that it was Ms. Bonnie. I brought her in and asked them to show her how we did our motions and asked her to create one of her own.

In Ms. Perry's class I told them to put on their neutral masks and told them that without talking they must make whatever shape as a group that I called out. I called out circles, squares, kidney beans, and triangles. It was not entirely successful. I believe that they were two or three years too young to grasp that concept. I dropped that exercise for the rest of the classes.

We shook out our Xs, which had rapidly become one of their favorite exercises. Almost every child had mastered the hand eye coordination required to do this. Then I had them make their Xs on the floor, rolling to the left and right. Today, not only did I have them take four and eight counts to roll, but one and two counts. Their concentration, effort, and success was once again startling.

I explained that we would now make Tableaux Vivantes with the masks. I told them that they could use all, some, or none of the masks in their Tableaux and that they could use unmasked people as well. These were by far the most creative Tableaux

Vivantes. One child used another child as a bed and used a girl to represent himself in the picture. It is very interesting his ability to leap gender barriers. None of the children made comments suggesting that the girl could not represent the boy. Other children were made into rocks and chairs, and several children created families. One girl's family consisted of people she deemed with very different emotions. When I asked her why some of them were mad or sad, she said, "Because they're fussin'".

In Mr. Ward's class I was only able to go through the children's motions with them, because Mrs. Perry's class was presenting a Thanksgiving skit for the other third grade classes. I went to that with them. The class presented the skit twice, and both groups of watchers were excellent audience members.

I could tell that the children presenting the skit were enjoying themselves, and there was even some characterization going on. I was able to specifically tell the children I felt needed it most what terrific jobs they did. I explained to each of the children that next week would be the last week I would work with them and asked them to come prepared with ideas about their favorite exercises from the semester so that we could do them again.

Week Eleven

Exercises:

Motions

Warm ups

Stretches

Discussion of the semester

Miscellaneous activities

“The Ugliest Toy”

We began with our motions for the last time and stretched. I asked the children to recall what their favorite exercises were. In each class they listed almost all the things we had done, so I tried to fit in as many exercises as I could. The Tableaux Vivantes were mentioned the most. All of the children had a much greater mastery of the skills we performed this time than they did the first time.

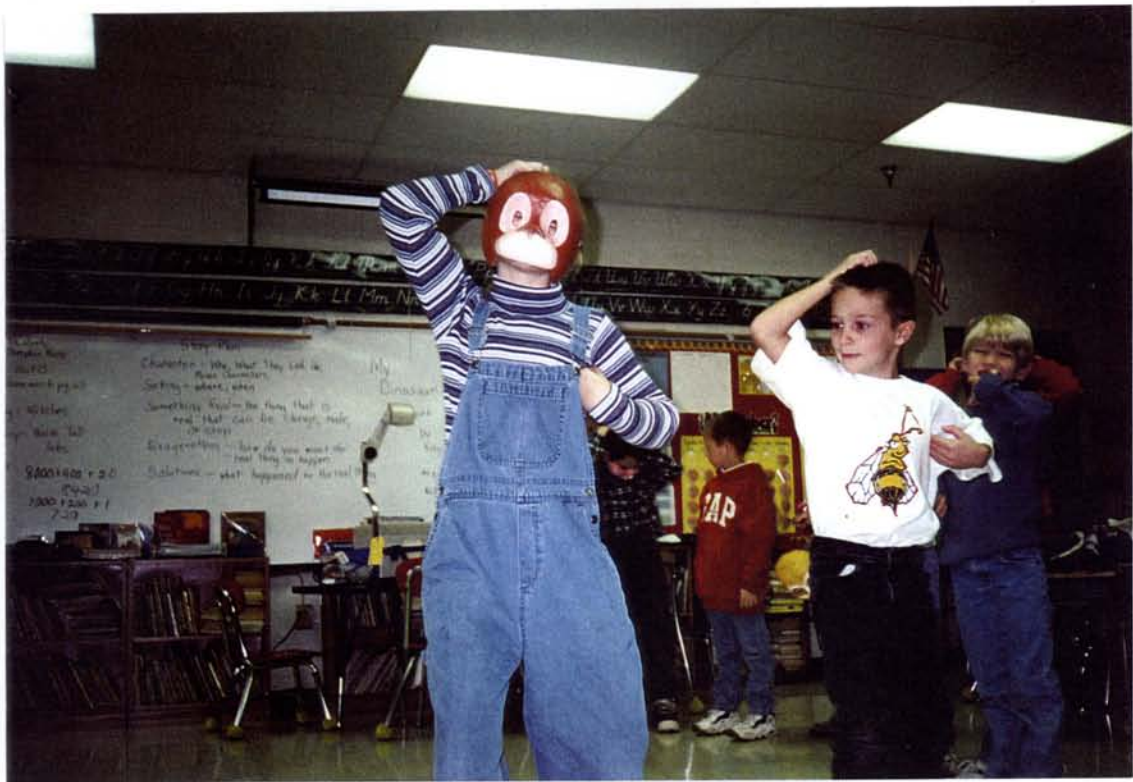
Previously in Mr. Ward’s class, Joseph had asked me to direct a play that he had written called “The Ugliest Toy”. He had given it to me. In Mr. Ward’s class only, I explained to the children that we had a playwright in our midst. I told them the name of Joseph’s play and what it was about. I explained that we were going to perform an improvisation based on Joseph’s play. Each of the children decided what toy they wanted to be on the shelf of the ugliest toy’s owner. Several children portrayed the ugliest toy. I had the other children explain what toy they were and show us something that the toy did.

We talked about why the other toys did not want to play with the ugliest toy(s). I had the children act as toys and improvise what would happen if the ugliest toy(s) wanted to play with them. The ugliest toy(s) tried to play with the other children, and were excluded. However, some of the toys took it upon themselves to befriend the ugliest toy(s). Soon all the toys decided that they wanted to include the ugliest toy(s) after all.

In between the sessions with the children, they called me into the cafeteria. All of the children had made me cards, and the teachers had gotten me roses for our “final performance”. One of the teachers explained that the children had a Tableaux that described how they felt about my leaving. They stood up and acted like they were crying. I was able to talk with the teachers about the progress they felt their children had made, and several of them wrote down for me some of the things they had been most beneficial to the children.







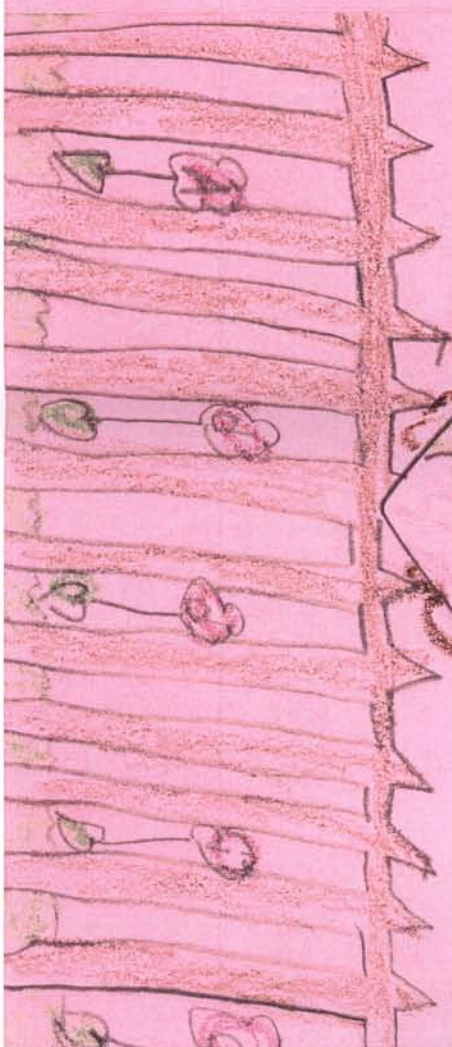
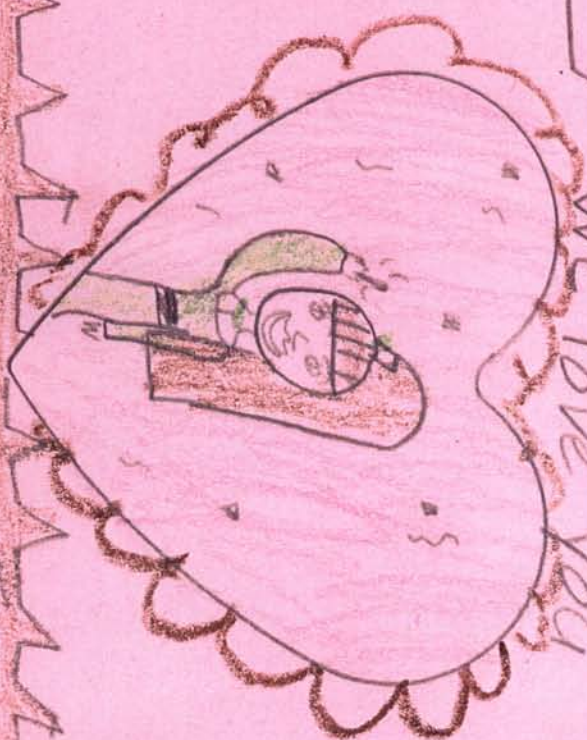
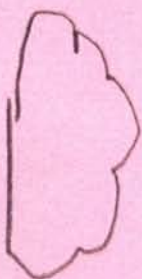
Farewell

Miss Addie

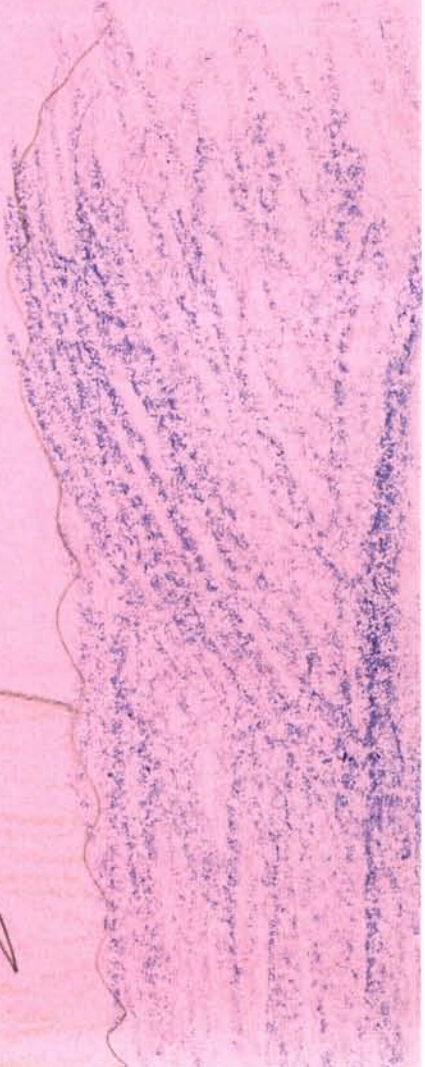
my
Hallmark



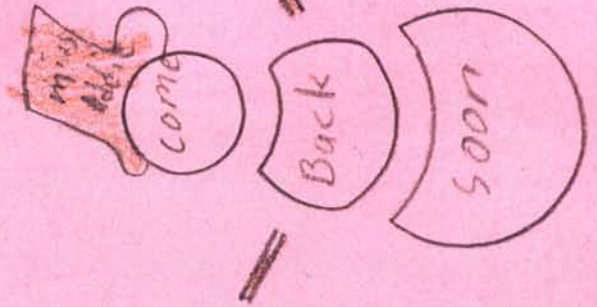
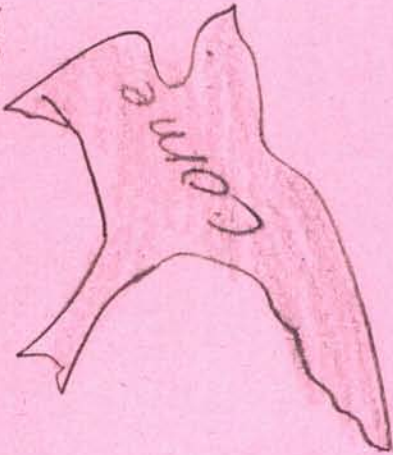
We love you



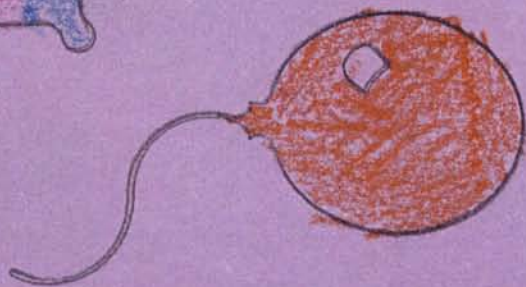
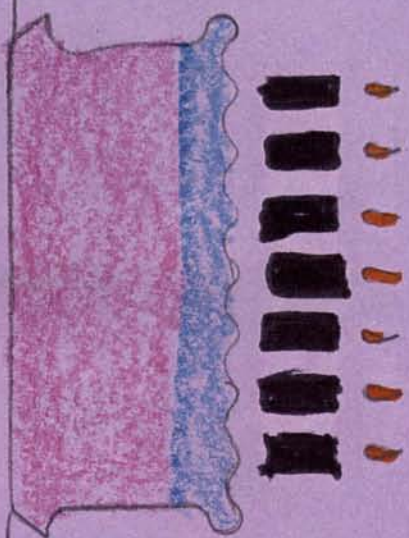
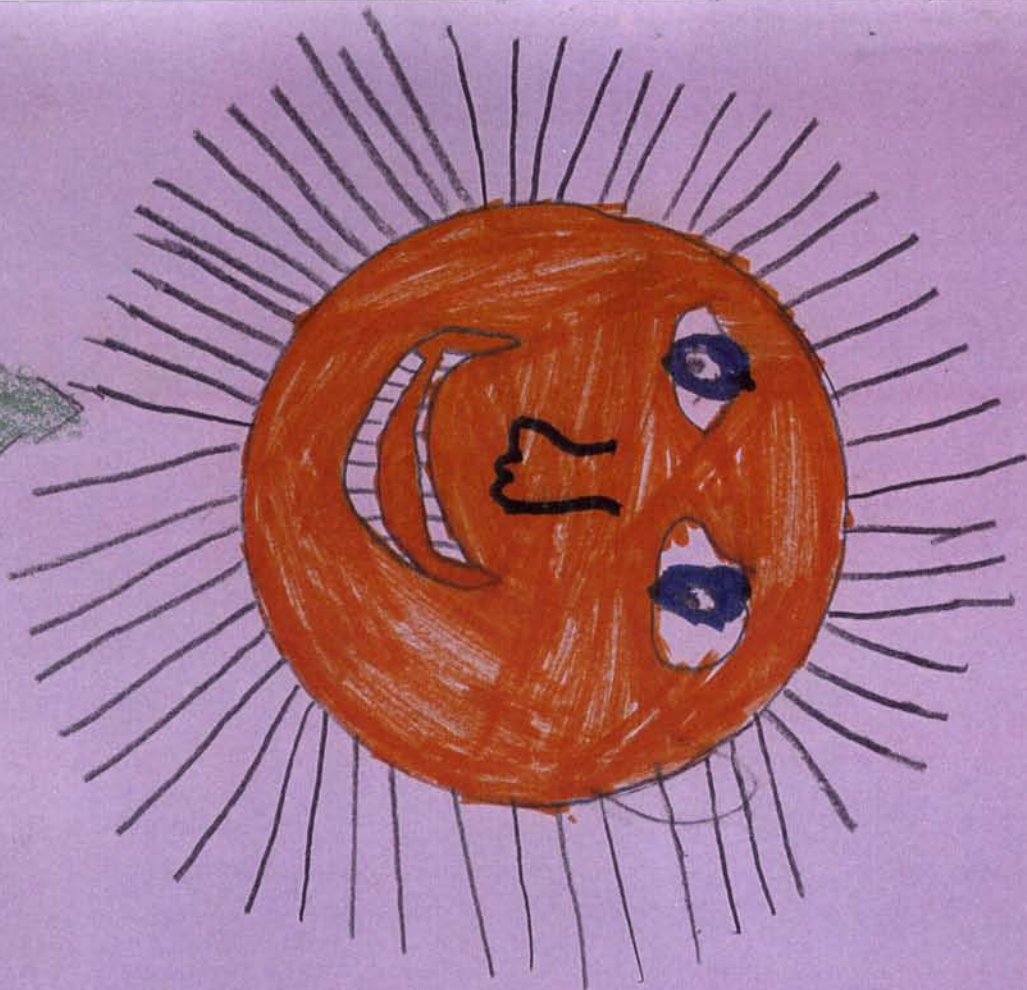
you are a



"Miss Addie come back!"
"We will all die if you don't."
"We all miss you so much we mite
come to school one morning and
drop dead!"
Oh No! I feel something
coming on! Herry! You are worth
millyontrillions, I'll pay \$5
to see you! Come back you have to!



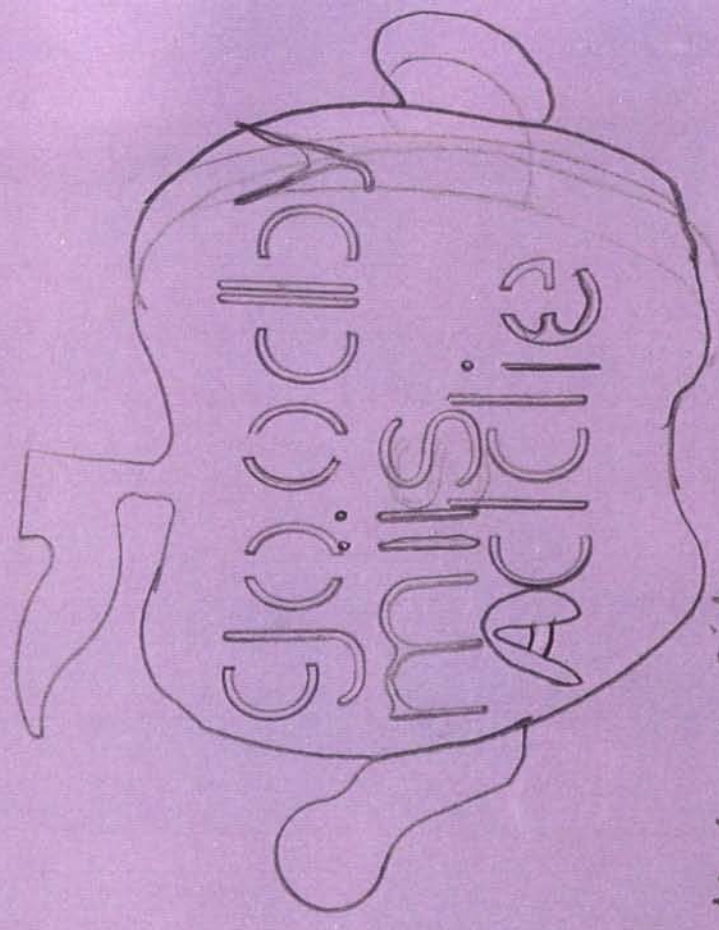
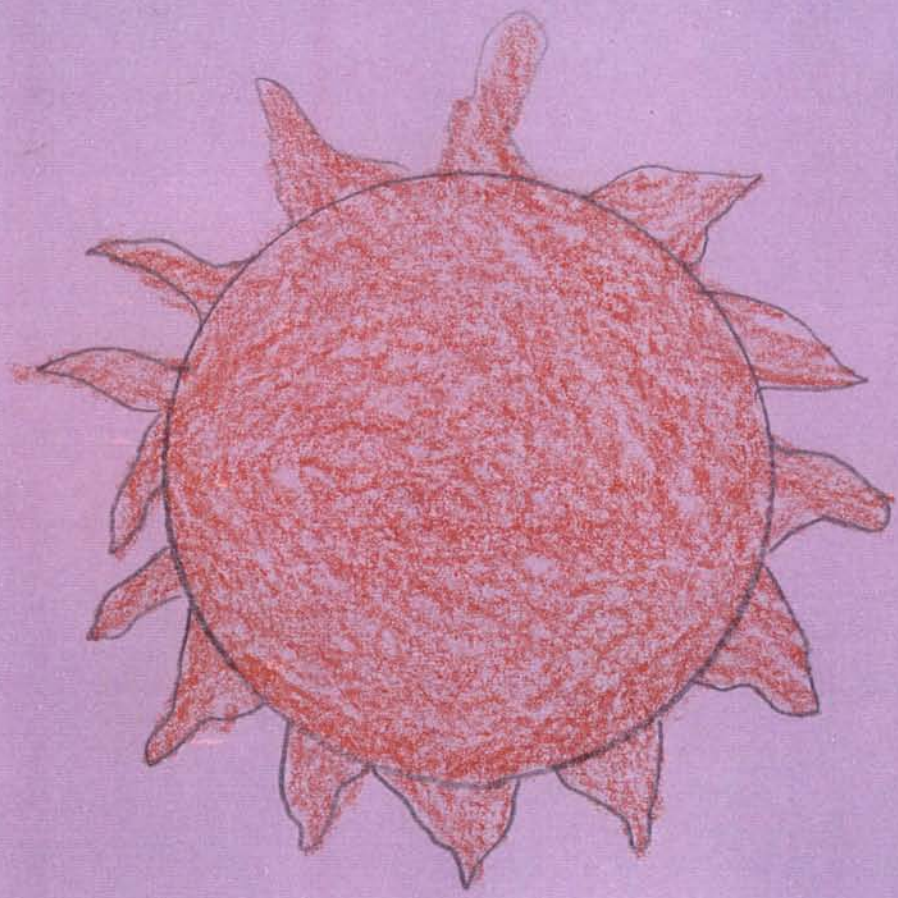
from: Brooke Smith
Mrs. Wyrick
class



Justin Bear

Miss Addie

Goodby I do not want you to
leave, thank you for doing draw



Mrs. Wyrick

Goodbye
Miss Addie

Goodbye
Miss. Addie



Ms. A. 9. 2. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844

I wish you could stay.

I hope you get to be on broadway
You are the best drama teacher ever
I wish you
I hope you
You are the best drama teacher ever
I wish you
I hope you



I will miss you!

Good my pay I

Handwritten: *Secret*

Addy,

Thank you for your
time and devotion.
One of my goals is to
show the children a
"whole" world of art,
music, dance & knowledge.
You have helped me
do this!

You have helped me
to grow too. I am able
to relax and to be
more expressive with my
kids. I have learned
how to lead them
through "acting" and
growing in movement
without a big production.

Thank you for
your kind, caring,
loving spirit.

Kay Dawson
You have a true
gift with children!



Dear Addie,
Thank you
so much for
your energy, dedication,
and love for our
children. You made
such a positive impact
on us all. Good
Luck to you in your
life. I hope all
the right doors open
widely for you.

Susan Wyrick



"THE
UGLIEST
TOY"

Oh we are a pack of toys and some of us are boys we're all glad to be togetherrrrrrrr "EXSEPED FOR MEEEEEE". Nobody likes me "nobody wants me aronudd" we don't want him aronuuuud. When they pick me up they put me downwwn put him down. They take one look at me and you turn into a meanieeeee "because im the ugliest toyyyyy he's the ugliest toyyyyy Ugliest toy ugliest toy we don't in our pack ugliest toy ugliest toy how we wish we could seened you baaaaaack. NOOOOO! I want let you face this crulworld nooooo! ugliest toyyyyy I have a plaaaaan that will drop the giant hannnnnnd ugliest toyyyyyy ugliest toyyyyyy our plan has worked you been chosun goodbye. Sorry ugly toy I still love anyway. Still low still "UGLY" still pockmark and unloved sempley unplukabileeeeeeee. It's good to be u - gly afterall now we can se - e it's trueeeee it's ~~u~~ - gly afterall wish we wuere ugly like youuuu cause were to it over it under it stick to it hold to it over our playball it's good to be u - gly afteralllll. It's good to be ugly afterall it's good to ugly afterall its good to be ugly afteralllll. It's good to be ugly it's good to be ugly afterall it's good to be ugly afteralllll. It's good to be ugly afterall it's good to be ugly afteralllll it's good to be ugly afteralllll

it's good to be ugly afterall it's good to be ugly afterall it's good to be ugly afterall

END