Eureka: A gold rush play integrating the performing arts into elementary social studies curriculum

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EUREKA: A GOLD RUSH PLAY
INTEGRATING THE PERFORMING ARTS INTO ELEMENTARY
SOCIAL STUDIES CURRICULUM

A Project
Presented to the
Faculty of
California State University,
San Bernardino

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by
Jean Collins Merrill
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ABSTRACT

The purpose of this project is two-fold. The first purpose is to explore the benefits of incorporating the arts in the education of all students. Incorporating the arts into other curricular areas enhances learning and makes it more meaningful to the student. The second purpose is to develop a performance program that brings the California Gold Rush era and cultural diversity of that period of history alive. This program is designed to be adaptable to the user's particular school site, number of students and requires limited rehearsal time. This program format has been developed to encourage more teachers to incorporate the performing arts into other curricular areas, especially history; to bring the subject matter alive to the students. This first part of the project examines current research related to integrating the arts into education and the impact it has on enhancing the learning process.

The performance program is developed to be adaptable to most school sites with complete participation of any class or grade level size. It includes steps on how to develop a California Gold Rush play based on student
research and written monologues from a list of suggested historical figures, suggested songs and dance that celebrates cultural diversity of that era.
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As we enter the twenty-first century, the public educational system in America has been under great scrutiny. In 1983 the United States Department of Education released a report, *A Nation at Risk* (1983), reporting the failings of American schools to adequately educate students to compete in a highly global economy. "A Nation at Risk" ignited the government to establish reforms in the struggling public school system. *Goals 2000* (1994), a government document laid the foundation for many of the reforms we practice today. High school graduation requirements have become more stringent and an increase of the length of the school day and year has been implemented. Statewide benchmarks or standards have been developed as an evaluative tool for teachers and students as an evaluative tool for accountability.

In 1983 Harvard professor, Howard Gardner (1983) published *Frames of Mind: The Theory of Multiple Intelligences*. This theory opened a new door of teaching methodology that advocates experiential learning by becoming aware of the different ways (seven intelligences)
that individuals can learn. This new theory challenged the traditional teaching practices, suggesting a more effective method for improving academic achievement. Since 1983 there has been an ever-growing political and administrative emphasis on integrated curricular approaches, often through the arts, in public schools. In the last decade, researchers have conducted studies to support the concept that learners can attain higher levels of achievement through their engagement with the arts.

The two trends described above summarize part of the transformation within the public educational system in the last twenty years. This information is the foundation for the arts integrated project I have created. My purpose in developing this project is to develop an effective method of instruction that will meet the California State standards and enrich the learning process for all students by utilizing the concepts of Gardner’s multiple intelligence (MI) theory. This will be achieved by specifically developing curriculum for the fourth grade in the area of social studies through experiential learning.
Purpose of the Project

The purpose of this project is to establish the advantages of experiential learning versus the traditional textbook approach widely used in classrooms across America. The United States public school system has traditionally followed a very structured instructional format that elevates the teacher as the supreme authority in the classroom, disseminating knowledge to the passive student who is the receptacle of this knowledge. The teacher derives this information from a state-adopted textbook, which is set up to cover state standards or benchmarks for that specific grade level and area of study. The student is typically tested on the information presented. The student that accurately retells or rewrites the information taught is praised and rewarded with high grades and/or academic honors. This test-taking format of teaching has long been a method of instruction widely used in the public educational system. Although widely implemented, the test-taking format is not the most effective approach to learning for all students. Current studies show that individuals do not learn in one linear way but in a variety of experiential approaches (Gardner, 1983) and
instructional methodology should incorporate alternative methods to better reach the diverse learning styles of the student.

John Dewey (1859-1952) has been recognized as the major liberal social philosopher of the twentieth century. An advocate for experiential learning, Dewey (1933) describes this textbook based educational format as "ready-made intellectual pabulum to be accepted and swallowed just as if it were something bought at a shop." (p.257) Dewey is against this textbook methodology he identified as 'routine' action and advocates 'reflective' action. Dewey defines reflective action "as behavior which involves active, persistent, and careful consideration of any belief..." (Dewey, 1933, p. 104). Dewey viewed academic learning as only part of the educational process. He felt the hands-on learning through inquiry was equally important. Advocates for experiential learning believe that by actively participating in the learning process the learner will internalize and claim ownership to the knowledge acquired. (Miller, 1992)
Significance of the Project

The intent of this project was to create a curricular-based drama that required little rehearsal time and could be adapted to any school site with any number of students. It is standards based and designed to strictly limit rehearsal time from infringing upon valuable instructional minutes. This project was designed to promote the use of the arts as a meaningful educational tool by making the format user friendly. The format was simplified to encourage all educators with little or no arts background to give arts integration a try.

The arts are a natural vehicle to learning for children. The first learning experiences most children receive are through lullabies, nursery rhymes and simple repetitive songs that often involve movement of the hands. Often children are encouraged to perform what they have learned to adoring relatives and friends.

The visual and performing arts are a part of every culture since the beginning of time. Cultures throughout the ages have had some form of music, dance, visual and performing art as a significant element of communication. Stories were passed down from generation to generation.
through story telling, or ritual dancing that included painted faces or masks to depict the characters of the story. Many holistic educators view the arts as a natural vehicle to learning (Easton, 1997).

Organization of the Study

The organization for this project is as follows. In chapter II a review was made of literature relating to integration of the arts, the use of drama in academic instruction and holistic education. Chapter III describes the guidelines used for the development of the methodology for the project. Chapter IV reviews the results of the implementation of the methodology identified in the previous chapter. The final chapter will evaluate the effectiveness of the implementation and methodology of this project.
CHAPTER TWO

REVIEW OF LITERATURE

The purpose of this chapter is to review the current educational literature as it relates to holistic approaches to integrating the arts in content areas. The literature review will cover three categories: integration of the arts, the use of drama in the curricular areas of social studies, or reading, and holistic education.

The Integration of Art

Arts integration curriculum is the general term used when referring to integrating the use of dance, music, visual or performing arts with a core curricular area (e.g., reading, social studies, science, writing and math). 1983 was a milestone year in education because of the release of the report "A Nation at Risk" by the United States Department of Education (1983) and the book Frames of Mind: The Theory of Multiple Intelligences (Gardner, 1983). The report "Nation at Risk" and other national reports made the public aware that the United States public school system was not adequately preparing children academically compared to the other large industrial nations (e.g., Japan
and Germany) that were outscoring the United States students on standardized tests. This wave of concern prompted numerous educational reforms in the United States public educational system. The annual number of school days was increased as well as the number of hours per day. Standards or grade level benchmarks were created and implemented as accountability and assessment tools. More standardized tests were created to compare the test scores between local schools and districts as well as nationally, state by state.

During this reform, reports and studies have been completed that support the theory that the integration of the arts into other curricular areas is a viable method of providing standards based experiential learning. This methodology enhances the learning experience for all levels of academic ability, with an emphasis on meeting the needs of the disadvantaged or remedial learner.

Frames of Mind (Gardner, 1983) introduced the theory of multiple intelligences, and was a well-known catalyst for a paradigm shift in the educational field. Gardner believes that the brain doesn’t learn in one linear way but in multiple ways. Gardner identified seven intelligences.
The first two, linguistic, or the ability to use oral and written languages effectively; and logical-mathematical, the ability to detect patterns and logical reasoning, are two intelligences traditionally valued in school. The next three, musical, the ability to compose, perform and appreciate musical patterns; bodily-kinesthetic, the ability to use the whole body to solve problems; and spatial ability, the ability to recognize and use the patterns of physical space, are associated with the arts. The last two are considered the personal intelligences, interpersonal and intrapersonal. Gardner’s theory was not widely embraced by the psychology field, but it was widely accepted by educators because it was reaffirming what they have observed in the classroom; that all students do not learn or process information in the same way. The concept of multiple intelligences has been the building block for integrating different methods of teaching to better reach the diverse learning styles of students.

Although the concept of multiple intelligences and experiential learning has been an accepted methodology of teaching for the last decade, arts integration curriculum development and implementation is still in the infancy
stages. General classroom instructors often integrate a particular field of art in which they are most familiar or skilled; whether it is the visual, musical or performing arts. Those educators that don’t have prior experience in one of the art fields are less likely to integrate art within the curriculum. Generally speaking, most classroom educators do not follow a specific arts integration curriculum, instead they rely on their own creative skills and intersperse the concepts in the curricular areas of their choice. Many art educators (trained in a particular art field) are concerned that a watered down version of art is being implemented in many of the integrated studies. It is believed that the aspect of integration of the arts into correlated curricula can provide a positive learning experience. However, there is concern by some art educators that the skills of that particular discipline of art are not being taught by trained teachers in that field thereby diminishing the effectiveness of that discipline (Brewer, 2002). The concept of arts integration is not to replace instruction of the arts as a separate discipline (e.g., music or art instruction), but to enhance the instruction of curricular areas with experiential learning
through the use of multiple art forms. In the study Critical Links, James Catterall (2002) of the Imagination Group at the University of California at Los Angeles expresses an opposing view to that of Brewer. Catterall sees a benefit in implementing multiple interactions among domains, especially if the teacher is not technically trained in a specific art domain. For example, the use of a drama, music and dance as a technique for teaching and motivating children to learn about the many aspects of a culture for a particular time or event in history that is covered in a social studies unit (e.g., California Gold Rush). The experiential learning that occurs during a drama experience just described gives ownership to the learner of the educational experience.

Advocates for arts integration actively gather research to validate the effectiveness of arts integration as a viable method of instructional learning. The Association for the Advancement of Arts Education (1996 AAAE) in Cincinnati, Ohio was established to promote art education in schools in the greater Cincinnati area. This program has reviewed hundreds of research studies, program evaluations, and research analyses conducted since 1983 to
validate the importance that arts in education helps to prepare our children for the every changing global society we live in today.

The AAAE (Seidel,1996) has developed four cornerstones of success that the arts - dance, music, theatre and visual arts contribute to students’ education. They are as follows:

**Basic Abilities**

There is evidence that working with the arts, especially in grades kindergarten through seven, develops students’ minds and bodies in ways that enable them to learn better. The arts, particularly music, dance, and visual art, develop neural connections and body/brain connections which further learning in many areas.

**Ways and Means**

All of the arts are effective in keeping kids in school, in reaching students at-risk and students with distinctive learning styles, and in helping to develop a more disciplined educational environment in which students’ energies are directed at learning and creating.
Knowledge and Skills

When the arts are connected in meaningful ways with other subject areas, students comprehend and retain more about the subjects involved. Arts programs have been quite effective in teaching math, science, reading, writing, general language development, history, and social studies.

Working and Connecting

The arts are the voice and the record of a people. What we know about past cultures, we learn chiefly from the art that they leave behind. It is not surprising, then, to discover that the arts are very good at teaching students many skills which they need in order to live and work in a society. Interpersonal skills; the ability to work in teams; an understanding, tolerance, and even appreciation for diversity in people and ideas; and the ability to lead and communicate effectively with groups can all be strengthened through participation in the arts. (Seidel, 1996) The Association for the Advancement of Arts Education is dedicated to publicizing documented research that supports the educational value of arts integration in education in hopes that educators will be enlightened and willing to integrate art into their lesson plans.
Perhaps the most powerful impact art has made in education is on the student at risk. In the study, Champions of Change, James Catterall, highly regarded in the field of arts integration, analyzed the department of Education’s NELS database of 25,000 students, and showed that “students with high levels of arts participation outperform ‘art poor’ students by virtually every measure. Studies have shown that the students from higher socioeconomic status have a higher participation in the arts which is also a predictor of academic performance.” (Fiske, 1999, p.viii).

In that study, Catterall was able to compare the academic performance between the high and low participants in the arts in the lowest socioeconomic status. He found that “high arts participation makes a more significant difference to students from low-income backgrounds than from high-income students.” (p.viii)

Another study involving fourteen high-poverty schools in Chicago came up with similar findings. An innovative arts-integrated curricula was created and an “...inspiring turnaround of this large and deeply troubled school district is one of the important education stories of the
decade.” (Fiske, 1999, p. xii) When compared to other high-poverty schools in Chicago the CAPE (Chicago Arts Partnership in Education) schools experienced higher academic and social achievement. Traditionally arts participation has been correlated with higher socioeconomic status and to see that the art opportunities are becoming more accessible to all students has "leveled the playing field." Often times students who struggle with traditional instruction are artistically skilled, but their poor grades or socioeconomic status keep them from participating in many art disciplines. Participating in the arts gives them a sense of personal accomplishment and group fellowship they may not otherwise experience in the traditional school format.

The report, Critical Links: Learning in the Arts and Student Academic and Social Development, (Deasy, 2002) is a comprehensive report reviewing sixty two studies that find that the arts provide critical links for students to develop crucial thinking skills and motivations they need to achieve at higher levels. Interpretive essays examine the implications of the body of studies in each of these areas, and an overview essay explores the issue of the
transfer of learning from the arts to other academic and social outcomes. The editor, Richard Deasy, acknowledges a gap in research. He states the contributing authors agree, “The Compendium studies suggest that well-crafted arts experiences produce positive academic and social effects, but they long for more research that reveals the unique and precise aspects of the arts teaching and learning to do so.” (Deasy, 2002, p.iv) This study hopes to show that research is but one form of ‘usable knowledge’ and encourages policy makers to evaluate the validity of arts integration implemented by successful programs already in place.

The studies published by Arts Education Partnership (2002) and the U.S. Department of Education (1999) provide a strong foundation of successful programs supporting arts integration. The arts allow another avenue for experiential learning for the student at risk. The key to the continued success of arts integration is providing training and education for the teachers as to the academic benefits of arts integration and how to go about incorporating the arts into their curriculum. State standards have been created for arts education but many
educators have not been exposed to curricula incorporating the arts standards or been encouraged by administration to implement them. In order for this to happen, school districts and principals need to be advocates for the program and be the driving force to change.

Drama Integration

Although arts integration curriculum is a relatively new concept in the educational field, the use of drama as an educational tool has been put into practice since the 1930’s. Winifred Ward, a Northwestern University faculty member began writing books about the use of theatre and drama with school children in the 1930’s. In 1947 she wrote Playmaking for Children, considered a classic in the field of improvised drama with children. Dorothy Heathcote, a well-known professor and lecturer from Great Britain, has been instructing educators about the use of creative drama in the classroom for over thirty years. (Kase-Polisini, 1988) Ward of the United States and Heathcote of Great Britain, (beginning over fifty years ago) have laid the foundation for integrating creative drama into the learning process.
Ward believed that learning must be experiential to be meaningful. Ward’s method of creative drama is literary based, dramatizing familiar poems and stories. Ward believed, “One should educate the whole child, not just the child’s mind, and that each child should be brought to his highest potential as a creative individual and social person.” (Kase-Polisini, 1988, p.17)

Heathcote (Kase-Polisini, 1988) emphasizes the educational benefits in the drama process and her hypothesis that drama is a medium for learning. Heathcote also believes that creative (improvisational) drama can be used as an approach to personal growth and development.

Drama, then, teaches in the following way. Taking a moment in time, it uses the experiences of the participants, forcing them to confront their own actions and decisions and to go forward to a believable outcome in which they can gain satisfaction. This approach brings classes into those areas that in the main are avoided in school: emotional control, understanding of the place and importance of emotion, and language with which to express emotion. Heathcote (1979) (as cited in Kase-Polisini, 1988 p. 170)

Ward and Heathcote both see the value in using creative drama for developing the “whole” child, emphasizing the affective over the cognitive domain. Although Ward and Heathcote focused on the creative freedom
Improvisational drama promotes, some critics of Heathcote feel her teaching method is too rigid and teacher driven. Improvisational drama is a difficult teaching tool to use for the average teacher who doesn’t have a lot of theatre arts experience. The teacher has to set up the situation and direct the flow of the drama in a particular direction by defining the roles of all of the individuals. The drama has to be closely monitored in order to maintain the continuity of the drama. (Kase-Polisini, 1988 p. 175) The improvisational format can be used in a less structured manner that is more student driven to deal with social or behavioral problems that may occur in every day situations. This gives the students an opportunity to use problem-solving techniques with open-ended responses.

Drama is a widely used vehicle to build self-esteem, cognitive development and physical movement in all levels of educational backgrounds. Many benefits have been documented with students at risk. Role-playing with developmentally delayed students helps them to 'act out' real life situations they may encounter. (George, 2000)

In cognitive development, many educators agree that the student (English language learners) understands more
when they become an active part of the story by the use of drama. When children act out a story the words are no longer symbols on a page but a tangible part of their learning process. The child has to have a genuine understanding of a word or phrase to act it out. This process helps the learner to understand and retain the story concepts and content. (Cline and Ingerson, 1996)

Lastly, drama can improve a child’s physical movement and awareness of space. Often children who are restricted in expressing themselves verbally are able to express ideas with body movement, thereby gaining self-confidence and developing spatial awareness (McCaslin, 1990).

The educator with little or no drama experience is encouraged to incorporate drama into their classroom because of the intrinsic benefits the student will receive. The educator can make the dramatic experience as simple or as complex depending on their comfort level. The drama experience builds self-confidence in children who don’t feel confident in the traditionally structured educational format. Drama allows the student to express himself without fear of failure, especially when a non-scripted
format is used. Self-esteem is the cornerstone to success. Once an individual feels capable or successful, they are willing to attempt more difficult tasks. (George, 2000)

As educators we are concerned about the personal and the cognitive development of a child, however, the administrators and legislators seem to measure success by standardized test scores. Researchers Rose, Parks, Androes, and McMahon (2000) set out to prove that a drama-based reading program can improve students' standardized reading test scores. These researchers used a program designed by Whirlwind, a Chicago-based nonprofit arts education organization, called Reading Comprehension through Drama (RCD). They choose a randomized control-group design to evaluate the impact of the program of fourth-grade students' comprehension in Chicago. This drama-based reading program emphasized imagery, elaboration, and story element segmentation and was compared to the standard reading curriculum, which emphasized read-and-drill exercises from district-approved textbooks. The end result of this study showed a 33% improvement in standardized test scores for students that participated in the RCD program over the standard
curriculum approach. Not only did this study provide standardized test scores that showed an increase in reading comprehension in the students that received drama-based instruction over the traditional text-based methods, but they provided research explaining the elements of drama-based instruction and why they are intellectually more successful.

The study (Reading Comprehension through Drama, 2000) shows that there are certain steps that can be taken to enhance a student's ability to recall detail of a story other than just memory. "Research suggests that human memory can be enhanced greatly by elaborating on information to be remembered. Elaboration involves a deeper level of processing information, which has a positive effect on memory" (Rose, Parks, Androes, McHahon, 2000, p. 56). Drama-based instruction typically contains the following characteristics to improve reading comprehension: Create visual image of what they read, break down stories into their smallest meaningful components, and elaborate on what they read so they can process information more deeply. These are all elements that help enhance and imprint memory.
Reading Comprehension through Drama (RCD) is a powerful piece of evidence that validates the use of drama-based instruction. (Rose, Parks, Androes, McHahon, 2000) The difficult task is making the practice of drama-based instruction as a standard form of instruction instead of the exception.

Drama-based instruction is also used in social studies instruction. Through my own personal learning and teaching experiences, I discovered how history can come alive through a drama. I was taught social studies through the traditional text-based, fill-in-the-blank follow-up questions regarding the subject matter format. I temporarily retained the learned information for the test, but quickly moved on to the next chapter remembering little of the previous information. It was my personal learning experiences that motivated me to create this project. The beginning years of my teaching career were reflections of my own educational experiences, I taught in the same traditional textbook format that I was taught. It was not until I worked with a team of fourth grade teachers who incorporated a drama as part of the social studies curriculum, did I realize the meaningful instructional
impact drama-based learning can have on students. By acting out a part of history, the students are transformed back into time and vicariously become these historical figures, gaining a deeper understanding of that period in time, the people and their culture. This experience enables them to gain a better understanding of themselves. (Fennessey, 1995).

Other drama-based instructional methods bring history alive by incorporating Heathcote's improvisational techniques. This instructional technique takes a specific historical event and allows the students to create their own solutions to this event and "rewrite" history.

Going beyond enables students to use their own language, voices, and bodies to resolve conflicts or understand the dynamics of a situation by elaborating upon it. Such elaboration leads to richer knowledge about the event being investigated. (Philbin, Myers, 1991, p. 179)

This instructional method (Philbin, Myers, 1991) evokes a deeper meaning into historical conflicts and events, however, this methodology requires higher level thinking skills and is more likely to be used in the middle and high school classrooms. The major drawback to this method of instruction is teacher training. This is an approach the individual teacher needs to feel comfortable
in the role of a facilitator, giving directions as the drama unfolds. This approach demands good classroom control or the lack of involvement of all students will undermine the effectiveness of improvisation.

The National standards and individual state standards are textbook driven. Until the textbook publishers and legislators promote alternate forms of instruction, the transformation will only occur in isolated classrooms where teachers are intrinsically motivated to use alternate forms of instruction like drama-based instruction.

Holistic Approach to Learning

Educating the whole child is the common thread that binds all of these arts integration advocates together. They are in agreement that teaching to the affective as well as the cognitive domain is the ideal educational philosophy. In this section various methodologies and schools that practice the holistic approach will be discussed.

Children learn by doing, taking an active role in the learning process, not just a passive receptacle. A Chinese proverb states:

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

These simple words so eloquently describe the basic concept of experiential or holistic learning. Involve the student in the learning process through many avenues of instruction, with hands-on, self-expressive methods. In order to transform from the traditional methods of 'book and paper' instruction driven by state standards, educators need to provide more experiential learning avenues to facilitate 'deep' or intrinsic learning. (Gardner, 1997)

Holistic educators question the basic fundamentals of contemporary educational practice. Holistic educators recognize that all aspects of human life are fundamentally interconnected. They contend that education must be concerned with the physical, emotional, social, esthetic/creative, spiritual qualities of every person, as well as traditionally emphasized intellectual and vocational skills. They argue that our present day culture's emphasis on rational intellect, economic achievement, competition, and the uncomplaining performance of social roles is lopsided. (Miller, R., 1992, p.153)

The methods of the industrial age are "dangerously obsolete" and in order to redirect the focus onto the whole child there needs to be a philosophical reform in public education. (Miller, R. 1992)
To better understand the complexities of a major educational reform, it is important to understand the history of educational philosophies practiced in the United States.

The educational ideas and practices of early America were direct expressions of the emerging culture. In the pre-industrial world of colonial and early national America, religious indoctrination was the main purpose of elementary schooling. Children learned to read in order to read the Bible. School played a small role in early America life. Strict moral rules were enforced and absolute obedience, reinforced by corporal punishment was the structure of the classroom. Most of the instruction was rote memorization of Bible verses. The ideal class was quiet and well controlled. Self-expression was not allowed or encouraged. (Miller, R., 1992, p.19)

The foundation on which our educational system was built upon reflected the predominately religious and agrarian culture of early America. (Miller, R. 1992) As the economic focus shifted to the urban areas, so did the educational focus. The Enlightenment philosophy, advocated by Benjamin Franklin, promoted education as a practical training for a life of enterprise and self-improvement. The industrial revolution in the late 1800’s not only introduced factories and mass production of goods, it was a transformation of the existing agrarian society. “The rise of industrial capitalism placed a premium on education as
an aid to economic and social success; and educational attainment itself became a more important status symbol." (Miller, R., 1992, p. 23)

The educational focus of the public school shifted from the spiritual enlightenment of the individual to the training of responsible citizens to work for the whole of the community to bring about economic prosperity for all. (Miller, 1992)

The rigid uniformity of the public school system continued and advocates for self-expression and creative thinking began to speak out. John Dewey (1859-1952) has been recognized as the major liberal social philosopher of the twentieth century. Dewey was an advocate for experiential learning or learning through discovery. "How shall we treat subject matter that is supplied by textbook and teacher so that it shall rank as material of reflective inquiry, not as ready-made intellectual pabulum to be accepted and swallowed just as if it were something bought at a shop?" (Dewey, 1933, p. 257) Dewey viewed academic learning as only part of the educational process. "From the holistic vision, genuine intelligence is based on the ability to distinguish between truth and falsehood. It is
based on ethical principles that promote the common good.” (Gallegos-Nava, 2001, p.52)

Dewey felt the hands-on learning through inquiry was equally important. At Dewey’s Laboratory School at the University of Chicago, a school curriculum was created based on basic problems confronted by all human societies; to provide for the basic needs of all, including food, clothing and shelter. The curriculum provided experiential learning through field trips, historical study and hands-on ‘occupations’ to experience social problems on their own. (Miller, 1992)

Another pioneering educator during Dewey’s time was Rudolf Steiner (1861-1924) an Austrian philosopher and scientist. Steiner was concerned about the dehumanization of individuals that was occurring in the United States during the post-industrial world. Steiner created the Waldorf educational theory that encompasses educating the body, soul and spirit. The first Waldorf School was established in New York City in 1928. The philosophy of the Waldorf School is to educate the child toward a holistic thinking that integrates knowledge gained by experiential learning. The arts play a significant role in
developing the capacities of each child to perceive both one’s inner and other world. (Easton, 1997) The Waldorf theory has child development divided into three stages: preschool years (0-7), elementary school years (7-14), and adolescent years (14-21). At each stage a different teaching philosophy is introduced building on the prior stage.

At the preschool stage the child learns through imitation and physical activity. Songs and stories are used to ignite the imagination of the child.

The elementary years the students capacity to develop consciousness of feelings through a wide variety of visual, musical and tactile artistic activities.

During the high school years, a child’s capacity for abstract thinking develops. “In an effort to develop holistic thinking, an appreciation of beauty and a sense of ethical responsibility are incorporated in the teaching of all subject areas.” (Easton, 1997, p. 88)

The majority of Waldorf Schools in the United States are private, independent schools. In 1991, the Milwaukee Public Schools opened the first Waldorf inspired public school. (Easton, 1997) During an urban school crisis in
education, the Milwaukee public school system merged with the Waldorf educators in hopes that the holistic approach would be successful to enhance the failing urban public school system. After a three-year trial period educational researchers evaluated the program and they found the program to be a success. In the three years since its inception students' performance on standardized reading tests increased from 26 percent to 63 percent above grade level. The Waldorf School is Christian based and will remain a private institution. However, Easton (1997) believes that Waldorf theories and practices can inspire us to rethink our educational paradigms and structure conversations about how the public educational system can respond more creatively to the needs of children from diverse backgrounds in the our pluralistic society.

Holistic educators agree that spirituality is the key component missing in other educational philosophies. (Gallegos Nava, Ramon, 2001) Spirituality should be at the very heart of the educational process.

Holistic education attempts to bring education into alignment with the fundamental realities of nature. Nature at its core is interrelated and dynamic. Unfortunately, the human world since the industrial revolution has stressed compartmentalization and
standardization. The result has been the fragmentation of life. (J. Miller, 1996 p. 1)

Holistic philosophy asserts that all life experiences are intertwined and teachers should be a supporter to the learning process that happens within the learner. (Gallegos Nava, Ramon, 2001) Holistic education has noted four pillars of learning for education.

1. Learning to learn: The learning should take place from the questions that arise within the learner, not directed by the teacher.

2. Learning to do: Learn to change society through intelligent and responsible actions.

3. Learning to live together: Learn to be accepting of cultural diversity and personal differences, peaceful coexistence will occur.

4. Learning to be: Learning to establish an inner order by an awakening of spiritual awareness.

Holistic education believes it is important to balance the intellectual development of the child and support the growth of the child’s emotional, physical, aesthetic, intellectual and spiritual development.

Consistent with the holistic emphasis on multiple ways of obtaining knowledge, Howard Gardner, a current
educational researcher from Harvard Graduate School of Education has developed a theory of multiple intelligences. The publication of his book Frames of Mind (1983) was to dispel the existing theory of intelligence as being a single general capacity that every human being has and that it can be measure by standardized verbal instruments. The educational field as criteria to base experiential learning embraced this theory. Gardner explains his theory on intelligence.

In my view, if we are to encompass adequately the realm of human cognition it is necessary to include a far wider and more universal set of competence that we have ordinarily considered...I have formulated a definition of what I call an 'intelligence'. An intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings - a definition that says nothing about either the sources of these abilities or the proper means of testing them (Gardner, 1983,p.x).

Once Gardner had laid the foundation for developing the multiple intelligence(MI) theory, the seven candidate intelligences were established with descriptions of their respective modes of operations. (The seven intelligences were described earlier in this literature review.) The first two intelligences, linguistic and logical-mathematical are the intelligences traditionally valued in schools. The next three, musical, bodily kinesthetic, and
spatial are associated with artistic talent. These are the intelligences most used within the school setting as models to accommodate the many diverse ways students learn.

Gardner is a developmental psychologist by training and his initial training began at Harvard University with a program called Project Zero in 1967, a program he is still active in today. Gardner and Perkins began Project Zero focusing on arts and arts education to explore a range of fundamental issues about cognitive development and education. (Gardner, 1994)

Gardner’s original intention for developing the multiple intelligences was to establish a theory to explain how people have many ways of learning. He did not intend this theory to be used as an educational reform in instructional approach. However, the educational domain embraced the MI theory and began to implement these ideas into the classroom. Gardner had to redefine his MI theory to dispel numerous myths that have developed in the educational domain. (Gardner, 1995)

Because of the various interpretations of the MI theory and how it can be applied in the schools, Gardner felt compelled to set some guidelines for educators to
comprehend the complexities of the MI theory. (Gardner, 1997) As Gardner states the MI theory is not a quick fix. The MI theory can not stand alone as the single philosophy by which a school is founded upon.

Gardner’s approach to learning can be described as experiential and performance based. He believes that for a learner to internalize learning they must acquire a deep understanding of the subject experiencing the following:

- Spend significant time on the topic (teach fewer topics in greater depth.)
- Portray the topic in a number of ways, calling on a range of intelligences, skills, and interests, and an array of symbols and schemes, to build a depth of understanding of the topic.
- Pick representations that capture important aspects of the topic.
- Pick representations that reach a significant number of students.
- Resist the temptation to represent the topic in one ‘optimal’ mode.
- Provide many opportunities for performance of varied types, including: short-answer test, debate,
interview, essay question, experiment, discussion, works of art, and designs. (Gardner, 1997)

Gardner recognized the difficulty for classroom teachers to offer individualized curricula and pedagogy for all students and have time for them to present performance based assessment. However, through current computer technology, software can be formatted to include many of these evaluative tools. Gardner is challenging educators to transform from the traditional method of 'book and paper' method that is driven by state standards and provide more experiential learning avenues to facilitate 'deep' or intrinsic learning.

Although these educators represent different periods of our educational history in the United States, they all share the philosophy that learning should be experiential. However, the holistic philosophy of education has historically been the viewpoint of the minority, not the majority that represents the public system. Reflecting on the purpose of education in our country, its educational philosophy seems to be based on the economic needs at that time in history; not the needs of the learner. Currently, we continue to follow the post-industrial age structure of
the public school system that no longer reflects the changes of the computer driven economy we live in today. Reform will continue to move slowly until the public school system reflects the pendulum swing of the innovative, constantly changing, computer driven, global worldview of our society today. (Miller, R., 1992)

The review of the literature establishes the concept of multiple intelligences and experiential learning as a recognized and viable method of instruction. Various studies have shown the measurable academic growth experienced by low-income, inner city students that participated in an arts-integrated curricula. However, the implementation of arts integration nation-wide is still in the infancy stages.

The specific use of drama as an instructional tool has long been used to enhance learning in the classroom. Drama is often used as an instructional vehicle when teaching reading and social studies. Through drama the words of the text are no longer just letters on a page; the student becomes the words and internalizes the meaning.

Educating the whole child is the common thread that binds all of these arts integration advocates together.
They are in agreement that teaching to the affective as well as the cognitive domains is the ideal educational philosophy. However, with the ever-increasing demands put upon teachers to constantly assess the progress of students through benchmark and standardized testing, little time is left to teach to the affective domain. We as a nation no longer look at the development of the whole child. The legislators have reduced students to a standardized test score.
CHAPTER THREE

METHODOLOGY

The purpose of this project is to provide a viable method of experiential learning (by use of a drama production) to enhance the learning experience for all levels of academic ability, specifically in the area of social studies. As a part of this project a social studies unit will be developed, implemented and evaluated. Specifically, this chapter will describe how the review of the literature will be conducted to establish guidelines for the development of the unit; how the focus of the unit will be identified, and developed; how the unit will be field tested; and how the effectiveness of the unit will be evaluated.

Review of Literature

The purpose of the review of literature is to develop philosophical guidelines for integrating the arts that are consistent with principles of holistic education. Therefore, the review will cover three areas: arts integration, the specific use of drama integration and holistic education. The arts integration section will
introduce, identify and describe the use of arts integration in education. The drama integration section will introduce, identify and describe the use of drama instruction. The holistic section will introduce, identify and describe the concept and use of holistic education. The implications of the review of the literature for developing a unit integrating drama that is consistent with holistic approach will be summarized and used as guidelines in developing the unit for the project.

**Unit Design**

The unit for the project is for implementation with the fourth grade California State curriculum in the area of social studies. Therefore, in addition to the guidelines suggested by the review of the literature, the unit needs to satisfy the following criteria:

1. The unit will be consistent with California State Standards. I will review the fourth grade social studies standards to select the topics that apply to a drama production.

2. The unit will be consistent with the National Arts Standards. I will review the fourth grade arts
standards to select the topics that apply to the performing arts.

3. The format needs to be easy to implement, taking little time away from instructional minutes with minimal rehearsals, and enhance the learning experience for all students. This is necessary because of the variety of teacher experience in the field of drama.

Implementation

The drama program will be field tested by the fourth grade team at my current school site, Chaparral Elementary School in Claremont, California. The total school population is six hundred students and approximately 90 -96 students are in the fourth grade. The demographics of the student body is upper middle class with a large Caucasian and Asian population.

Evaluation Process

To evaluate the effectiveness of the program, responses of teachers and a sampling of students to a questionnaire will be reviewed. The students and the teachers will complete separate questionnaires that cover
the following areas. The students will be interviewed and questioned about the effectiveness of the program. The three teachers participating in the production will complete a written evaluation covering the program design goals stated earlier. Did the design of the program encourage you to incorporate more drama into the curriculum, was the format easy to implement, was rehearsal time minimized and did the experience enhance the learning experience for all students?

A random group of approximately fifteen students will be selected from the entire fourth grade to be interviewed. I will select approximately five students from each of the three current fifth grade classes. The directions for selection will be given to the current teacher to select every fifth student on their roster. Directed and open-ended questions will be asked about the effectiveness of the program and what impact it made on them academically and personally.
CHAPTER FOUR

RESULTS

This project was designed to provide a viable method of experiential learning (by use of a drama production) to enhance the learning experiences for all levels of academic ability, specifically in the area of social studies. In this chapter I will review the results of implementing the methodology identified in the previous chapter. The four areas were how the review of the literature will be conducted to establish guidelines for development of the unit; how the focus of the unit will be identified, and developed; how the unit will be field tested; and how the effectiveness of the unit will be evaluated.

Literature Review

The review of literature covered three main areas of focus: integrating the arts into the curriculum, integrating drama, and holistic education with the use of experiential learning.
The review of the literature suggested the following implications for developing the unit.

1. Researchers show that individuals do not learn in one linear way but a variety of experiential approaches (Gardner, 1983) and instructional methodology should incorporate alternative methods to better reach the diverse learning styles of the student.

2. The integration of drama into the social studies curriculum brings history alive to the students. The students step into the shoes and lives of the people in history and bring to life the words and the events of a specific period in time. This process helps the learner to internalize the historical event as though they were vicariously present. (Fennessey, 2000)

3. Holistic methodology involves the student in the learning process through many avenues of instruction, with hands-on, self-expressive methods. In order to transform from the traditional method of 'book and paper' instruction driven by state standards, educators need to
provide more experiential learning avenues to facilitate 'deep' or intrinsic learning. (Gardner, 1997) Educational reform in the United States will continue to move slowly until the public school system reflects the pendulum swing from the post-industrial age structure to the innovative, constantly changing, computer driven, global worldview of our society today. (Miller, R., 1992)

Unit Design

The content focus selected for the unit was a major event in California history, the gold rush of 1849. This historical event was chosen because it lends itself to drama. The California Gold Rush was a global-wide event that brought people from all over the world to the Bay of San Francisco in search of gold and the promise for a better life.

This single event laid the foundation for the rich, cultural diversity we see in California today. This was an exciting period in California history that could easily be brought to life through the real life experiences of these people.
The National and State Standards described below were selected as the philosophical guidelines in designing this unit, reinforcing the goals of arts integration. The National Standards of the Arts has developed content and achievement standards that are expected for each grade level. Many standards listed for the fourth grade level in the areas of music, dance and theatre brings awareness and respect of the diversity of many cultures through these performing arts.

The National Standards of the Arts states in the grades K-4 Content and Achievement standards in the category of dance:

Through dance education, students can also come to an understanding of their own culture and begin to respect dance as a part of the heritage of many cultures. As they learn and share dance from around the globe, as well as from their own communities, children gain skills and knowledge that will help them participate in a diverse society.

The National Standards of the Arts states in the K-4 Achievement Standard in Music:

To participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Music is a basic expression of human culture,...
In the area of theatre, The National Standards of the Arts states:

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life—about actions and consequences, about customs and beliefs, about others and themselves.

The California State Standards for fourth grade Social Studies states (p.14):

4.4 Students explain how California became an agricultural and industrial power, tracing the transformation of the California economy and its political and cultural development since the 1850s.

4.42 Explain how the Gold Rush transformed the economy of California, including the types of products produced and consumed, changes in towns (e.g., Sacramento, San Francisco), and economic conflicts between diverse groups of people.

4.43. Discuss immigration and migration to California between the years 1850 and 1900, including the diverse composition of those who came; the countries of origin and their relative locations; and conflicts and accords among the diverse groups.

The California State Standards for fourth grade Theatre States (p.96):

5.0 Connecting and applying what is learned in theatre, film/video, and electronic media to other art form and subject areas and to careers.

5.1 Dramatize events in California history.

5.2 Use improvisation and dramatization to explore concepts in other content areas.

The state adapted textbook (Houghton Mifflin) for social
studies was the main resource for curriculum information in which the drama's content was based upon. The California gold rush of 1849 attracted fortune seekers from all over the world and deposited them into the port of entry, San Francisco. The characters of the drama were well known people of that time. These individuals made an impact by a variety of professions; creating goods for the miners (Levi Strauss, Domingo Ghirardelli), entertainers (Lola Montez, Lotta Crabtree), authors writing first hand accounts (Bret Harte, Louise Clapp), bandits (Black Bart and Joaquin Murrieta), and several others that migrated from other countries to make their fortune. These individuals represented numerous countries and brought with them the traditions of their native cultures that eventually become assimilated into the city of San Francisco.

As mentioned in the methodology chapter, the intent of this project was to create a curricular based drama that required little rehearsal time and could easily be adapted to the number of students participating while covering the fourth grade state standards. In our standards driven curriculum, most educators are aware of the educational benefits arts integration has on the student. However,
many are reluctant to take valuable instructional minutes to rehearse a drama. Others that have little theatre experience are overwhelmed with the process and are not willing to make an effort.

In my twenty-two years of teaching elementary school I have been involved in numerous school drama productions, at all grade levels and these are the major reasons given by other teachers who are reluctant to become involved in a drama production. At the same time, I have experienced the valuable learning tool a drama can be for all students. Not only does it involve the student in the learning process that internalizes the learning, participating in a production builds their self-esteem and confidence as an individual. (Fennessey, 1995)

As I was designing this drama format I looked at the elements of a typical school drama that made the production a waste of valuable educational minutes and were unmanageable for engaging all students. I realized from past productions that it is difficult to find curricular based published dramas that engage the entire class. Most drama formats are dialogue based in which characters on stage are communicating back and forth to one another.
Staging and directing inexperienced students to act on stage can be time consuming and only focuses on a handful of students while the others are likely to be disengaged. The ability to hear the inexperienced actors is one of the most difficult obstacles to address. Many school sites have limited microphones and sound systems and therefore many of the lines are lost to the audience because of the students’ inability to project. This is the most frustrating element of a drama production because no matter how well the actors have memorized their lines, if the audience is unable to hear them, the production has little impact on the audience. Keeping all of these elements in mind, I designed a program that would require minimal whole class rehearsal time, yet included all students. A monologue format was chosen because it requires very little staging and practiced movement on stage with other actors. The monologues would be written by the students themselves with specific guidelines to follow (e.g., suggested list of prominent men and women of that time period, time limit of monologue). The students that are interested, select a character (limit the number of students per character) and they are given guidelines and a reasonable time period to
write and memorize their monologue at home. These students receive extra credit for their research. The students audition for that character in front of the teacher after school. The students that are not chosen for that particular character are guaranteed a narrator part that has been written for them. The rest of the students will be chorus and will perform songs and dances on stage.

The songs that will be performed can be rehearsed during music or during transitional times during the day and the dances during physical education. The students with speaking parts can rehearse either before or after school or during recess with the supervision of one of the teachers or a parent volunteer.

This play format was designed to have only one rehearsal that involves all of the students on stage. The chorus is arranged on bleachers and is seated by the fellow dancers in their group. The narrators and main characters sit in the first row or two in order of appearance. One microphone is set up in the middle of the stage and each speaking performer walks up to it and says their part and then returns to their seat. The dancing and singing is
performed by all students and is interspersed between the speakers.

This monologue play format was very successful in accomplishing the original goals of creating a user-friendly format with minimal rehearsal time and involving all students.

Implementation

The project was field tested with the nine-five fourth grade students in three classrooms at Chaparral Elementary School in Claremont, California.

The three teachers that participated in this production had a wide range of teaching and theatre experience. Teacher number one has been teaching for twelve years, but has done little drama in the classroom. Teacher number two is a second career teacher who has been in the classroom for five years and enjoys incorporating drama within her instruction. The third teacher has had years of experience as an instructional aide; this is her first year as a teacher. She agreed to go along with the group with no prior drama experience.

The ninety-five students had a wide range of theater experience; several experienced actors with prior community
and school experience and others with very little experience. The Special Day Class students were included in the production.

All of the students received a handout that described the format for the monologue play and writing guidelines with a list of the main characters (See Appendix A).

Each class was allowed to have one student try out for each part and they were given a month to write the monologue. Tryouts were held after school with the three teachers holding the auditions. The students that were chosen for the main characters were notified the next day. The students that tried out but were not chosen as a main character were assigned narrator parts.

The rest of the students were taught the dances during physical education and the songs during weekly music.

The narrators and main characters would practice their parts outside of the classroom with a parent volunteer who had some drama experience or a teacher during music (See Appendix B).

The day of the play is the one rehearsal where everyone was together for placement on the risers and
staging for the dances. The narrators and main characters practiced using a fixed microphone in an adjustable stand. This took several hours and then the performance was that night for the parents and families.

The following day the fourth graders did a performance for the rest of the school.

Evaluation

The three fourth grade teachers filled out an evaluation form (See Appendix C) reflecting on the effectiveness of the play format and the value of arts integration. The two experienced teachers felt that the play format was user friendly and agreed that the amount of rehearsal time infringed minimally with instructional minutes. However, the first year teacher commented that she felt there was a lot of rehearsal time. The three teachers agreed that having the dances practiced during physical education and the songs during weekly music class helped to minimize the rehearsal time.

All three teachers agreed that the students benefited academically and socially from participating in a drama production. The two veteran teachers do incorporate drama into their curriculum when an opportunity arises. The
first year teacher has very little experience in drama and does not feel comfortable with incorporating it within her classroom instruction.

The fifteen fifth graders that were randomly selected by their teachers filled out a questionnaire reflecting on their participation in the fourth grade Gold Rush program. (See Appendix C) There was a wide range of prior drama experience in the group surveyed. Seven of the students enjoyed performing and felt comfortable in front of an audience and the remaining eight students were nervous and uncomfortable (for fear of making a mistake). The students all agreed that they prefer the interactive learning process a drama production provides as opposed to learning strictly from a textbook. Many of their comments referred to textbook learning as "boring" and drama learning as "fun". The students indicated whether they were in the chorus (just singing and dancing), narrator (narration, singing and dancing) or main character (monologue, singing and dancing) in the play. One of the questions asks to state what specific historical information they recalled from the drama and each student recalled specific information learned from their particular part. The
students that had a main character part retained the most information and the students in the chorus recalled the least.

Overall, the majority of the teachers and the students found educational and personal value from involvement in the Gold Rush program and would participate in another drama.
CHAPTER FIVE
CONCLUSIONS AND RECOMMENDATIONS

In this chapter I will reflect on the effectiveness of this project, discuss some limitations of the project and discuss the significance of the project. These reflections will be based on the implementation of the Gold Rush program at Chaparral Elementary School, Claremont, California in June of 2003.

The original intent of this project was to create a user-friendly program with relatively few rehearsal times (compared to other plays or programs), and an adaptable format that can accommodate to any class size while involving all students. This was accomplished by involving approximately 95 students with two whole group dances and several choral pieces that were rehearsed during physical education and musical instruction. By separating the elements of the play (acting, singing and dancing) and rehearsing them individually, helped to limit the amount of instructional minutes often lost during a traditional play rehearsal format. The teachers that participated were appreciative of this sectional rehearsal format, taking less time away from classroom instruction. The student-
written monologue that was delivered at a central microphone on stage eliminated the difficult and time-consuming task of staging and amplifying several actors exchanging dialogue. A production of any kind is of little value if the audience is unable to hear the script, which happens frequently in school productions.

The other equally important goal of this project was to incorporate other modalities of learning into the social studies curriculum. The performing arts bring to life words typed on a page of a textbook. The student vicariously steps into the lives of people from long ago, and sings their songs, and dances to their music. Being an active participant in the learning process gives the student ownership to the learning.

The majority of the fourth grade students thoroughly enjoyed participating in the dances and singing the choral pieces. The students not only learned to keep count with the music while executing certain steps but also demonstrated cooperation and teamwork as they needed to stay aligned with their row of dancers. The choral pieces were upbeat and had repetitive verses that made them easy to learn.
The evaluation process indicated that the production was a very worthwhile learning experience. The teachers agreed that this was a valuable teaching tool and are looking forward to performing it again next year. The students enjoyed participating in the performance, even if they did experience a little stage fright. At the end of the production one student who was a member of the chorus wished he had tried out for a speaking part because it looked like fun. The principal of the school and the parents were very appreciative of the curriculum-based production and saw the value of the interpersonal skills demonstrated by their child. Students in the lower grades are already talking about what 'character' they want to be when they are in fourth grade.

Limitations

I understand that not every teacher feels comfortable putting on a production. Many lack the prior experience and don't have the confidence or resources to put one together. I encourage these inexperienced teachers to start with small group skits in their classroom. Encourage the students to act out information they are learning in a chapter in the social studies book, or retell a story from
their reading series. Children love to make simple props from paper and other classroom supplies. This promotes cooperation and organizational skills within the group and helps them to gain confidence performing in front of their peers.

Another limitation may be that a particular school site doesn’t provide musical instruction and the classroom teacher does not have musical experience. The most valuable resource at every school is the other members on the teaching staff. Send a request out to the rest of the staff and you will be surprised at the networking that can be accomplished. There are also numerous cassette tapes and CD’s on the market that have thematic music that could be used in the classroom. Another option would be to send a letter home and to local community centers asking for a volunteer accompanist. These resources may also be used if the instructor does not have prior experience in dance instruction.

Writing a monologue-based report at home takes support and access to resources. Each teacher at each school site needs to provide resource materials for students that are interested in writing a historical, monologue-based report.
Many school sites in California do not have indoor auditoriums or cafeterias. The lack of facilities often deters teachers from putting on a performance. Classrooms are easily rearranged to accommodate skits presented to a small audience such as another class or a group of parents. Check into the availability of community facilities that could accommodate a larger audience.

Significance of Project

The current standards based instruction has indirectly advocated the use of textbook instruction to better prepare the students for the annual state standardized tests. The state and local communities use this test data to assess the effectiveness of academic instruction within a specific district and a specific school. These results are then publicized in local newspapers to inform the public on the effectiveness of public school instruction. Many parents choose school districts and specific schools for their children to attend based on these test scores.

Teachers are put under a lot of pressure to prepare the students for this standardized test. Many low performing schools are mandated to use very scripted teaching methods for remedial instruction. This test-
driven curriculum leaves little time for thematic instruction and integration of the arts.

The significance of this project is to demonstrate that you can teach to the standards while incorporating the arts. In many districts standards based textbooks are presented as the only way to teach the standards. So often teachers get caught up in the current educational trends or feel pressured by the principal’s expectations that they do not look outside the ‘box’. Teachers are mandated to teach the standards, not the state-adopted textbook. It can be used as a guide but it is not required to be the only source of instruction.

In today’s test-driven curriculum it is even more of a challenge to incorporate the arts into the curriculum. Know your grade level standards and think outside the box. Children learn by doing, taking an active role in the learning process, not just being a passive receptacle. Remember the Chinese proverb:

Tell me,
I forget.
Show me,
I remember.
Involve me,
I understand.
APPENDIX A

LETTER OF INTRODUCTION TO PLAY
This year the fourth grade teachers have decided to put on a gold rush play. We are in the beginning states of planning and need your help to create the play. So far we have:
1. The setting: San Francisco in the 1850’s.
2. The music: We will be learning music reflective of the 1800’s.
3. The dances: We will learn the Virginia Reel and the Machete dance.
4. The actors and the narrators: NEEDED!

All fourth grade students will be on stage dancing and singing.

If you are interested in being an actor, you will be writing your own monologue (script). Our play is about famous people of the gold rush who lived in San Francisco, or the surrounding gold rush area. Below are a list of the people we want to highlight in the play. PARENTS: If you think of another interesting character, by all means, let us know. You will be responsible for finding information about that person, telling why they came to San Francisco and why they are well known. This is to be a 2-5 minute memorized monologue, and you will be responsible for your own costume.

If you would like to tryout, fill out the form below and turn it into your teacher. Please have three choices because we will only accept ONE STUDENT PER CLASS to tryout for each character. This will allow 9 students from each class to tryout creating 27 speaking parts.

You will have 3 weeks to research, write, and memorize your monologue. We will then have tryouts after school. We will be looking for students that are outgoing, and project well on stage. We want you to become that person, and speak as if you are talking about yourself and be creative, use props if appropriate. If you tryout and are not chosen, you will be a narrator and a script will be written for you.

Every student that prepares a monologue will receive 10 extra credit points awarded by their teacher in either social studies, reading or writing.
Character Selection

Number 1-3 in order of your preference:

____ Domingo Ghirardell (from Italy, makes chocolate candies)
____ Levi Strauss (from Germany, tent maker turned jean creator)
____ Isadore Boudin (from France, baker/sourdough bread)
____ Black Bart (famous bandit known for leaving bits of poetry)
____ Dame Shirley (one of the first women to write about her experiences
during the gold rush – then became teacher in San Francisco)
____ Lotta Crabtree (young girl who entertained gold miners – be prepared
to sing a patriotic song)
____ Bret Harte (famous writer of gold rush times)
____ Yee Fung Cheung (from China—shopkeeper, treated sick people with
herbs)
____ Lola Montez (singer, entertainer for miners)
____ Joaquin Murrieta (famous bandit)

I UNDERSTAND THE WORK INVOLVED IN TRYING OUT FOR THIS PART.

PARENT SIGNATURE __________________________ STUDENT SIGNATURE __________________________

*The sooner you turn in this form, the better chance you will have to tryout for your first choice.**If you need help with resources, see your teacher.
APPENDIX B

"EUREKA" SCRIPT
MC: (come across stage shooting cap guns in the air shouting GOLD, GOLD with shouts of yee haas until you reach the mike)
That’s what folks have been hollerin round here ever since that feller James Marshall, out at Sutter’s mill in Sacramento found himself some gold. This here news spread like wildfire and folks from all around the world are arrivin here in San Francisco every day. (take your hat off and hold it out jn front of your face, above your eyebrows as you take a better look at the audience)
Where ya'll from? Did ya come round the Horn? By the looks of ya, I'd say ya had rough go'ins an are in needs of a hot bath and some lodgin. (put hat back on)
Well, let me be the first to officially welcome you to our fair city of San Francisco. I hope ya find what ya'll looking for. Enjoy your first night here. There’s plenty of interestin folks willin to share their story with you newcomers. Hope to see ya round town(take your hat off and wave good bye and return to platform.)

Narrator 1: The news spread around the world of the discovery of gold in California. Many came from England, France, Germany, Mexico and China. Most traveled by ship around the Cape Horn of South America. Traveling the seas was rough, dangerous and monotonous. Singing helped pass the time and helped make the routine of working the ropes more enjoyable. We would like to sing a few for you now.

Songs: Santiago and John Kanaka

Narrator 2: The next song, "O California" sung to the tune of Stephen Foster's "Oh, Susannah," became a rallying cry for those caught by the lure of gold. The gold seeker, with his washbowl on his knee, hoped to make a fortune.

Song: O California

Narrator 3: San Francisco became known as the gateway to the golden dream. Because it was the port closest to the gold fields, ships streamed into the harbor, bringing thousands of hopeful gold
seekers. Most left San Francisco for the gold country right away...abandoning ships by the hundreds because there was nobody to sail them back home!

**Narrator 4:** Thanks to its good harbor and location near the gold mines, San Francisco quickly became an important supply center for the gold country. Many who originally came to California to make their fortune in gold found other ways to strike it rich. Let's meet some of those famous businessmen now.

**Domingo Ghirardelli**

**Narrator 5:** Miners who did not strike it rich came back to this rapidly growing town and went to work. At the same time, more and more ships were arriving in San Francisco, bringing more people and goods. Canvas tents, wooden shacks and brick buildings were put up quickly to accommodate the newcomers.

Our next businessman gave up supplying canvas tents and created something more durable.

**Levi Strauss**

**Narrator 6:** With the rapid increase in population, there weren't enough supplies and food to go around. There were many people willing to spend just about anything to get what they wanted or needed, so the people selling raised prices as high as they wanted. A dozen eggs, which cost 2 1/2 cents in the Midwest at the time, cost $12.00 in San Francisco. One slice of bread cost one dollar and butter was an extra 50 cents. The family you are about to meet will tell you about the business of bread.

**Isidore Boudin and family**

**Narrator 7:** The Chinese were the largest foreign-born group to come to California during the gold rush. Their numbers rose from 7 in 1848 to 20 thousand in 1852. Lured by the tale of "Gum Fahn", the golden mountain, thousands left the overpopulated Kwang Tung province in South China and were shipped to California by large placer mining companies. In return for passage, the Chinese labors
agreed to payoff their dept with interest. Most expected to return to their homeland with new found riches but only a few realized this dream.

Yee Fung Cheung

Narrator 8: The song we are about to sing is called A Gust of Fall Wind. This beautiful traditional song was sung by the Chinese in California and it expresses the sadness of people exiled in a strange land longing for home.

Narrator 9: Many Americans also traveled by ship to San Francisco to find their fortune in gold. The gold seekers were mostly young men between the ages of 18 and 35. The rough and lawless mining towns were not the place for women of that time. However, some were brave enough to experience the adventure. Here is one of them now.

Dame Shirley

Narrator 10: The rest of America discovered what life was like in gold mining towns by reading books and articles written by people like Dame Shirley who experienced the gold rush first hand. Here is another author to share his story.

Bret Harte

Narrator 11: Once in the gold fields, the 49ers were removed from social conversation. A miner might never know or ask his partner's real name. Our next song, "What Was Your Name in the States?" assumes the listener has come out West for a fresh start and a new identity.

Song: What was your name in the States?

Narrator 12: Music and song played an important part in the miner's life. After a long day of backbreaking, often unsuccessful day of mining, the miners found a way to escape their disappointment ~ loneliness for their loved ones with song and dance. These next 2 dances were traditional American folk dances of that time.

Dances: Cumberland Square and Virginia Reel
Narrator 13: Dances were an important part of many cultures and we would like to share this dance that originated from Mexico. The native Californios could have danced this.

Dance: The Machete Dance

MC: (wiping your brow with your kerchief rom back pocket) There's nothing like a good old dance to take your cares away. So how's your evening going? (pause for applause) Ya had a chance to stop in to one of the local dance halls for some refreshments and entertainment? (put hands over heart) Those dance hall girls are my favorite. (take hat off, put over heart with right hand, put left arm out) I can still picture them dancing. (look starry eyed) Boy, they're mighty perty, why, here comes one of my favorites now! (as Lola enters, you back off/smiling, say "Howdy Mam", and then fan yourself with your hat and say "Oooooo, wee!"

Lola Montez

Lola: It is my pleasure to introduce a talented, young girl I discovered, Lotta Crabtree.

Lotta Crabtree

Narrator 14: Along with the excitement in this young city of San Francisco, it experienced many problems as a result of its incredible growth. Crime was all too common. As quickly as miners would stake a claim, he could be robbed of his findings with no way of bringing the thief to justice. Stories spread quickly of colorful characters who roamed the gold fields making a name for themselves. So hang on to your valuables, here comes one now! (backaway cautiously holding oon to your poke as he approaches the mike)

MC: Well, did ya'll enjoy your first night here in our fair city? Just a word of warning before ya take that stagecoach
to the mining fields, hide your valuables. Never know when Black Bart will strike again. It's been nice talking to ya'll and I hope ya find what you're looking for. Before ya head off, listen here to one of my favrite songs that'll keep ya hummin while ya seek your fortune.

Song: Clementine
LOS MACHETES
Mexico

Source: This dance is from the state of Jalisco.
Formation: Couples in two lines, facing each other.
Music: The music has three melodies (A-B-C).

A  Turn to face music. March 16 steps fwd., clapping hands above
head as you march. Turn to face the other way; return back
with same step. End facing partner.

B  Facing each other, walk bkwd. 4 steps (partners move away from
each other). Walk fwd. 4 steps (moving toward each other).
Repeat.

C  Clapping pattern:
1. Clap both hands to partner's hands.
2. Clap hands under R knee (raise R knee).
3. Clap both hands in front (clapping own hands).

   1. Clap own hands in front.
   2. Clap own hands in back.
   3. Clap own hands in front, 3 quick claps.

You may do this section 2 times quickly (1 clap per beat) or
1 time slowly (1 clap per 2 beats).

D  Star.
Partners raise R hands and walk around each other 8 steps.
CW(R
hands touching palm to palm). Raise L hands together, walk
around
each other 8 steps, CCW.

Repeat Star figure.

Dance repeats 3 times, and ends with the marching pattern.
End dance with (men) a bow and (women) a curtsy during the 3
quick chords at the end.
**VIRGINIA REEL**

Formation: Two contra lines, partners facing each other across the set, boys on the right, girls on the left; 6 to 8 couples is a good amount for each set.

Various calls and figures

1. "Everybody forward and back": Walk forward for 4 counts and back for 4.

2. "Right elbow turn": All hook R elbows and walk around and back to place for 8 counts.

3. "Left elbow turn": L elbow around and back to place for 8 counts.

4. "Dos-a-dos": Right shoulder pass, 8 counts, repeat with a left shoulder pass, 8 counts.

5. "Two hands around": Partners join both hands, walk or skip 8 counts CW once around and back to place.

6. "Top couple sashay": Side-step down the set 8 counts and back to place for 8.

7. "Reel on down the set": 'Top couple starts with a R elbow turn 1 and \( \frac{1}{4} \) times around, then a L elbow turn 1 time around with the next girl or boy on the side, then a R to each other, then a L with the next on the outside, etc. to the bottom of the set. Then holding both hands sashay back to the top.

8. "Cast off and make a bridge": Boys follow the top boy around the outside to the bottom of the set, girls the same. 'Top couple makes an arch with both hands, others meet their partner and sashay under the bridge to the top of the set. Now there's a new top couple.

Repeat the entire dance several times through.
APPENDIX C

PROGRAM SURVEYS
Eureka
Monologue format play
Survey

1. How many years have you been teaching?

2. What advantages do you see in using this play format?

3. What disadvantages?

4. Would you adapt this format to another area of study? Explain.

5. Do you incorporate performing arts in your classroom instruction? Why or why not?

6. Do you see that participating in performing arts enhances learning? Explain.

7. Do you feel your students have/had a better understanding of the California Gold Rush after participating in the play? Explain.
play in the Gold Rush Play? Check one.

Chorus (singing and dancing)_____
Narrator_____________________
Main Character_________________
Who? _______________________

2. Have you been in a play before?

3. Do you enjoy being in plays? ____

4. Explain why or why not? __________

5. Describe what you remember learning about the Gold Rush from doing the play. ____________________________

6. Do you enjoy learning history from a textbook or from participating in a play? Explain why and give specific reasons.

__________________________
__________________________
__________________________

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REFERENCES


