Creative Dramatics in a Bilingual-Bicultural Classroom for Vocabulary Growth and Creativity

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CREATIVE DRAMATICS IN A BILINGUAL-BICULTURAL CLASSROOM
FOR VOCABULARY GROWTH AND CREATIVITY

By Mireya U. Koopman

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CREATIVE DRAMATICS AS MEANS OF CREATIVE LEARNING IN A BILINGUAL-BICULTURAL CLASSROOM

Introduction

There is a renewed interest in bilingual education today in the United States. In the past bilingualism was studied purely to determine the dynamics of adaptability of immigrants settling in this country from foreign countries all over the world. Today the emphasis is upon educating the bilingual student in both his mother tongue and the English language.

Since passage of Title VII of the Elementary and Secondary Education Act (ESEA) in 1967 by the United States government, many bilingual programs have been introduced in the public schools. According to Kirkel and Greene (1974), over three hundred programs have been developed in the United States with federal funds. The majority of these bilingual programs involve Spanish-speaking students at the elementary school level.

Colombani (1974) observes that the investment made in bilingual education is based on the premise that "if a non-English speaking student learns to read in the vernacular and accelerates his conceptual development in his mother tongue as he learns English, he will not become academically retarded." (p.18) In this way, the bilingual student learns English and becomes a working
member of society.

In the past, an alarming number of bilingual students were not able to pass standardized intelligence tests throughout the United States. Several studies show that the language deficiency of Mexican-American children in the Southwestern United States has caused them to do poorly in their academic performance in school, as Mercer (1972) notes. The deep concern with this problem led Ramirez (1970) into developing a new bilingual reading system, beginning at the kindergarten level, for Spanish speaking Mexican-Americans. Labov (1972), on the other hand, attributes the failure of the schools to educate the Spanish minorities to the basic conflict of values between the American culture and the Spanish culture.

Poverty, deficient education, and feelings of alienation of minorities seem to be at the root of America's social crisis. Alternative language instruction can help remove one of the major causes for this crisis. This method of instruction provides a vehicle of communication and accepts the language and culture of minority bilinguals, while giving them the skills needed to succeed in our society.

While the problems of bilingual children are apparent in language skills, it should be noted that these children also face difficulty in the typical classroom in achieving a higher level of learning and creativity in other areas as well. These problems are usually handled only in English in the classroom. Mearns (1959) notes that "the source of the child's creative activity may never
develop if not properly encouraged, and if it is not allowed to
grow through its natural stages something of his personality dies."  
(p. 117) Therefore, it seems important for every child to have the
proper environment to develop both his creative ability and his
ability in the basic skills.

One could say that one of the most important human qualities
in changing history and reshaping the world is creativity. Nicholls
(1972) notes that the term "'creative' is best applied where there
is evidence of achievements that are original and make a meaningful
contribution to culture." (p. 717) Regrettably, some children in
our society, and especially minority students, are not always given
a chance to develop their creative talents in school.

Gonzales (1974) notes that minority children also suffer in
the area of identification of giftedness. He quotes a report pre­
pared in 1971 by the U. S. Commissioner of Education. The report
mentions feelings of apathy or hostility toward the gifted minority
student in schools. Bernal (1972), recently made a study on Chicano
giftedness. He cautions that minority children may be gifted in one
area and still not be proficient in standard English. Bernard says
that "If talent potential is to be realized, better strategies must
be found for recognizing language needs and the potential richness
of cultural differences" (p. 5). It seems clear that language de­
ficiencies of Chicanos and other minorities inhibit the proper de­
velopment of their creative powers and their academic performance
in school.

One proposed means of stimulating the creative talents of bilingual minority children and adolescents is through the use of classroom dramatics. This involves the simulation of real-life language situations, rather than the usual rote-memorization exercises so often used to teach language skills. This technique promotes both the English language skills and the free expression of emotions which is a part of the process of developing creativity in students.

Classroom dramatics can easily be adapted to a typical Language Arts classroom. Its use in bilingual-bicultural classrooms can be most effective. Students from minority cultures and those using nonstandard English speech can benefit by the relaxed and non-threatening atmosphere of classroom dramatics. Improvised drama can provide the students with the opportunity to use English for a wide variety of purposes. This technique is a good method for bilingual students to develop self-confidence in speaking appropriately and effectively in the English language.

The primary objective of this study is to introduce Creative Dramatics as a tool for effective English language instruction in the Lake Shore Junior High Bilingual Center of the Duval County Schools. Therefore, the ultimate purpose of this study is to develop the English vocabulary of these students, which will in turn, increase their level of understanding and performance in English.
A modified version of the Hoffman (1934) Bilingual Schedule has been applied for measurement.*

In order to develop a meaningful vehicle for the project, an original ten-part play was written by the author. It is called: "Journey to the Matto Grosso."** This play is designed to promote the feelings of adventure present in every adolescent, and to awaken his/her self-identity.

*A copy of the Hoffman Bilingual Schedule is included in the Appendix.

**A copy of the play, "Journey to the Matto Grosso" is included in the Methodology.
Related Research Materials

Bilingualism has been thought of and considered in the United States since the early 1920's when a great number of immigrants ar­rived from many nations all over the world. They came in great numbers to seek employment and to make their home here. American sociologists coined the phrase "melting pot" to describe this social phenomenon in America. English replaced their native language.

Today, sociologists prefer to call American society a "salad bowl." It is indicative of a mixture of many distinctly different peoples who preserve their ethnic differences in the larger society. The reason for this change in concept is that America during this century has developed a social consciousness. During the early 1960's there was a crusade for the expansion of Civil Rights and some open rebellion to the social inequities in America (Kennedy, 1963). Only then was Civil Rights an issue and ethnic groups were viewed in a positive way. Political, social and educational remedies were sough to seek civil rights and equal opportunities in this country.

Gill (1973) expands on some of those social policies:

The distribution of rights in a society, and the criteria underlying this distribution, are no doubt, most significant issues of social policy development. For no other factor seems to have a stronger, direct impact on the circumstances of living of individuals and groups than the
nature and scope of their rights with respect to control over material and symbolic resources, goods, and services. (p. 22)

Thus, the quality of life in America is dependent on the recognition of the rightful distribution of rights to all members of society as well as the obligations that those rights imply. Gill further points out the concept of rightful services, which implies equal educational opportunities for minorities.

Since the passage of the Bilingual Education Act of 1967, Title VII of the Elementary and Secondary Education (ESEA) Act and other related Federal and State Programs, large amounts of money have been granted and disbursed for public instruction. The primary aim of this Act is to stimulate and support bilingual programs in this country. At present, over three hundred such bilingual programs are subsidized through the Bilingual Education Act (Zirkel and Green, 1974). Most of these programs involve Spanish-speaking students at the elementary school level.

Approximately eleven point two million people of Spanish origin, or five per cent of the United States population, now live in this country, according to the 1977 United States Census Bureau. The majority of the Spanish speaking population is made up of Mexican-Americans, Puerto Ricans, and Cubans. The Cuban colony is perhaps the most prosperous one of the three. Many Cubans are businessmen and have adjusted well to the American way of life. They live mainly in the State of Florida. In "Little Habana" in Miami
many people speak only Spanish so Bilingual Education in Dade County is essential. Several new methods in bilingual instruction are presently in progress in the public schools of Dade County.

Bilingual Education Curriculum is still considered to be on an experimental level in this country. As it appears now, it takes many forms and it can include instruction in the mother language from kindergarten through college. This instruction is provided in the areas where there is a high concentration of bilingual individuals, i.e., the Southwest, Northeast, and Florida in the Southeast of the United States.

A rationale for Bilingual Education is well described by Rhode (1974) as:

1. The education of a child should begin in his native language, or home language, and he should be taught to read in his language before undertaking any other;

2. Although he may know some English, he should be taught to speak and read English as a second language by second-language methods;

3. He should continue to develop skill in both languages, oral and written, using both languages in his content courses, though not necessarily both languages in the same courses;
4. He should be sufficiently re-inforced in his native culture to attain the self-image necessary to the full achievement of his educational potential. (pp. 203-204)

This set of guidelines for developing Bilingual Education programs seems to encompass the educational needs of bilingual communities. Bilingual studies and researchers of bilingualism have used a number of measures in recent years to determine the degree of bilingualism of a particular individual. A study by Zirkel and Greene (1974) used parallel testing of a student's aural ability as the best indicator of bilingualism. They concluded that:

Since most bilingual programs are initiated in the early grades and since they typically serve pupils with differential educational opportunities in their two languages, measures of aural-oral abilities are of greater efficacy and applicability than those based on reading or writing skills. (p. 1953)

This position seems to support the assumption that bilingual students may not always become proficient in the spoken word in English because they are not properly instructed in the oral aspects of that language in a traditional classroom.

Mexican-American students, as well as children from other minority cultures, are generally less successful in school than are
their Anglo American counterparts. According to Hendrickson and Gallegos (1972) some Mexican-American students come to school with little knowledge of English. Others are fairly fluent both in English and Spanish, but their fluency in English is only in dialects that differ considerably from the Standard English used in the schools. Their culture is also different. These conditions contribute to the learning problems they encounter in the typical classroom.

Several studies show that the language deficiency of Mexican-American children in the Southwestern United States is the primary source of their poor academic performance in schools. Gonzales (1974) found that although most intelligence tests rely heavily on language, most of the time there is no attempt made to determine the child's level of proficiency in the language or dialect in which the test is administered. In addition to the problem with the English language aptitude tests, the Mexican-American child has difficulty with tests in standard Spanish, since he/she is exposed only to a given dialect. Gonzales notes that intelligence tests used in schools are unfair to minority bilinguals on cultural and linguistic grounds.

Mercer (1972), who made a comprehensive study of intelligence testing in Riverside, California, discovered that thousands of Chicano (Mexican-American) children had been labeled as mentally retarded, when in fact they were not. They had failed the English
standarized intelligence tests. This lethal label, Mercer concludes, is not only unjust but destructive to the Mexican-American children's self-esteem and mental growth.

Although the aforementioned studies focus on the Mexican-American population in the Southwest, Zelling and Scott (1965) found that in the Southwestern part of the United States there were also numbers of Latin American children entering school with little or no English vocabulary. Better ways of measuring the potential ability of these children will be needed if these children are going to overcome their basic English language skills deficiencies.

Colombani (1974) has made an extensive study of the teaching of reading to bilingual students. She is a proponent of affective methods of teaching for effective learning and maintains that:

Affective methodology is not judgmental, or punitive, but rather, aspires to bring a greater awareness and acceptance of one's language, one's culture, and one's feelings ...[which] helps teachers become aware and accept the student's language, culture and feelings. (p. 5)

This suggests that a bilingual-bicultural classroom needs to be humanistic and that the organization of it must focus on individual student needs. She reminds us that "writing lessons for children without faces is an exercise in futility." (p. 5)
Ramírez (1974) studied the use of reading instruction in Spanish, for pre-schoolers before these non-English speakers entered the first grade, where they learned English as a second language. He found that pre-schoolers could effectively learn to read in Spanish at the age of five, while simultaneously learning oral English. He observed that "Spanish is easier to read because it looks like it sounds." (p. 2) The emphasis was then changed to English reading in the first grade, although the Spanish reading skills were maintained through recreational reading. This plan is now implemented in the kindergartens of the Texas Public Schools and will hopefully prove to be an effective language learning procedure. According to Ramírez, this method could be the key to eliminating once and for all the traditional retardation of Mexican-American pupils.

Studies by Rhode (1974) indicate that many Mexican-Americans each year leave the pool of children using Spanish as a first or only language, while many others are entering that pool. The pool is being continually recharged by the relatively high birthrate in Spanish-speaking families in South Texas. In view of these realities, Rhode notes that "bilingual education is here to stay" because of "the educational climate for it...and the pressing educational needs of Mexican-Americans." (p. 204) According to Rhode, the bilingual programs seem to be very well supported by research studies in the fields of Educational Psychology and Sociology.
These programs are also endorsed by strong Mexican-American organizations.

**Creativity and the Bilingual Child**

Many of the misconceptions linking child bilingualism with intellectual impairment seem to have their roots in the low scores on intelligence tests of bilingual students as mentioned earlier. These standardized intelligence tests typically rely on language performance, (Mercer, 1972) which penalizes the non-English speaker. Several studies have been undertaken to determine the relationship between bilingualism and creativity in order to find out if these so-called non-achievers have any creative potential. The results were positive, and seem to provide new insights into the nature of creativity and bilingualism.

A study by Jacobs and Pierce (1966), entitled "Bilingualism and Creativity," was conducted to investigate the relationship between bilingualism and creativity. Three different geographic regions in Florida participated: Gainesville, Brooksville, and Tarpon Springs. The sample was composed of Spanish-American, Greek-American, and Czech-American bilingual and monolingual 5th and 6th graders. The measuring instrument used was an "adapted" version of the Hoffman Bilingual Schedule, with the subtests of "Word Meanings," and "Uses." The Schedule was mainly used to determine the degree of bilingualism of the sample. The results in-
icate that bilinguals score better on non-verbal tests of creativity than on the verbal portion. Further, the bilinguals in this study scored significantly higher than did monolinguals on both creativity scales.

It could be said that the problems of bilingual children center basically on the difficulty experienced with language skills. This difficulty could be due to the inadequate methodology for teaching languages in many schools. Another factor may be the bilingual's lack of experience in using standard English speech.

The Concept of Creative Dramatics For a Bilingual Classroom

Some personality theorists, i.e., Rogers (1968) and Maslow (1966), have described creative behavior as the individual's attempt to realize his fullest potential through interaction with his environment. This is a process by which the person experiences both his internal and external world. Rogers says that "The person comes to be in awareness of what he is in experience...thus becomes a complete and fully functioning person." (p. 371) In so doing, he becomes more spontaneous and true to himself.

"Creative Education" may be conducive to creative behavior in students. It suggests a response to the problem of promoting creativity in children. One effective technique seems to be the use of Creative Dramatics in the classroom to develop this talent in children.
The idea of using classroom dramatics as a central instructional strategy has been advocated with frequency in recent years. However, classroom dramatics has seldom been employed as a major component of the Language Arts Curriculum in the typical classroom.

In the Bilingual-Bicultural Programs developed to date, there is little classroom experience incorporating a Creative Dramatics as a tool for helping bilingual students increase their English Language skills and to develop their innate creative talents. (Hendricks and Gallegos, 1972; Gray and Mager, 1973.)

Silk's definition of Creative Dramatics seems to be in accordance with the purposes of this project, which is to help bilingual students think creatively and to use freely the English language via the formation of improvised dialogue.

Several studies have been made in the area of creativity and bilingualism. One is, Landry (1968), who researched "Bilingualism and Creative Abilities" with a sample group of English-French bilinguals. The Torrance Test of Creative thinking was administered to two groups, one bilingual and another monolingual. Landry concludes in his report that:

the linguistic and cultural experiences of those who become bilingual in childhood result in a subsequent greater development of their potential creativity than is the case for monolinguals, (p. 8)
Needless to say, the child's socio-economic-linguistic background makes a big difference in his performance.

Additional support is provided by Mearns (1959), who points out that in order to promote creativity in children we must allow them to be spontaneous and free of inhibitions. We must allow them to be themselves. His philosophy on creativity seems well expressed in these words:

Deliberately I plant in likely souls a faith in the possibilities of creative ability even when they give no outward evidence of having any. Many may conceive this procedure to be immoral; that it works, miraculously almost, is my simple utilitarian defense. In effect I tell them, not all of it, of course, at any one time; 'You have something to say...Something of your very own. Try to say it. Don't be ashamed of any real thought or feeling you may have. You have something to say, something that no one else in the world has ever said...You have something to say. Find out what it is. That is the beginning. Once really started, it will carry you through life; for you will be doing for yourself all that education can ever do for anybody, encouraging
that deeper and powerful self to rise within and take possession.' (p. 117)

According to this philosophy, then, the child who speaks a non-standard English might have something to say, but he may not have the chance to say it.

The technique of creative dramatics promotes both the effective use of language and the free expression of emotions, which combination is assumed conducive to the development of creativity. Moreover, the promotion of creative thinking is thought to be essential for improvisation. Creative thinking may mean the production of a new idea, but it could also mean the awareness of one's capabilities in his environment or culture (Nicholls, 1972).

According to the research on cultural characteristics and classroom dramatics, Brussell (1968) tells us that:

Dramatism is an outstanding value orientation...Mexican-American social relationships are highly formalized...and life itself is seen as dramatic and ceremonial...(therefore they welcome) the activity which is a spontaneous expression of...the human personality.

(p. 35)

In role-playing, a part of classroom dramatics, minority students may project their own feelings, values, and mores in the classroom, an opportunity seldom afforded in the traditional teacher-centered highly structured classroom setting.
Dunn (1977) found that "creative dramatics works best with Chicano children in improving qualitative aspects of oral language." (p. 908) It appears that creative dramatics reduces children's inhibitions in the classroom so that they feel freer to verbalize in class. She also found that Creative Dramatics improves self-esteem in the Chicano group. While teachers may fear using this technique, Dunn says: "Teachers untrained in creative dramatics can use it comfortably in the classroom and can (readily) perceive its importance in the Language Arts curriculum."

Above all, it appears that informal drama in education serves as an outlet for children's pent-up emotions. Ward (1977) says that the most vital use of creative dramatics and other arts in education is "to provide for a controlled emotional outlet" for the students. Children have strong feelings and the urge to express them. However, there are few opportunities where such an expression is legitimate in the school setting. Instead, these emotions are suppressed, and this suppression in many cases may lead to the child's unhealthy mental and physical development.

Silks (1958), Ward (1957), and Goodridge (1970), and most recently Gray and Mager (1973), discuss the advantages of using creative dramatics as a tool for creative education. Gray and Mager have made an intensive study of drama and expressive human behavior. They maintain that people have only isolated moments of learning in school, and that with creative drama one can bring...
closer to the students these moments of discovery which enhance the students' total education. Their studies have led them to the conclusion that:

when given a safe stimulating environment in which free expression is encouraged (children) are capable of strikingly creative, mature, and humane behavior. (p. 2)

Gray and Mager seem to be in perfect accord with the American historian-philosopher, Will Durant who said, "The most essential thing I see in the universe is creative power."*

Research in British education seems to also encourage improvisational drama in the classroom. A British documented (1967) "Drama Education Survey 2," shows the many techniques which can be used in improvisational classroom drama. This survey notes that children in the lower elementary grades learn primarily through imitation or modeling. This concept is supported by psychological learning theories (Bandura and Walters, cited in DeCaprio, 1974, Chap. 6).

At the junior high level, students are more independent and better organizers than are the elementary school students. This

Implementation of the Creative Dramatics Program

In order to implement a Creative Dramatics program in the Duval County Public Schools Bilingual Education classroom, it was necessary to refer to the study made by Plante (1976) on the Connecticut "Pairing" model:

The (Connecticut) 'pairing' model of Bilingual-Bicultural Education consists of one Spanish-speaking teacher who teaches basic skills in Spanish and an English-speaking teacher who teaches speaking, reading, and writing in English. (ERIC, Documents Reproduction Service, ED 125 260.)

This model describes the situation presented at Lake Shore Junior High for the implementation of a Creative Dramatics program in the bilingual classroom. The project's field study proponent and the homeroom teacher worked as a "pairing" team there. Mrs. Aleyda Delgado, teacher of the bilingual class, and Mrs. Amos, her Aide, assisted this writer with classroom management and mimeographed materials.

The class of dominant Spanish speaking students participated in the Creative Dramatics program during the class periods of English and Social Studies. In the bilingual class, all subjects are taught both in English and Spanish. However, this field project was designed to increase the bilingual students' vocabulary in English. Thus, the project was conducted in English. Spanish was
used only to facilitate the comprehensive learning of the material. Students were encouraged to improvise dialogues in English. They were also asked to keep a "Creative Writing Notebook" with their own poems and writings in English.

At the outset, the students were given a package containing the following:

1. A List of Objectives,
2. An English copy of the story "Journey to the Matto Grosso,"
3. A Spanish translation of the story,
4. A Vocabulary List of Twenty Five English Words, with three meanings for each word. (These words were contained in the play and warm-ups.)
5. Ten Formative Evaluation Self-Check Lists (One for each session. This was done for checking on comprehension of the material covered as we went along. Individual students were helped with pronunciation and word meanings when needed.)
6. Three pages of Selected Poems. (This was done to inspire students in writing their own poems.)

The students were given a written "Word Meanings" pre-test and a post-test. They were also given a "Uses" pre-test and a post-test as per the "Adopted Hoffman Bilingual Schedule." The Word Meanings test is more language oriented. The Uses Test is more manual oriented. Both test cognitive and creative thinking.

The class met twice a week on Monday and Wednesday for six
weeks from 8 to 10 A.M. A flexible format was employed during the course. Sometimes the class met in the school's Gymnasium for freedom of movement. Most of the time the class met in the regular homeroom. Art work, such as posters, was done in the classroom. This was a part of the Creative Dramatics Curriculum experience.

In general, each class session started with:

1. Warm-ups (A verbal and non-verbal introductory exercise)
2. The creative play (Improvisations and pantomime)
3. Closing (A five minute quiet exercise.)

Some days the students wanted to write. The program was flexible, thus we had creative writing during the second half of the time block.

WARM-UPS. The Creative Dramatics program usually started with mimetic exercises to help the students gain physical freedom and mental concentration. The exercises included both non-verbal and verbal communication.

The non-verbal exercises were designed for sensory perception. These were: mirror games (two students facing each other); shadow play (the students followed their shadows to a rhythmic beat); controlled breathing exercises (the students learned to control their breathing for relaxation.)

Verbal communication has as its basic element the word. Since the purpose of the Creative Dramatics project is to increase the bilingual students' word knowledge, longer time was spent in this area. The warm-up verbal exercises were designed for cognitive
purposes. These were: Word play (two or three words were introduced during each time session.) Three different meanings were discussed and the students made impromptu phrases with them; the map game (naming countries, continents, States); short poems (haiku) and longer poems.

Music is an integral part of every culture. The Spanish culture holds music as a great emotional release. The Spanish Language is musical in content. For this reason, many records were used to cover a variety of the student's moods. The students were encouraged to savor the music and let themselves go.

At the beginning the warm-ups were long, so as not to rush the students. This experience was needed to establish rapport and trust within the group. Later, warm-ups took no more than ten minutes of the class time. Then, the class proceeded to do improvisations and pantomime.

IMPROVISATIONS AND PANTOMIME. After the students gained enough physical freedom and concentration with the warm-up exercises, the next step was for them to gain "believability." Each student was able to use the stage. In this case he or she came in front of the class to make an individual presentation. At first they were all very hesitant to do it. However, after watching Mrs. Delgado perform right along with the field project teacher, they begin acting spontaneously. Each student was encouraged to get feedback from the group (Was I believable?). Feedback is a good technique for self-analysis.
Sample

A sample group of 12 bilingual junior high students, five girls and seven boys, in grades 6, 7, and 8 were chosen to receive instruction in Creative Dramatics as a means to improve their language skills in English.

The rationale for this selection is based on two research studies: One study was conducted by Tanguma (1978), and deals with the appropriate grade level for bilingual instruction. He concludes:

The study strongly suggests that bilingual instruction as a teaching methodology in Language Arts, Mathematics and Reading could be used effectively with Mexican-American fifth- and sixth-grade children, a segment of the pupil population which in the past had not succeeded academically in a traditional curriculum. (p. 3872-A)

This study suggests that bilingual instruction could offer the best results in the upper elementary grades. However, it does not preclude having bilingual instruction and benefit beyond that level to improve the bilingual student's academic competency and to develop his language performance in English.

A second study supports the selection of junior high students for instruction of creative dramatics as a means to improve Language Arts skills in English explains:
The general progression (in Drama in education) would appear to be: creative play in the infant range; improvisation in the junior; polished improvisation in the lower secondary and complete plays in the upper secondary. (Encyclopedia of Educational Research, 1973 pp. 206-208).

Since the major part of Creative Dramatics is "improvisation" of movement and speech, it seems best to give the junior high students the chance to unleash their creative potential and to improve their competency and performance in the English Language through a Creative Dramatics program.
Methodology
CREATIVE DRAMATICS
AN INSTRUCTURAL PACKAGE FOR A BILINGUAL-
BICULTURAL JUNIOR HIGH SCHOOL CLASSROOM

Part I - For Student

Part II - For Teacher
Part I - For Student
Objectives

After completion of the Unit in Creative Dramatics for the Junior High Bilingual-Bicultural Classroom, the student will be able to:

1. Identify three different meanings for twenty five English words. These words will be learned in context with the Creative Dramatics play and class discussion. Thus, the student will increase his English vocabulary.

2. Express his creativity in writing. Using the Creative Dramatics as a tool for word learning, and creative expression, the student will keep a "Creative Writing Notebook" with his own poems and writings. Thus, the student will become more spontaneous and insightful.
Participants

Lake Shore Junior High School Bilingual Education Class:

Agbunag, Lourdes
Alvarez, Miguel A.
Castellon, Telemaco
D'Ortenzio, Richard D.
Grandison, Debora
Grandison, Hernando
Jobson, Immaculada
Jobson, Maria
Krupar, Michael
Krupar, Kathy
Miller, Rosa Maria
Perez, Jesse
Retena, William
Sosa, Oscar L.
Torres, Jorge
Definition of Terms for Students

CREATIVE DRAMATICS:

is a dramatic presentation, usually based upon
a familiar story, cooperatively planned by children, with exspontaneous dialogue, rather than
the written lines memorized by the actors.
(Good, 1973)

DRAMA IN EDUCATION:

Educational or creative drama sets out to engage the imagination of the child and to stimulate expression and communication through movement, dramatic dance, voice and speech.
(Good, 1973)

ROLE-PLAYING:

is character improvisation. Acting out the part or function of another or others.
(Good, 1973)

PANTOMIME:

Any dramatic presentation played without words, using only action and gestures as means of expression. (Good, 1973)

MIME:

is an imitator, an actor.
Traducción

Un Viaje Al Matto Grosso

Por: Mireya Koopman

Un Cuento En Diez Partes Para Representacion Teatral

Introducción

Los alumnos de los cursos de Estudios Sociales e Inglés en una Clase de Educación Bilingüe forjan un viaje ilusorio inspirados por sus estudios sobre las selvas virgenes del Brasil y a fin de hacer que su estudio del Inglés sea más ameno. Según sus lecturas la región del Matto Grosso es selva impenetrable que además tiene una tribu de hombres primitivos de la época paleolítica que aun no ha sido descubierta. El Instituto Nacional de Geología ha ofrecido pagar todos los costos de expedición, a los que encuentren razgos de esta tribu prehistórica. Aclarando así el misterio del origen del hombre Americano. Con gran entusiasmo el grupo se prepara para la aventura.

Parte 1

Hay 15 exploradores que se van a embarcar en esta expedición. Después de discutir en detalle su destino, los jóvenes pasan a elegir a sus dirigentes. Los que son los siguientes: Peter, es el jefe de la expedición; Mark es el subjefe; David es el fotógrafo oficial; Yvonne es la científica; John es el jefecocinero, y Susana y Charles sus ayudantes; los demás son del grupo expedi-
cionario.

Los exploradores planean llevar consigo comestibles y carga de equipo así como obsequios para las tribus que encuentren en su camino. Tales artículos como aretes y collares de fiesta y ollas y espejos. Ya todo listo se embarcan en su expedición.

**Parte 2**

El grupo de exploradores ha llegado a Sud America. Ahora ellos se encuentran en Tarija, esta es una ciudad de Bolivia a la frontera de Bolivia con el Brasil. Aquí ellos hubican un grupo de músicos. Se les aproximan a ellos y cantan sus canciones en español. Luego, averiguan las direcciones para llegar al Matto Grosso, Aquí También el grupo consigue un guía del lugar que conoce la región y sabe hablar los varios dialectos. El nombre del guía es Miguelino. El grupo y su guía prosiguen con la expedición.

**Parte 3**

Después de varios días de caminar por la selva occidental de Bolivia, el grupo intrépido de exploradores llega a las orillas del río Guapore. El Guapore es el que divide ambos países, el Brasil y Bolivia. Este río es tributario del gran río Amazonas, en el Brasil. Aquí el grupo acampa por la noche.

Para su cena los cocineros van a pescar en el río. Uno de ellos hace caer un pescado en el río y trata de recuperarlo, pero al hacerlo su dedo se engancha y se pincha. Charles, el pescador
herido, empieza a sangrar y esto atrae a una pirana que lo ataca. El explorador grita, "socorro!" a lo que Miguelino responde, tirando una jabalina al feroz pez. Este desaparece en las aguas profundas del Guapore. La herida de Charles es atendida en el campamento.

**Parte 4**

Al día siguiente la expedición continúa. Ahora el grupo está atravesando el río Guapore que es una gran masa de agua. Al cruzar el río, Peter ve con terror que una gran serpiente ataca su balsa. Miguelino grita que es la gran anaconda, o boa constrictora, que mata a sus presa estrujandola. Se supone que la anaconda está ambienrta, ya que les ataca. Con gran velocidad Miguelino dispara hacia la anaconda, varias veces en el agua, hasta que finalmente la mata. El grupo ve desaparecer el gran reptil en las aguas rojizas del Guapore. Esa noche acampan en la orilla opuesta.

**Parte 5**

Muy temprano esa mañana Miguelino los despierta a los dirigentes, Peter y Mark, para comunicarles que un grupo de caimanes están soltándose en la arena. Mark les dice que quisiera llevarse consigo una piel de caiman, y les pide que le ayuden atrapar uno. Los tres se dirigen al lugar con un rifle y varias jabalinas. Peter lo dispara una vez. Los caimanes desaparecen el las aguas turbias. Peter lo dispara una vez. Los caimanes desaparecen el las aguas turbias.
Sólo un caiman se queda inmovil. Los jóvenes corren hacia el pero de pronto la bestia se levanta y los persigue. Mark se cae al retroceder. Rápido como un relámpago, el guía le lanza una jabalina al caiman con tan buena puntería que el caiman cae muerto. Los dos expedicionarios y su guía transportan al enorme animal al campamento, donde todos les recibe con admiración. David el fotógrafo saca varias fotos. Los cocineros les ayudan a sacarle la piel del caiman.

**Parte 6**

El grupo se encuentra en plena selva virgen, es bastante difícil penetrarla. Miguelino sigue adelante abriendoles el paso con su machete. Repentinamente una gran torrente les cae. Los truenos y relámpagos les asustan a los viajeros. Esta tormenta tropical ocurre siempre en la selva. Los exploradores se deciden pasar la noche donde estan. Ellos improvisan un campamento, en el corazón mismo de la selva y se quedan toda la noche acostados juntos.

**Parte 7**

Al día siguiente la selva está fresca y limpia. El olor de la lluvia en la vegetación silvestre es penetrante. El grupo se levanta y prepara un desayuno liviano para continuar con la expedición. Entre tanto dos exploradores quieren recoger especímenes de la flora silvestre. Yvonne, la científica y David, el fotógrafo de la expedición se alejan del campamento. Estos dos exploradores quieren
ver por sí mismos la famosa orquídea silvestre y las plantas carnívoras que se encuentran aquí. Ambos están tan absortos en su fin, que no ven una trampa de jaguar. Inesperadamente los dos caen en el profundo hoyo.

Parte 8

En el campamento Peter y Mark han notado que dos miembros de la expedición faltan. Peter le pide al guía que organice un grupo de tres para buscarlos. Miguelino que tiene un oído muy fino en la selva escucha con mucho atención. Después de recorrer por la selva tupida sin poder encontrarlos se paran para escuchar. Es entonces que Miguelino oye los llamados de "socorro!, socorro!" De inmediato los tres se dirigen hacia el lugar de la trampa y los encuentran a los dos exploradores. Con un lazo largo Miguelino les saca de la trampa del jaguar y los salva. En el campamento todos les dan una bienvenida.

Parte 9

Los exploradores se despiertan muy temprano con el ruido de tambores. Los rodean hombres primitivos, cargados con flechas de puntas con el venenoso curare. Miguelino les habla en su dialecto. El se informa que esta tribu es la de los Yuracares, que son gente amistuosa. Estaban de caza por la vecindad. Ambos grupos comparten de una charla amistuosa mediante su interprete. Los Yuracares les invitan a los exploradores a su vivienda. Después de una noche agradable con danzas ritualísticas y regalos de ambas partes, los
exploradores se preparan a continuar con su viaje. Pero, antes de proseguir, les preguntan a los Yuracares si han visto una tribu misteriosa, que se oculta en la selva. Se informan los exploradores que la dicha tribu es de canívoros, cuya localidad es desconocida.

Con esta nota final deciden los exploradores volver. Se despiden de los Yuracares con un abrazo de amigos.

Parte 10

Los alumnos vuelven de su viaje ilusorio, ¿fue esto una realidad? Ahora, con los ojos abiertos suenan todavía de la gran aventura que los llevo a la Amazonia, en el Brasil. Aun parecen sentir el terror que experimentaron al ver la anaconda; les palpita el corazón pensar que se salvaron del caiman y la piraña; y, ¿cómo pueden olvidarse de sus buenos amigos los primitivos Yuracares? ¿Será posible que hayan soñado solamente con el jaguar y la selva virgen?... Pero, un momento, que ya es hora para estudiar las Matemáticas en la Clase de Educación Bilingüe.
SELF-CHECK LIST

1) CHECK ONE / MARCA UNO:

1. The Matto Grosso region is in Brazil.
   La región del Matto Grosso está en el Brasil.

2. An expedition can be an adventure.
   Una expedición puede ser una aventura.

3. Not everybody can make an imaginary journey.
   No todos pueden hacer un viaje imaginario.

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING TWO WORDS:

   Escribe en inglés los significados de las dos palabras siguientes:

   1. STORY / Cuento:

   2. DATE/ Fecha:
1) CHECK ONE: MARCA UNO:

1. Spanish is the "Mother language" of most Spanish people.

   El español es la "lengua madre" de la mayoría de los españoles

   YES ☐ NO ☐

2. A bilingual person is one who speaks two languages.
   Una persona bilingüe es la que habla dos idiomas.

   YES ☐ NO ☐

3. In the United States everybody speaks more than one language.

   YES ☐ NO ☐

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING TWO WORDS:

   Escribe en inglés los significados de las dos palabras siguientes:

1. CLASS / Clase:

2. RACE/ Raza:
SELF-CHECK LIST

1)

CHECK ONE / MARCA UNO:

1. The Amazon River is in Brazil.
The Amazonas River is in Brazil.

2. The Mississippi River is in South America.
The Mississippi River is in South America.

3. The piranha is also called "man eating fish."
The piranha is also called "man eating fish."

YES NO

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING TWO WORDS:

Escribe en inglés los significados de las dos palabras siguientes:

1. TRIP / Viaje:

2. COURSE / Curso:
SELF-CHECK LIST

1)

CHECK ONE / MARCA UNO:

1. There are no water moccasins in Florida.
   No hay serpientes de agua en la Florida. □ □

2. The anaconda is a boa constrictor that kills its prey by strangulation.
   La anaconda es una boa constrictora que mata a su preza estrangulándola. □ □

3. Wild animals attack when they are hungry or threatened.
   Los animales salvajes atacan cuando están hambrientos o amenazados. □ □

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING TWO WORDS:
   Escribe en inglés los significados de las dos palabras siguientes:

1. PALM / Palmera:

2. BANK / Banco:
SELF-CHECK LIST

1) CHECK ONE / MARCA UNO:

1. A caiman is a South American alligator.
   El caiman es un alligator de Sud América.

2. It is the duty of human beings to preserve wild life.
   Es el deber de los seres humanos preservar a los animales salvajes.

3. Alligators have soft skin.
   Los aligatores tienen cuero suave.

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING TWO WORDS.
   Escribe en inglés los significados de las dos palabras siguientes:

1. FAIR/ Justo:

2. BRIDGE/ Puente:
SELF-CHECK LIST

1) CHECK ONE / MARCA UNO:

1. There are no tropical rains in Florida.
   No hay lluvias tropicales en la Florida.

2. Light travels faster than sound.
   La luz recorre mas rapido que el sonido.

3. Blind people live in darkness but use their other senses better than people who can see.
   Los ciegos viven en la oscuridad pero utilizan sus otros sentidos mejor que los que pueden ver.

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING THREE WORDS:
   Escribe en Ingles los significados de las tres palabras siguientes:

1. FIRE / Fuego:

2. RACKET / Ruido:

3. BALL / Pelota:
SELF-CHECK LIST

1) CHECK ONE / MARCA UNO:

1. The jaguar belongs to the cat family.
   El jaguar pertenece a la familia del gato.

2. The jaguar is found in North America.
   El jaguar vive en la America del Norte.

3. Tribesmen use traps to catch animals in the jungle.
   Los salvajes hacen trampas para cazar animales en la selva.

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING THREE WORDS:
   Escribe en inglés los significados de las tres palabras siguientes:

1. BOX / Cajón:

2. GAME / Juego:

3. LOAF / Pan:
FORMATIVE EVALUATION FOR SESSION 9.

SELF-CHECK LIST

1) CHECK ONE / MARCA UNO:

   1. People from many lands have made their homes in the United States.

      Gente de todas partes del mundo ha hecho su hogar en los Estados Unidos.

   2. There are no American Indians in Florida.

      No hay indios Norteamericanos en la Florida.

   3. There are many Spanish speaking people in the United States.

      Hay mucha gente de habla española en los Estados Unidos.

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING THREE WORDS: 
   Escribe en inglés los significados de las tres palabras siguientes:

   1. POOL / Piscina:

   2. SHOP / Tienda:

   3. FINE/ Multa:
SELF-CHECK LIST

1) CHECK ONE / MARCA UNO:

1. All primitive tribesmen are hostile people.
   Todos los salvajes son gente hostil.  □  □

2. A good way to make friends is to be a friend.
   Para tener amigos uno debe ser un amigo.  □  □

3. Creative Dramatics is the art of human expression.
   La Dramatica Creativa es un arte de la expresión humana.  □  □

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING THREE WORDS:
   Escribe en inglés los significados de las tres palabras siguientes:

1. PEN / PLUMA:

2. MATCH / FOSFORO:

3. SPRING / PRIMAVERA:
1) Write all the meanings you know of the following 25 English words:

1. DATE
2. CLASS
3. FAIR
4. BOX
5. SHOP
6. FIRE
7. BALL
8. RACE
9. GAME
10. FINE
11. PLANT
12. TRIP
13. STORY
14. PALM
15. BANK
16. POOL
17. BRIDGE
18. COURSE
19. PEN
20. YARD
21. MATCH
22. RACKET
23. LOAF
24. NAIL
25. SPRING

2) Write a short story on the back of this paper. Or, write a poem.
1) Write all the meanings you know of the following 25 English words:

1. DATE
2. CLASS
3. FAIR
4. BOX
5. SHOP
6. FIRE
7. BALL
8. RACE
9. GAME
10. FINE
11. PLANT
12. TRIP
13. STORY
14. PALM
15. BANK
16. POOL
17. BRIDGE
18. COURSE
19. PEN
20. YARD
21. MATCH
22. RACKET
23. LOAF
24. NAIL
25. SPRING

2) Write a short story on the back of this paper. Or, write a poem.
VOCABULARY

1. **DATE** 1) The day of the month 2) A social engagement 3) A fruit
2. **STORY** 1) A tale 2) The floor in a building 3) A report or rumor
3. **CLASS** 1) A social rank 2) A group of animals or plants 3) A group of students in school
4. **RACE** 1) Grouping of mankind 2) To run fast 3) Any contest
5. **TRIP** 1) To travel 2) To make a mistake while talking 3) To stumble and fall
6. **COURSE** 1) A subject in school 2) A way or path 3) Something rough
7. **PALM** 1) A tree 2) The inner part of the hand 3) A symbol of joy, such as Palm Sunday
8. **BANK** 1) A building to deposit money 2) The side of a river 3) A bench
9. **FAIR** 1) To be just 2) A festival or exhibition 3) A light-complexioned person
10. **BRIDGE** 1) A structure over a river 2) A game of cards 3) Dental work
11. **FIRE** 1) Something burning 2) To shoot a gun 3) To dismiss an employee
12. **RACKET** 1) A noisy sound 2) A soft bat to play tennis 3) A business
13. **BALL** 1) Any round object 2) A rounded part of the body 3) A social dance
14. **PLANT** 1) A young tree 2) The equipment and grounds of a factory 3) To settle in a colony
15. **NAIL** 1) The hard ends of a finger or toe 2) The metal peg for a carpenter 3) An old cloth measure
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<table>
<thead>
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<tbody>
<tr>
<td><strong>16. BOX</strong></td>
<td>1) A container 2) To fight with fists 3) Small trees of the box family</td>
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<tr>
<td><strong>17. LOAF</strong></td>
<td>1) Bread made in a mold 2) To be lazy or inactive 3) A mass of sugar shaped like a cone</td>
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<tr>
<td><strong>18. GAME</strong></td>
<td>1) Any kind of sport 2) Wild animals 3) The score in a competition</td>
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<tr>
<td><strong>19. POOL</strong></td>
<td>1) A place to swim 2) A game of billiards 3) A natural accumulation of gas or oil</td>
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<tr>
<td><strong>20. SHOP</strong></td>
<td>1) A small store 2) To buy something 3) A manual-training class in school</td>
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<tr>
<td><strong>21. PEN</strong></td>
<td>1) An instrument of writing with ink 2) Any small enclosure 3) A corral</td>
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<tr>
<td><strong>22. YARD</strong></td>
<td>1) A measurement of 3 feet and 36 inches 2) The space around a building 3) A slender rod of a ship</td>
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<tr>
<td><strong>23. MATCH</strong></td>
<td>1) A pair of people or things 2) Something to light up 3) A contest</td>
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<tr>
<td><strong>24. FINE</strong></td>
<td>1) Very good 2) A delicate composition 3) To give a penalty</td>
<td></td>
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<tr>
<td><strong>25. SPRING</strong></td>
<td>1) A season of the year 2) To jump or leap 3) A flow of water from the ground</td>
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SELF-CHECK LIST

1) CHECK ONE / MARCA UNO: YES NO

1. Wild orchids are found in the jungle of Brazil. Orquideas silvestres se encuentran en la selva del Brasil.

2. Flesh-eating plants are called carnivorous plants. Las plantas que comen insectos se llaman plantas carnivoras.

3. Orange groves are not found in Florida. No hay naranjales en la Florida.

2) WRITE THE MEANINGS IN ENGLISH OF THE FOLLOWING THREE WORDS: Escribe en ingles los significados de las tres palabras siguientes:

1. PLANT / Planta:

2. NAIL/ Clavo:

3.
Part II - For Teacher
Introduction

A Bilingual Classroom in the public schools decides to embark on a journey into the deep jungle of Brazil in South America. The group is from the combined classes of Social Studies and Language Arts at the junior high school. The students have been studying Brazil and have learned that a large region of this country is virgin rain-forest and yet unexplored by the outside world. They have chosen to go to the Matto Grosso region of Brazil because the group learned that there have been signs of the existence of a tribe of primitive men which seems to be of pre-historic origin.

The teacher has informed the students that the National Geographic Institute has offered to sponsor any brave expedition which might uncover these phantom pre-historic men. Such an expedition might give the world some light into the perennial question of the origin of man in the new world. They cannot pass this great chance for adventure.

Part 1

The story begins with fifteen explorers going on a journey to the Matto Grosso. Proper preparations are made for the trip. The
young explorers will need to bring adequate equipment. They will also have to carry with them objects for possible trade with tribesmen of the region. Items that they may trade are: custom jewelry, mirrors, knives, cookwear, etc.

The group proceeds to choose a leader and a co-leader from among them. Peter and Mark are selected for the jobs, respectively. They will need a photographer to take pictures of the project's important findings. David volunteers for the job. He knows a lot about photography and has an excellent camera. The valuable findings of the pre-historic tribe will have to be checked out by a scientist. Yvonne is the scientist in the group, therefore she is asked to take notes of the expedition's discoveries. The group will need a cook and two assistants. John volunteers to be the cook and Charles and Susan the assistants. The rest of them will be the crew.

Part 2

The explorers arrive in Trinidad, a Bolivian city near the Brazilian border. Palm trees sway in the warm tropical breeze. In the main plaza there are people walking unhurriedly. On one corner an old Spanish church stands. Across the way, the group spots an outdoor cafe. They approach the place and see a musician singing accompanied by guitarists. The young men and women show their enthusiasm for the music and join the musicians.
Here they learn that the Matto Grosso is just beyond the border line. There are no roads just footpaths. The group must have a guide, one who is experienced with the jungle and who knows the dialects of tribesmen. They find Miguelino, who is an experienced guide. Now the brave explorers begin their long journey into the mysterious Matto Grosso.

Part 3

After many weeks of traveling, the group reaches the border of Bolivia and Brazil. They will have to cross the Guapore River, a tributary of the great Amazon. The explorers decide to camp that night on its bank. Charles and Susan the assistant cooks go fishing with Miguelino the guide. They catch several fish for supper. One flops back in the water and Charles tries to catch it. His finger is caught by the hook and starts to bleed. Suddenly, a piranha, a man-eating-fish, appears and snaps his hand. He screams for help. Miguelino comes to his rescue, quick as a flash, spears the piranha. The fish lets go of the hand and disappears into the Guapore's deep waters. Charles is bleeding and is taken quickly back to camp. There he is given first aid. The group of explorers seems very excited talking about this man-eating-fish, the South American piranha.

Part 4

The leader of the expedition, Peter, and his co-leader, Mark, are surveying the surrounding terrain through their binoculars as
the explorers cross the Guapore River. They have been traveling for many hours in their dugout canoes. Suddenly, Peter calls out. He has spotted a large object moving on the approaching shore. Miguelino shouts, "anaconda, anaconda." Everyone is paralyzed with fright. They have learned, before embarking on the expedition, that this huge specie of boa constrictor is very aggressive when hungry. The explorers see with horror the thirty-foot long reptile dip into the water and is heading toward them. Fast as a light, the guide reaches for his rifle and shoots several times into the water. A bullet hits the anaconda and kills it. The boa constrictor goes down thrashing to the end as the water turns red around it. This is a sight the explorers will never forget. The group camps for the night on the opposite river bank.

Part 5

Early next morning Miguelino wakes up Peter and Mark. He has spotted a group of caimans bathing in the sun on the sandy bank. Mark wants to catch a caiman for its skin and asks the guide to help him. The threesome approach the group of caimans armed with a rifle and two spears. Miguelino shoots at the group but the reptiles disappear rapidly in the river. One caiman seems to have been hit and lies behind. As the explorers come closer the caiman suddenly moves and charges at them. Peter tumbles and falls. Quickly, Miguelino sinks a spear into the beast. The caiman rolls on its back dead. The two daring young explorers and guide carry the heavy
caiman back to camp. At camp, the group welcomes them with cheers. John, the chief cook, offers to skin the beast. Miguelino reminds them that caimans have a very tough and thick skin. He volunteers to help John with the arduous task of skinning the caiman. The entire group gathers around to watch them. David takes pictures of the huge caiman.

Part 6

The expedition has made some progress in the last few days en-route to the Matto Grosso. They are now in the middle of a dense jungle inside of Brazil. Thick vegetation around them makes for difficult penetration. Miguelino opens the way with a large machete. The explorers are aware of the innumerable wild animals. Bird calls are heard and rare species with colorful plumage flit in and out among the trees. Monkeys balance themselves among corpulent trees. Tall tree tops hide the sun and make the jungle floor a perennial damp mid-night.

The group cannot make much progress now that the evening is upon them. Suddenly, they hear thunder and see flashes of lightning through the trees. All at once a torrential tropical storm beats down on them. The explorers are frightened but their guide advises them to stay calm and let the storm run its course. He knows well this tropical storm. The explorers improvise a lean-to and cover themselves with branches of trees. Then they crawl into their
sacks to spend the night in the jungle.

Part 7

With the break of dawn the rain has stopped. The smell of rain in the jungle is very penetrating. The leaves glisten with clash- es of sunshine. The explorers organize their equipment and sit down to eat a light breakfast. David, the photographer, and Yvonne, the scientist, wander away from the group. They want to take some pictures and gather samples of the rare jungle flora. They have read that giant wild orchids grow here. Also, the Dionaea Muscipula, a flesh-eating plant, is found in the jungle. The two explorers are so absorbed in their pursuit that they loose track of their campsite. They try to go back retracing their steps. Suddenly, they fall into a large hole. It is a jaguar trap. They call for help but no one answers.

Part 8

Back at the camp post the group is ready to proceed ahead. Peter, the leader, notices that two members of the expedition are missing. Miguelino offers to look for them. Two other explorers join the search party. They walk through the thick foliage using their machetes and calling for the missing members. In the hush of the jungle, the guide hears faint voices calling for help. The threesome rush to the spot and find the two missing explorers at
the bottom of the jaguar trap. Quickly they throw a rope and pull the unfortunate ones to safety. Luckily, the young explorers have only suffered minor cuts and bruises.

David still has his camera with him and some excellent photos. Yvonne was able to save a rare white orchid in her pant's pocket. The group moves on and after many hours of walking through the forest they come to a clearing. Here they decide to camp out for the night. The fire is kept smoldering. Wild animal cries are heard in the night.

Part 9

Early next morning the explorers are awakened by the sound of drums. They see with horror that they have been surrounded by a tribe of head-hunters. The savages have in their hands deadly curate-tipped arrows. Fortunately, the tribesmen are found to be a friendly tribe of Yuracares. Miguelino is able to talk to them in their dialect. He is told that they were out hunting for food. The Yuracares invite the explorers to their jungle village. There both groups exchange gifts. The explorers watch a tribal dance that night in their honor.

The group of explorers spends the night in the village. Peter and Mark ask the Yuracares if they know of a mysterious tribe that hides in the heart of the Matto Grosso. The Chief answers that they know of a hostile tribe in the deep interior. They are afraid
of them because they are canibalistic. Other tribes have lost some members to them. The news discourages the young explorers to continue any further.

Early next morning, they leave back home. They are satisfied having met a friendly tribe and having reached their destination: the Matto Grosso. Explorers and Yuracares embrace one another before parting.

Part 10

All fifteen explorers return to their point of departure. They are back home. Their adventuresome journey seemed like a dream. Or was it real? They still sense the excitement of their encounter with a primitive tribe. They can still feel the terror of having met the huge anaconda and the man-eating piranha. How can they ever forget their adventure in the dark jungle of Amazonia? How can they forget the Matto Grosso land of the ferocious jaguar and the feared head-hunters? Was it only a dream?...But wait, it is time for Math in the Bilingual Classroom.
A JOURNEY TO THE MATTO GROSSO
A PLAY FOR CREATIVE DRAMATICS IN TEN PARTS

By: Mireya Koopman

Cast: 15 students from a Bilingual Classroom

10 explorers
1 guide
4 singers/4 tribesmen
(alternating roles)

Session 1

Purpose:
To develop a mood for adventure among adolescents.
To learn about geographical differences, as well as differences and similarities of people and languages.
To promote imagination and be able to express feelings through Creative Dramatics.

Materials:
A large poster map of South America (6 x 8 feet) made by students. (They will tear a hole in the middle portion of the map as they jump inside of it.) Pieces of equipment, such as: A camera, several flash lights, napsacks and a First Aid Kit.
Poems: Sing Me a Song

By: Robert Louis Stevenson

Sing me a song of a lad that is gone,
Say, could that lad be I?
Merry of soul he sailed on a day
Over the sea to Skye.

Mull was astern, rum on the port,
Egg on the starboard bow;
Glory of youth glowed in his soul:
Where is that glory now?

Sing me a song of a lad that is gone,
Say, could that lad be I?
Merry of soul he sailed on a day
Over the sea to Skye.

Billow and breeze, island and seas,
Mountains of rain and sun,
All that was good, all that was fair,
All that was me is gone.
CANTAME UNA CANCION
(Spanish Translation)

Cántame una canción de un joven viajero
Oye, ¿seré ese joven yo?
El partió con el alma feliz un día
por la mar hacia Skye.
(una isla en Escocia)

Mull (isla) está ya atrás. Hay ron el el puerto.
En la proa hay huevo.
Brilla en su alma la gloria de la juventud
¿Dónde está esa gloria hoy?

Cántame una canción de un joven viajero
Oye, ¡seré ese joven yo?
El partió con el alma feliz un día
por la mar hacia Skye.

Sauzaizs y briza, islas y mar,
Montanas de sol y lluvia
Todo lo bueno, todo lo justo,
Todo lo fue yo fuí, no es más.

STORY: "A Journey to the Matto Grosso" - Part I

MUSIC: A record, "Latin Rhythms" by Kurt Maier, pianist (for background).

Method:

The teacher reads to the class the poem "Sing me a Song," both in English and in Spanish to set a mood for adventure. She then asks a series of questions in English. (Sometimes she would have to repeat them in Spanish if she sees that the students did not understand.) What do we mean by the word adventure? What does having an adventure mean to you? Would you like to have an adventure today? What is to be adventuresome? Do you feel adventuresome today? Would you like to travel to a faraway land? Where to? Show me on the map where you would like to go. Have you ever lived on
an island? How does it feel to live on an island? Show me. Tell me.

Can you imagine us going on a journey to a faraway and exotic region in Brazil? Listen to the story: "A Journey to the Matto Grosso" (she reads Part 1). Let us go on this journey. Shall we? What equipment do explorers use? What do you think we will need? Do we need a leader? We need a crew too. How about some helpers? Who would they be? Since this is a scientific expedition, do you think we should have someone to take pictures and someone else to record our findings? Who would they be? We also need some people to portray characters that we will meet on our journey. Who would the stand-by group be?...Are we ready? Show me how you feel. (Students jump one by one inside of the map -- from the opposite side of the map.)

Session 2

Purpose:

To provide students with a better understanding of their culture.

To provide students the opportunity to appreciate their native language.

To develop an understanding and appreciation of their bilin-guality.

To be able to express these feelings through Creative Dramatics.
Materials:
A tropical mural made by students. This will serve as background scenery once the map is removed. A Spanish guitar and maracas will be needed.

A Spanish Song:

**PREGUNTALE A LAS ESTRELLAS** By Venado de Campo

**THE STARS ABOVE YOU (in English)**

Preguntale a las estrellas,
Si no de noche me ven llorar,
Preguntales si no busco
Para adorarte la soledad.

Preguntale al manso río,
Si el llanto mío no ve correr,
Preguntale a todo el mundo,
Si no es profundo mi padecer.

Ya nunca dudes,
Que yo te quiero
Que por ti muero,
Loco de amor.

A nadie ames,
A nadie quieras,
Oye las quejas,
Oye las quejas,
De mi amor.

CHORUS / CORO

STORY: "A Journey to the Matto Grosso" - Part II

Method:

The teacher reads Part II of the story. Then she asks: How do you like living in the United States? Were you born in another country? Were your parents born in another country? How do you
feel when you hear the names of Cuba, Spain, Mexico? Can you give me other names of countries that you know? How does it feel? Do you feel happy? Do you feel sad? Show me. Tell me. How is the weather in a high country? Show me. How is the weather in a tropical country? Is it like in Florida? Show me. Tell me. How does it feel to be able to speak in Spanish? How does it feel to be able to speak in English? Do you like the sound of your mother language? What is a "mother language?" What is a "second language?" What does it mean to be bilingual? How do you feel being able to speak two languages? Do you like the sound of Spanish? Do you like the sound of English? How do you feel when your grandparents speak to you in Spanish? Do you feel happy because you are Spanish? Do you feel unhappy because you are Spanish? Would you like to go back to Cuba some day?

Let us continue with our journey to the Matto Grosso. Let us all sing a Spanish song with the Spanish musicians. Bravo! Now, we must get a guide for our travel to the interior. How do we ask in Spanish? "Donde podemos encontrar un guia?" That is right. How do you like the sound of those words? Do you wish more people were bilingual like yourselves?

Session 3

Purpose:

To stimulate interest and desire to learn about other lands.

To develop awareness of the wild animal kingdom.
To be able to express fear.

Materials:
A large canoe with paddles made by the students. (Made out of cardboard and paper mache.) A First Aid Kit.

MUSIC: A record, "Carnival of Animals." By Saint-Saens. (For background music).

STORY: "A Journey to the Matto Grosso" - Part 3

Method:
The teacher reads Part III of the story. Then she asks: Do you know that the longest river in the world is the Mississippi? Where is it? Do you know the name of the largest river in the world? Do you know where it is? How would you like to travel through the Amazon River? What would you find there? How would you like to cross this river in your own boat? Have you ever gone on a boat ride? How did it feel? Were you sick? Did it make you feel good? Can you paddle a canoe? Show me. Let's all paddle our canoes. Are you afraid of the water? Do you know how to swim? Show me how you swim. Now, let's imagine being a creature in the deep Amazon River. Show me how you move. Show me what kind of creature you are. Have you ever seen a piranha? Show me how it looks? Are you afraid of this man-eating fish? Have you seen tropical fish in a fish tank? How do you feel when you see a fish bowl? If you were a piranha would you bite people? What are you afraid of?
Let's continue with our adventure. (She re-reads the scene where one of the explorers is bitten by the piranha. As she reads three students pantomine the scene with realistic movements.) Our friends are back to camp. Show me how we can help the injured one. (They use the First Aid Kit to help.)

Session 4

Purpose:

To create a mood and image of depth.
To explore feelings of aggression.
To understand one's strengths and weaknesses.

Materials:

Two large cardboard cones (to be used as binocular).
A canoe and paddles made by students.

MUSIC: A record, "La Voz del Oriente Boliviano" - By Gladys Moreno.

STORY: "A Journey to the Matto Grosso" - Part 4

Method:

The teacher reads Part IV of the story. Then she asks: How deep do you think is the ocean? How would you like to live at the bottom of the sea? Do you know what a shark is? How would you like to be a shark? How would you move? How would you look? Show me. How would it feel to be inside of a drop of water? How would you like to be a small tropical fish? Have you ever paddled across a river? Where? Show me how you paddle your canoe. Let's all paddle
our canoes fast. Can you feel the wind blowing on your face? Can you hear the water splashing? Show me. Can you feel the water as you paddle? Does it feel heavy? Does it feel light? Can you see inside the water? Show me. Tell me. What kind of fish do you see?

Have you ever seen a water moccasin? We have many of them in Florida. What would you do if you saw a water moccasin while you were swimming in the lake? Show me. Tell me. What is an anaconda? Have you ever seen one at the Zoo? What would you do if you came across one outside the Zoo? Do wild animals attack human beings? What would you do if some animal was going to attack you? Show me. Tell me.

Let's re-enact the scene where the explorers meet with the anaconda. (She re-reads the episode. The group pantomimes the story as she reads.)

Session 5

Purpose:

To experience a jungle environment.

To ignite awareness of the senses: sight, touch, hearing, smell, and taste.

To develop awareness of wild life preservation.

Materials:

An animal skin (parents may help find one).
MUSIC: A record, "La Voz del Oriente Boliviano" - Lado 2. By: Gladys Moreno. (It will be used as background music.)

STORY: "A Journey to the Matto Grosso" - Part 5.

Method:

The teacher reads Part V of the story. (The students are lying on the floor pretending they are at camp sleeping.) The teacher asks the students: Have you ever gone camping before? How does it feel sleeping outdoors? Can you hear animals in the woods? Can you smell the forest vegetation? Touch the floor. How does it feel? Is it hard? Is it soft? Can you see anything at night in the woods? How does it feel waking up in the outdoors? What do you see around you? Can you taste the morning dew? Have you ever tasted spring water? Do you know what a spring is? Have you ever seen one? Where do animals in the woods get their food? Where do they drink water? Have you ever seen a deer? Have you ever gone hunting with your father?

Let's do back to our journey. We are in the jungle of Brazil. How do you feel being in the jungle? Are you afraid? Have you ever seen a caiman? Have you seen an alligator before? We have them in Florida. Show me how an alligator moves. Show me how it looks. What would you do if an alligator was after you? What would you do if a caiman was after you? What would you do if you saw a group of caimans bathing in the sun like our friend in the story did? Tell me. Show me.
Let's join the explorers. (She re-reads the scene where the explorers kill the caiman and proceed to skin it. The students pantomime this.) What happens if all these animals are exterminated? How would you preserve wild animals?

Session 6

Purpose:
To learn about tropical rain.
To develop an awareness of dark and light.
To create a feeling for what it's like to be sightless.

Materials:
Flash lights. (To be used as lightning in the dark.)

MUSIC: A record, "Dance Macabre" - By: Saint-Saens (used as background music).
A record, "Raindrops Keep Falling On My Head"


Method:
The teacher reads part 6 of the story. Then she says: "Please close your eyes. Let us listen to the sounds of the jungle at night." (They listen to the music of "Dance Macabre." ) The teacher asks questions: Can you describe the sounds you heard? The jungle has many strange sounds at night. Can you see a mosquito in the dark? Can you hear him buzzing in your ear? Are you afraid of the dark?
Did you ever think that the dark was a person? Do you sleep with the light on at night? How would it feel to live in a world of darkness? Have you ever met a blind person? If you were blind, would you know what color people were? Would you know what light was? Do you ever sit down to watch a sunset? Have you seen a sunrise? Do you like to stay up late watching television? Do you sometimes get up late because you were watching a late show? Have you ever seen a tropical rain? We have them in Florida. Have you ever seen a hurricane? Where? Show me. Tell me. Do you know what it means to "rain in buckets?"

Let's continue with our adventure. (She turns the lights off and closes the drapes.) "Show me how you walk in the dark?" she asks the students. Do you hear thunder? How does thunder make you feel? Show me. Tell me. Can you see lightning through the tree tops? (Students make zig-zags in the air with their flashlights.) Let's all listen to the rain...(The record, "Raindrops Keep Falling On My Head" is played.)

Session 7

Purpose:

To develop a sense of beauty.

To create awareness of danger in a jungle environment.

To experience art and science.
Materials:

A camera to take pictures of the expedition. Artificial orchids.

A large cardboard box. (This will be used to simulate a jaguar trap.)

MUSIC: A record, "Waltz of the Flowers" - By: P. I. Tschaikowsky

(it will be used as background music).

STORY: "A Journey to the Matto Grosso" - Part 7

Method:

The teacher reads Part VII of the story. Then she asks: Have you ever seen a white orchid? Have you seen a rainbow color orchid? If you touch its petals, how does it feel? Tell me. Show me. Have you ever seen a monarch butterfly? Do you know that the largest and most beautiful butterflies are found in Brazil? Do you know that the most beautiful orchids are found there, too? Do you like flowers? Do you have a garden at home? Show me how a flower grows.

Have you ever seen an orange grove in bloom? We have many in Florida. How do orange blossoms smell. Do flowers make you feel happy? Do they make you feel sad? Tell me. Show me. What happens when you pick a rose? Why does it hurt you? Have you ever seen a flesh eating-plant? How does it live off animals and insects? Would you like to be a scientist when you grow up? Show me what a scientist does. Do you like to do scientific experiments? Do you like to take pictures? Show me how you take pictures. Why do we take pictures? If you go camping, do you bring a camera along?
Let's continue with our journey. We find our friends lost in the jungle. How would you feel if you were lost there? The camera man and the scientist have fallen into a jaguar trap. Let's follow the action...(The teacher re-reads the scene. Two students dramatize the accidental fall into a large box -- a jaguar trap.)

Session 8

Purpose:

To experience a sense of space.

To learn about the cat family (feline).

To deal with situations of conflict.

Materials:

A large rope. A large cardboard box.

MUSIC: A record, "Carnical of the Animals" - By: Saint-Saens (it will be used as background music).

STORY: "A Journey to the Matto Grosso" - Part 8

Method:

The teacher reads Part VIII of the story. Then she asks: How do you think it would feel to be at the bottom of a deep hole? Have you ever fallen into a hole? Where? Is it cold down there? Is it hot? Can you breathe? Can you feel your heartbeat? Can you move? Is the hole very big? Show me. Tell me. Have you ever gone through a tunnel. How did you feel? When you are looking down from the top
of a tall building, how do you feel? How would you like to live in a cave? Have you ever seen one? How would you like to be inside of a closed bottle? Can you touch space? Were you ever closed in a closet? How did it feel? Show me. Tell me.

Do you know what a jaguar is? Have you ever seen one at the zoo? Do you have a cat at home? Do you like your cat? Does your cat make you happy? Do you like to have pets? Do they make you happy? Which is your favorite pet? If you ever met a jaguar, what would you do? How would you feel? Would you be afraid? If your friend was in danger while hunting a jaguar, what would you do? Do you think you would like to have a jaguar for a pet?

Let's continue with our adventure in the jungle. Let's see how we can help our friends come out of the jaguar trap. (She reads the rescue scene in the story. The students pantomime with realistic action movements the scene.) She then says: "Let's pull a little bit harder."

Session 10

Purpose:

To create a desire to learn about peoples of the world.

To develop a sense of friendship and cooperation.

To promote a feeling of acceptance of others as well as of oneself.
Materials:

Feathers of many colors, to make head bands. (Students may bring them.)

Bongo drums. Bow and several arrows.

MUSIC: A record, "Jungle Drums" - By: Ernesto Lecuona (it will be played as background music).

STORY: "A Journey to the Matto Grosso" - Part 9

Method:

The teacher reads Part IX of the story. She divides the group into two camps: Explorers and Indians. She then asks: Do you like the sound of bongo drums? Have you ever seen a Spanish Carnival? Did you like it? Have you danced to a Latin American band? Did you like it? Show me how you dance. When you hear Latin American music, how do you feel? Do you feel sad when you think of Cuba? Would you like to visit an American Indian reservation? We have Seminole Indians in Florida. Do you have a Greek friend? Have you ever seen a Greek person? Do you know any Italian children in your school? Do you know any French, Dutch, German, Vietnamese? Can you tell me some other nationalities? Do you dislike people who are different than you? Are you afraid of them?

How would you like to live among primitive tribesmen? In the story, it is said that the primitive tribe is not hostile. It is said that it is friendly. Friendship has magic powers. Show me how you would go about making friends with a primitive tribe.
The two groups of explorers and tribal people exchange gifts while they all sit in a circle and take turns smoking a peace pipe. How do you feel about making friends with these primitive people? Let's watch their dance... (The drums begin to sound and the tribal dance starts.) Bravo! It is time for the explorers to depart... (The two groups sit together in a huddle. They are friends.)

Session 10

Purpose:

To create a quiet mood for closure.
To promote feelings of self-worth, and appreciation of the Spanish culture and language in each bilingual student.
To cultivate imagination through the art of Creative Dramatics.

Materials:

A large poster map of North America (6 x 8 feet) made by the students.
STORY: "A Journey to the Matto Grosso" - Part 10

Method:

Students come into the foreground by walking through the opening in the map of the United States, one at a time. The teacher reads Part X of the story. Then she asks: How does it feel to have traveled all the way to the jungles of Brazil and back? Tell me your emo-
tions. Are you sad your journey is over? Are you happy to be back? What do you think of the Amazon River? Would you like to go there again? What do you think of the Matto Grosso region? Would you like to make an expedition there again? How do you feel about the anaconda? How about the caiman? Would you like to see a jaguar? How do you feel about the man-eating piranha? Would you keep one as a pet?

Do you feel that the tribesmen were good people? Would you like to visit a primitive tribe again? Tell me, how do you become a friend? Do you think that people in the world should be closer? Is it fun getting to know people? Do you like other people to know you? Are you a friend? Are you happy you can speak two languages? Do you think more people shold be bilingual like yourself? After all, it is great to be able to communicate in Spanish, the language of Cerbantes, and in English, the language of Shakespeare. It is time for our Math Class in the Bilingual Biculture Classroom. Adiós, Good Bye!
Epitaph

ETHNIC IDENTITY

By Mireya Koopman

I am the voice of the
voiceless ones
I come from the deep brown layers
of an ancient tree
A child is born with white blossoms
in his hands
Faraway currents run in his veins

A wall stands between you and me
My arms cannot reach the top
to youch you
My tongue speaks another language
There is a calculated distance
between us

For many years I have tried
pounding on the wall
My fists are covered with calluses
I have cried for understanding
but you could never hear me
I leaned and pushed but the barrier
was too strong

And all because of what?
A child, a tree, a foreign sound
and BINDNESS!

IDENTIDAD ETHNICA

Soy la voz los
que no tienen voces
Vengo de los profundos y oscuros lechos
de un árbol milenario
Nace un niño con flores blancas
en sus manos

Por sus venas pasan corrientes
lejanas
Un muro se erige entre tu y yo
Mis manos no pueden tocar lo alto
Mi voz habla otro idioma
Hay una distancia calculada entre nosotros

Voy golpeando este el muro
Por muchos años
Los tengo mis punos
cubiertos de callos
Voy pidiéndote que tú me entiendas
Pero tú nunca me oyes
He empujado con todo mi ser
pero la barrera ha sido siempre muy fuerte

¿Y este por qué?
Un niño, un árbol,
una palabra extranjera,
y la CEGLERA!
Results

Instruments:

To assess the learning outcome of the Creative Dramatics program, a paper and pencil "Word Meanings" Pre-test and Post-test was administered. However, the results from such time-bound study cannot be considered conclusive in fields such as creativity and Bilingual Education, both of which often necessitate long-range assessments.

This project is based on the study of "Bilingualism and Creativity" made in Florida by Jacobs and Pierce (1974). Their study used the Adapted Hoffman Bilingual Schedule. This instrument measures the degree of bilinguality in students. The "Word Meanings" and "Uses" tests were sublets to this Schedule.

The present study used the "Word Meaning" sublet to measure divergent and flexible thinking. Creative and divergent thinking was also measured in creative writing. Samples of the students' writings are included in this report. The degree of bilingualism of the subjects was already established in our sample, since the students had been placed in this group as a result of such tests. However, we were able to use the Schedule as a guideline to check the bilinguality of sample members.

After talking with each student privately, we found that from the class of 15 students, three were monolingual (as per the Hoffman Bilingual Schedule). These subjects were monolingual in the
Spanish Language. Thus, we recorded only 12 as the total sample number.

In the Word Meanings test, the students were asked to give all the meanings they knew for each word out of three possible meanings to each word. The student's score on this test was the total number of different meanings he was able to supply. One point was scored for each known meaning.
Of the 12 tested subjects the Pre-test mean score was 25. The Post-test mean score was 66. Of a possible 75 points on each test, the Pre-test percentage correct was 33%; 88% were correct on the Post-test with an average mean gain over Pre-test scores of 55 percentage points. Actual percentage gain in word meanings was 166%.

The mean number of correct responses on each test item (3 possible) was 1.00 on Pre-test with an increase to 2.66 on Post-testing. In other words, students increased in knowledge of word meanings.

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meaning by 1.66.

The final results of the Word Meanings test indicate a positive outcome. Even students who knew one or two meanings for a word increased in learning of different definitions.
Conclusion

One of the most important of human characteristics is creativity. It is also one of the most difficult to determine and measure. This study was to determine the dimensionality of a Creative Dramatics program in a Bilingual-Bicultural classroom as a means of fostering vocabulary growth and creativity.

The hypothesis was that Creative Dramatics serves as a tool in vocabulary building and the fostering of creativity in the Bilingual-Bicultural classroom. The present study was able to confirm the hypothesis.

Actual studies on bilingualism started in the early 1920's with the advent of immigrants coming to this country. The focus then was to learn English for survival, not to be educated in the English Language. The bilingual situation most frequently studied then was of immigrants who were in the process of losing the native of their country of origin and acquiring English.

The bilingual situation is somewhat different today than that of the twenties. Today the bilingual child is taught English as a second language in a special classroom. He is encouraged to maintain his mother language and culture. Studies show that a resurgence of personal identity and ethnic pride characterizes the bilingual situation today.

The actual change came about during the early 1960's with the Civil Rights crusade. This new social consciousness brought about
several social changes in areas of equality and rights for the individual. Later, this was reflected in educational curriculum.

Numerous studies show that bilingual education was necessary to help minorities achieve some success in academic performance in the public schools. Title VII of the Elementary and Secondary Education Act (ESEA), known as the Bilingual Education Act, followed in 1967. Since then, the Bilingual Education classroom has been in progress throughout the United States.

The dimension of creativity and bilingualism is one of the most largely researched of educational concepts. Most studies show a positive correlation between creativity and bilingualism. The acquisition of a second language requires a new set of patterns of speech which are incorporated to the learner's first or mother language. The process of coding and decoding from one language to another affords the bilingual speaker a certain degree of flexibility and divergent thinking. However, as studies show, the creative spark cannot come about without encouragement and the nurturing of the student in a curriculum that is creatively oriented. Hence, it has been found in several studies that programs such as that of Creative Dramatics, employed in the school's educational curriculum, enhances the creative powers of the student.

There appears to be very little research made to date in the area of Creative Dramatics in the Bilingual-Bicultural classroom as a tool for vocabulary building leading to creative thinking. One
of the major difficulties of the bilingual student is in the area of language skills. This is borne out by research. This factor seems extremely important. Since the basis for oral and written communication is the word. Word knowledge, and the application of these words, appears to be the focal point for the bilingual's English Language remediation. Mastery learning goals can help bring the bilingual student up to an acceptable level of competency in his acquisition of English.

This study has attempted to establish that there may be a positive correlation between the Mastery learning methodology used in Creative Dramatics curriculum and the development of the bilingual student's vocabulary and creative thinking in the English Language. The students in the present study discovered the beauty and power of words when imaginatively employed. They were amazed to learn different meanings for each word. The students were encouraged to express themselves in flexible and spontaneous phrases.

The students in this study created their own experiences and wrote about their own feelings and emotions in poems and other writings. At the conclusion of the project, they surprised their home-room teacher by wanting to create their own play. The play's name was, "Cinderella goes Disco," and it was presented for their parents.
Recommendations

This project offers encouraging results in a small-scale experiment. It has been strongly argued in this study for the application of Creative Dramatics to language instruction, and in particular, to the language learning deficiencies of minority bilingual students.

The student gains in this research go beyond vocabulary development. It is believed that the Creative Dramatics method of teaching affects the total individual in the creative process as the student learns about himself and his environment. The average teacher does not come to grips with the concept of creative teaching for creative learning in the classroom.

The following are a few recommendations:

1. Creative Dramatics should be a part of the Language Arts Curriculum in teaching vocabulary and creative writing.

2. It should be a sustained experience. In this way it produces gains in language performance in English.

3. Creative Dramatics should be conducted at the elementary school level. (The optimum grade level for the teaching of a Creative Dramatics Curriculum are grades two through six. At this level, the child is most receptive to classroom dramatics.)

4. It should be particularly effective in the Bilingual Education classroom. It is inherently a positive experience
for all students. However, minority groups tend to gain considerable positive self-concept and individual identity through its use.

5. A Creative Dramatics Curriculum should be implemented in the Bilingual Education programs of the public schools in Florida and throughout the United States. It is a powerful tool for English Language instruction.

This study needs further research, a larger sample, and more time to properly implement it. As it now stands, it can be a vehicle to the bilingual student's success in the English Language.
Index
lish or in Welsh. The reaction time was recorded for each response. A prolonged reaction time was interpreted as meaning that the word had an emotional (affective) value for the subject. The reaction time for a response to a stimulus word read in Welsh was divided by the reaction time of the response to the same stimulus word when it was read in English. A quotient of approximately 100 indicates true bilingualism, and the frequency of such quotients constitutes an index of bilingualism.

Granting the interpretation of the prolonged reaction time, this technique, in addition to being rather cumbersome (for the examiner) and restricted to individual administration, is complicated by the factors of intelligence and language ability, which may affect the reaction of the subject, despite the choice of simple stimulus words. Moreover, inasmuch as the words must be changed, or at least translated, for the various language groups, the results for different nationalities will not be fully comparable.

The aim of the present study, then, is to satisfy the lack of an adequate instrument by devising one which can be administered to groups of elementary school children, regardless of nationality or foreign language, and which will provide a fairly accurate, quantitative measure of the extent of bilingual environment to which the individual is exposed. The instrument will be developed by subjecting it to rigorous statistical treatment and by applying the requisite criteria, so that the experimental or scientific standards will be met.

III

The Development of the Preliminary Form of the Schedule

GATHERING OF ITEMS

In looking for items to supply an adequate measure of bilingual background the following criteria were applied:

1. The items should furnish as many and as varied situations of bilingualism as possible.
2. The items should be of such a nature and so phrased that nine- or ten-year-old children would find no difficulty in giving the information asked for.
3. The questions should afford as objective a response as possible.
4. The response to a question should yield a proportion of or a comparison between the amount of English and the amount of foreign language.

On the basis of these criteria the preliminary form (Form A) of the Bilingual Schedule was prepared. It was mimeographed on typewriter-size paper (8½ x 11 inches). The schedule includes various situations or aspects of speaking (conversation), reading, writing, and listening.

The purpose of asking the children to write the names of the newspapers, magazines, etc., was to lessen the temptation to answer the items carelessly. No account was taken of these names in the scoring.

ADMINISTRATION OF THE PRELIMINARY FORM

The aim of administering Form A was to find out whether the schedule was suitable for ten- and eleven-year-old children, and whether it was sufficiently differentiating. Some of the more specific purposes were to discover any ambiguous instructions or items, to be able to forestall in the revised form questions asked...
low bilingual group on the verbal intelligence test and on the reading test; and as the percentage of overlap deviates greatly from 50 per cent, the difference is statistically significant. On the non-language mental test the mean scores of the high and the low bilingual groups are about equal. The somewhat higher mean of the high bilingual group is insignificant, since the percentage of overlap is close to 50 per cent.

In the case of the Jewish children, the high bilingual group does better than the low on the verbal intelligence test and on the reading test. The difference, as indicated by the percentage of overlap, is statistically significant. The mean scores on the non-language mental test are about equal for the high and the low bilingual groups. The slightly lower mean of the high bilingual group is insignificant, for the percentage of overlap is close to 50 per cent.

The outcomes of the present study point to the conclusion that fifth- and sixth-grade Italian girls having a high degree of bilingual background are handicapped on verbal or language tests, whereas sixth-grade Jewish girls having a high degree of bilingual background seem to benefit by this circumstance on such tests. It is well to remember that the "effect" may be a selective rather than a causal factor. The degree of bilingual background apparently exerts no influence one way or the other upon the performance of either Italian or Jewish girls on non-language tests. It is important, however, to bear in mind that these conclusions are based on a very small number of cases, especially for the Jewish group, and it is very possible that this sample is not at all typical or representative. Definite generalizations are therefore unwarranted.

The results of the present investigation are chiefly valuable in emphasizing the need of further and more careful research regarding the problems of bilingualism. It is hoped that the more refined instrument for measuring the extent of bilingual background described in this study will furnish the means of securing more accurate or more dependable findings concerning the influence of bilingual background upon individuals or groups.

VIII
Summary and Conclusions

THE PROBLEM

The main object of this study was to construct a reliable and valid instrument for measuring quantitatively the extent of bilingual background or environment to which an individual is exposed. Bilingual is used here to mean the amount of foreign language in proportion to English. The subsidiary aim was to inquire into the relationship that exists between bilingual background and the factors of chronological age, grade status, sex, and the scores on typical tests of reading, verbal intelligence, and non-language intelligence.

SOURCES OF MATERIAL

Items were gathered for the measuring instrument with a view of furnishing as many and as varied situations of bilingualism as possible. The items which were selected include various situations or aspects of speaking (conversation), reading, writing, and listening. For the purpose of determining the association between bilingual background and the factors of intelligence and reading scores, the Otis Intermediate Intelligence Test, the Pintner Non-Language Mental Test, and the Gates Silent Reading Tests were used.

PROCEDURE

After a preliminary form of the Bilingual Schedule had shown that the instrument is suitable for elementary school pupils and is sufficiently differentiating, a revised form of the schedule was administered to 547 pupils of grades 5 to 8, the age range being 9 to 15. The pupils were all native born with at least one parent foreign born. They were predominantly Jewish and Italian. The subjects were selected so as to secure a distribution of bilingual background over a wide range which should be as representative
as possible of the distribution of bilingual background among all ten- to fifteen-year-old native children of foreign parentage in the city of New York.

The validity or differentiating value of each item was determined by finding the Correlation Ratio (Eta) between the responses to the item and ratings as to the extent of bilingual background which were obtained for 82 children. Eta was also computed between the responses to each item and the total bilingual score, in order to ascertain the degree of internal consistency.

The reliability of each item was determined by comparing the responses of 25 pairs of siblings. Another measure of the reliability of each item was obtained by comparing the responses of 108 children on the first and second administration of the schedule, an interval of three weeks having elapsed between the first administration and the retest.

The following criteria were applied in the selection of items for the final form: (a) validity, (b) reliability, (c) variety of aspects or situations of bilingualism, and (d) the number of persons engaging in or pursuing the activity referred to in the item.

The items of the Schedule (final form) were divided into six groups and their intercorrelations found. The intercorrelations were low enough to indicate that the various questions measure different aspects of bilingual background.

By means of a partial regression equation, using the ratings as the criterion, the best weights to be assigned to each group of items were determined. However, the multiple correlation coefficient is only slightly higher than the coefficient of validity when equal weights are assigned to all groups. The simpler scoring method has therefore been adopted.

The reliability and validity coefficients were computed for the entire Bilingual Schedule. The validity of the schedule was further examined by comparing the bilingual scores of groups whose extent of bilingual background was comparatively known.

Tentative norms in the form of percentile ranks were established.

Correlations between bilingual scores and age as well as grade status were computed to ascertain if there is any relationship between these factors. The mean bilingual scores of the boys and of the girls were computed to see if there is any sex difference.

In order to investigate the relationship existing between bilingual background and scores on the verbal intelligence, the non-verbal intelligence, and the reading tests, the bilingual scores of a group of 89 Italian and 25 Jewish girls of grades 5 and 6 were correlated with their scores on the several variables, for each nationality separately and for both nationalities combined. Another method, that of comparing for each nationality the mean intelligence and reading scores of the highest quartile and the lowest quartile of bilingual background, was also used.

**FINDINGS**

An instrument, suitable for elementary school pupils, which can be easily and quickly administered as well as scored, has been developed to furnish a quantitative measure of the bilingual background to which the individual is exposed.

The coefficient of validity found by correlating the bilingual scores against ratings as to the extent of bilingual background is .73 ± .03. (page 48).

The coefficient of correlation between the bilingual scores of the children and estimates of the extent of bilingual background based upon interviews with the parents is .82 ± .03. (page 48).

The validity of the schedule has also been established by proving that it differentiates between groups whose extent of bilingual background is comparatively known. (pages 48ff.).

For a group of more than 100 pupils the retest reliability coefficient, with an interval of three weeks, was found to be .81 ± .02. (page 46).

The reliability coefficient between split halves of the schedule was found to be .845. When corrected by the Spearman-Brown formula, a coefficient of .92 is obtained for the total schedule. (page 46).

Bilingual background is not associated with chronological age nor with grade status for ages 10 to 14 and grades 5 to 8. In other words, there is no tendency for older children to have either higher or lower bilingual scores than younger children. (page 55).

There is no sex difference with regard to either the size or the variability of the bilingual scores. (page 56).

Results obtained for a group composed of several nationalities may be contrary to those found for any particular one of the nationalities in that group. It is therefore best to treat each nationality separately. (page 60).

The extent of bilingual background is associated with achieve-
ment on verbal material, but not with performance on material of the non-language type. (page 60).

The correlation between bilingual background and reading scores is influenced by the relationships existing between these variables and verbal intelligence scores. (page 60).

With reference to the Italian girls in this study, those having a high degree of bilingual background are handicapped on verbal or language tests. On the other hand, the Jewish girls tend to benefit on verbal tests by a high degree of bilingual background. (page 62).

The performance of either the Italian or the Jewish girls on non-language tests is not affected one way or the other by the extent of bilingual background. (page 62).

GENERAL CONCLUSIONS

The Bilingual Schedule, furnishing the means of more refined experimental procedure, should prove instrumental in securing more precise and crucial results with respect to the effects of bilingual background upon the intellectual, moral, and emotional behavior of the individual or of various groups. The educationist will then be able to deal more intelligently with many of the problems concerning the pupil and the school. In many instances the schedule should prove helpful in tracing the source of maladjustment or other difficulties. In general, being supplied with more dependable facts, educational procedures and policies will not have to be based upon mere hunches or unverified hypotheses.

Bibliography

BILINGUALISM

PATRIA (Country) *

Por: Ricardo Miro - Panameno

(una parte del poema)

Oh mis vetustas torres, queridas y lejanas,
yo siento las nostalgias de vuestro repicar!
He visto muchas torres, oí muchas campanas,
pero ningúna supo, ¡torres más lejas,
cantar como vosotras, cantar y sollozar!

La patria es el recuerdo...Pedazos de la vida
envueltos en jirones de amor o de dolor;
la palma rumorosa, la música sabida,
el huerto ya sin flores, sin hojas, sin verdor.

Oh patria tan pequeña que cabes tan entera
debajo de la sombra de nuestro pabellón;
¡quizás fuiste tan chica para que yo pudiera
llevarte toda entera dentro del corazón!

*This is an excerpt from "Las Americas,"

A WISHING POEM

SAILING *

By: Mireya Koopman

Sailing I go
with the wind chasing me
seagulls map a road in the sky
The ocean whistles tunes
of old sailors
Sailing I go
around the world
to catch my dream

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NAVEGANDO

Navegando me voy
el viento me persigue
las gaviotas me trazan un mapa
en el cieto
Viejos marino silban por el mar
Navegando me voy
por todo el mundo
a conquistar mi sueño

*Free verse.
HAIKU *
Poesia Japonesa (Japanese poetry)

Under the cherry shower
water down the mountain
turning stones to songs.

- Onitsura

*******
Debajo de la lluvia del cerezo
baja de la montana el agua
y las piedras se vuelven canciones.

HAIKU

Swooping up and down
the seagulls ride the currents
of the wild surf.

- Mahara

*****
Volando arriba y abajo
las gaviotas van por las corrientes
del indomitable olaje del mar.

*A short three line poem. It usually contains 27
syllables, five in the first line, and last and seven in the
middle line.
La noche de las lágrimas

Una noche yo pensaba,
y al mismo tiempo también lloraba.
Aquella noche yo soñaba,
mientras que ella al cielo subía.
Con mis lágrimas un río hacía.
Para la niña que yo quería.
No te vayas mi amor.
Que sin tígo la vida no tiene color.
Ya me dejaste pero no te temas que in
Poroso sin tu amor me hiciste sufrir.
Te fuiste y me hiciste morir.
Ahora que estamos en el cielo no eres nada
Parami:
¡Adiós!
¡Adiós!
¡Adiós!
¡Adiós!

Miguel Ángel Aguilar Muñoz
A Falling Star

I saw a star it was beautiful and bright
I watched it time after time it began to fall
straight for earth before its trip had ended
I wished maybe there would be peace on earth

by Jorge Ramos

Girl, girl, girl

Some are pretty, some are smart, some are bad some are glamorous but I can not choose one because I love them all!!!

by Jorge Ramos
Just Think

Just think...
if you were a pilot and
you were taking off on
the runway and when you
were up in the air you
started dreaming.

Just think...
if you were by yourself
flying in the blue yonder
and there was five marshallships to your one.

Just think...
if the captain called you
back and you answered
"I'm going to capture them."

Just think...
if you had the most latest
plane build and you whirled a
cowboy rope and roped
their ships and brought them
back as prisoners.

Just think...
I wish

I wish I was a birdie,
I'd fly up in the sky,
I'd make a nest for my children and then
I'd slowly die.

My soul

By Rosa

My soul is like a flower,
It grows and grows and grows,
And when it is picked my soul is full of love

By Rosa
Definition of Terms

**BILINGUAL** is defined by Good (1973) as:

a person having equal facility in the use of two languages.

This is the traditional definition of the term.

**BILINGUAL** is also defined by Macnamara (1967) as:

a person who possesses at least one of the skills even to a minimal degree in his second language.

This is the definition for bilingual to be used in this project because the sample used is made up of students who do not have equal language facility both in English and Spanish. They were placed in the Bilingual Classroom to improve their English language skills.

**MONOLINGUAL** is defined by Good (1973) as:

a person who is able to speak and understand only one language, the mother tongue.

**SECOND LANGUAGE** is defined by Good (1973) as:

a language of a bilingual person which is not the so-called mother tongue in which he has from childhood usually expressed his thoughts and feelings.

**LANGUAGE ARTS EDUCATION** is defined by Good (1973) as:

an area of study dealing with problems of method and curriculum in English and foreign languages.

**LANGUAGE ARTS, FOREIGN** is defined by Good (1973) as:

an area of study concerned with the social and cultural applications of the ability to read, write, or speak foreign languages.
**BILINGUAL-BICULTURAL EDUCATION** is defined by Colombani (1974) as:

a diagnostic-prescriptive instruction with both Spanish and English resources being available for the student.

**CREATIVE DRAMATICS** is defined by Good (1973) as:

a dramatic presentation, usually based upon a familiar story, cooperatively planned by children, with spontaneous dialogue rather than written lines memorized by the actors.

**CREATIVITY** is defined by Good (1973) as:

a human attribute of constructive originality: may include such factors as associative and ideational fluency, adaptive and spontaneous flexibility, and ability to elaborate in detail, may be fostered or inhibited by teaching procedures; operationally defined by specific principles, etc., or by standardized tests; beyond a fairly low minimum level does not appear to correlate either positively or negatively with intelligence contrasted with conformity.

**CREATIVE APPROACH** is defined by Good (1973) as:

a method of working with the problem of curriculum revision in which the principal criterion for the selection of materials and methods of instruction is the extent of their contribution to the general goal of encouraging and developing thinking and self-expression on the part of the pupils.

**CREATIVE EDUCATION** is defined by Good (1973) as:

an education intended to promote and encourage learning and development through original or self-expressive activity on the part of those being taught.

**ROLE-PLAYING** is defined by Good (1973) as:

a method for developing insights into human relationships by acting out certain behavior.
in situations that are similar to real life; or an instructional technique involving a spontaneous portrayal (acting out) of a situation, condition, or circumstance by selected members of a learning group.

**LANGUAGE SKILL** is defined by Good (1973) as:

a demonstrated competency in the use of the language.

**PANTOMINE** is defined by Good (1973) as:

an expression of thoughts, feelings, and emotions through bodily action.
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