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AN INVESTIGATION INTO THE DRAMATIC ARTS PROGRAMS, THEATER
PLANTS, AND PRODUCTION ATTITUDES OF MONTANA HIGH
SCHOOLS FOR THE 1962-1963 SCHOOL YEAR

by

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B.A. Montana State University, 1957

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the degree of


Master of Arts

MONTANA STATE UNIVERSITY

1963

Approved by:


Chairman, Board of Examiners


Dean, Graduate School

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CHAPTER I

INTRODUCTION

Statement of the Problem

Drama has a universal appeal. Unbounded by age or educational background, it is available in a wide variety of forms to challenge either active or receptive participation. In high school, drama gives students the chance to express themselves creatively while expanding the educational and cultural growth of the entire community. In fact, since Montana is a "rural" state, without professional or even adequate community theater, the inhabitants find their theater principally in the schools, colleges, and the State University. Although drama involves thousands of young people connected with the educational system of Montana, and must be considered an important part of the educational process, no detailed investigation of dramatic activity in the high schools has been made prior to this study.

As an initial study, then, it is the purpose of this survey to investigate the status of drama in secondary schools of Montana.

Aims

Specifically, the survey has six aims: (1) to determine to what extent drama courses were taught in the high schools of Montana for the academic year, 1962-63, (2) to determine the quality, quantity, and variety of dramatic experience which is available to the student within the curriculum and outside equivalents, (3) to determine the amount and kind of training of the Montana high school directors, (4) to determine their production attitudes, (5) to determine the types of theater plants, and, (6) to determine the amount and condition of stage equipment.

The survey should provide a common fund of information which drama teachers, directors, and high school administrators can share in attempting to solve their special problems. The results of the survey should aid college and university staffs in building a more effective curricula for drama teachers. The study may provide the ground work for future study in the field. And, finally, it is possible that the general standard of the extracurricular dramatics program in Montana may be raised because of the increased attention given it.

Definition of the Terms

Montana High Schools

Every high school, private, church affiliated, and public is included in the definition; they total 188. A list of these high schools is published each year in the Montana Educational Directory by the Montana State Board of Education.

Drama Education

Course work either in separate classes or integrated with other courses, such as Speech or English, as well as drama in any form outside the classroom but a part of the school's total program.

Dramatic Activity

Full-length plays, one-act plays, operas, operettas, musicals, and all dramatic productions, except minor skits and assembly entertainment.

Curricular

Specifically, a course of study, or, collectively, all the courses of study in a school.

Extracurricular

That which does not pertain to a course of study, or, is not directly controlled by or connected with the curriculum. Although both curricular and extracurricular

may be controlled by the same administering body, the programs may be different in purpose, approach, and content. In the extracurricular program, participation is on a volunteer basis, while in the curricular program participation is required.

CHAPTER II

SURVEY PROCEDURE

Determining the basic information desired by the questionnaires was the essential step in the development. The questions used in the survey were derived from the writer's personal experience as a teacher of drama on the secondary level, from periodicals pertaining to drama education, informal conferences with other drama teachers, examination of similar studies, and extensive discussions with the drama faculty of Montana State University.

Two questionnaires were finally devised. One investigated the formal method of drama education--classroom instruction--to find the number of schools in Montana offering a course in drama. The specific purpose of this questionnaire was to gain information that would be of interest to all schools offering, or planning to offer, a course in drama.¹

The second questionnaire was designed to survey the informal method of drama education, which usually is the

¹Appendix A, pp.

outgrowth of the desire to entertain, and its end product the perfection of the play itself for public presentation. This form was completed by the directors of the school's plays.² If the school had more than one director during the school year, all of the directors were asked to collaborate on the responses.

Directors were asked to use the back of the questionnaire to comment on any phase of drama on the secondary level, and many took advantage of the opportunity. Their comments gave additional value to the survey.

Distribution of the Questionnaires

The initial questionnaires were sent, during the second week of November, 1962, to every accredited high school in Montana.

The questionnaires were mailed to the English Department Chairman because many Montana high schools do not have a formal Drama director or a class in drama. A brief cover letter accompanied the forms.³ It explained the study, gave instructions for completing the questionnaires, and assured the respondents that their answers would be treated confidentially.

Totally, the initial correspondence contained,

²Appendix B, pp.

³Appendix C, p.

(1) the cover letter, (2) the Drama questionnaire, (3) the drama directors' questionnaire, and (4) a stamped addressed return envelope.

Eighty-seven schools returned the forms during a time lapse of two months. Early in January a second correspondence was sent to the schools which had not yet returned the questionnaires. This second correspondence contained, (1) a follow-up letter addressed to the principal of the school in order to try to insure a response,⁴ (2) another set of questionnaires, and (3) another return envelope.

During the time between the first and second correspondence, the survey was mentioned in the December, 1962, issue of the State High School Speech and Drama Journal.⁵ This announcement, together with the second appeal brought the final response to 146 out of the total 188 High Schools in the State.

Procedure for Analysis

The schools were divided into four categories: First

⁴Appendix D, p.

⁵Appendix E, p.

Class, Second Class, Third Class, and Private districts.⁶ Since all of the questions were of an objective nature, the data was recorded from the questionnaire onto tables which appear in Chapter III of this thesis.

⁶A first class district is one which has a population of eight thousand or more, employs a superintendent who has had at least five years experience in public school work, and is administered by a board of seven trustees.

A second class district is one which has a population of one thousand or more and less than eight thousand; it employs a superintendent who has had at least three years experience in public school work; it is controlled by a board of five members.

A third class district is one with a population of less than one thousand and is controlled by a board of three members. A third class district employing more than one teacher may employ either a superintendent or principal or both.

No definition of private schools is included in the directory.

CHAPTER III

FINDINGS

TABLE 1

RESPONSE TO QUESTIONNAIRE ACCORDING TO SCHOOL CLASSIFICATION

School District Classification	Number of schools in District	Number of schools responding	Percent of schools responding
First Class	10	10	100%
Second Class	77	60	78%
Third Class	86	65	76%
Private	15	11	73%
	—	—	—
	188	146	77%

The high schools were analyzed according to district classification and the above table indicates that more than three-fourths (77%) of the schools responded to the questionnaires. This return suggests that the findings should have some descriptive validity, with the most conclusive evidence being drawn from the First Class Districts.

TABLE 2
TEACHING AREAS OF PLAY DIRECTORS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	60	65	11	145
Percent of schools responding	100%	78%	76%	73%	77%
Drama teacher	2	1	0	5	8
Percent	20%	.02%	00%	45%	.05%
English teacher	6	30	41	4	81
Percent	60%	50%	63%	36%	56%
Speech teacher	2	16	18	1	37
Percent	20%	27%	28%	.09%	25%
Other	0	13	7	1	21
Percent	00%	22%	11%	.09%	14%

Every one of the 146 schools returning the questionnaires indicated some form of Drama activity, requiring teacher supervision, during the school year. Fifty-six percent of this supervision is currently being handled by an English teacher. Since the present State English Course of Study recommends the instruction of Dramatic Literature on the Freshman through Senior levels, schools without a Drama teacher usually appoint the English teacher as Drama Director.

The directing duties are filled by the drama instructor in the schools offering a course in drama, but the Speech teacher is the second most frequently listed instructor appointed to direct the plays. Presently twenty-six percent of the productions are directed by Speech teachers. Because of his special training in the area of communication--voice and diction, interpretation, and phonetics--he is, in the absence of trained drama personnel, the logical candidate to promote the drama program.

Concerning the twenty-one cases of teachers in fields separated from Drama, English, or Speech, directing plays, individual comments indicate that these people usually serve as class sponsors, and they are frequently called upon to direct the class play. In many cases, however, because of a heavy teaching load, this additional responsibility becomes drudgery. One

teacher from a Third Class District commented:

This is my first year of teaching. I am a business major with an English minor. I teach four English classes, one French class, and am the school librarian as well as produce two high school plays.

Another teacher from a Second Class school submitted the following comments concerning her extracurricular overload,

I wish the situation could be improved, but frankly, I have so much else to do I have neither time nor energy to work on the problem. I wish several schools in the County could hire one trained drama director to spend, perhaps, two days per week in each school so that Drama could be a useful school activity.

TABLE 3

AMOUNT OF DRAMA BEING TAUGHT IN MONTANA HIGH SCHOOLS
DURING THE 1962-63 SCHOOL YEAR

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	60	65	11	145
Percent of schools responding	100%	78%	76%	73%	77%
Yes	3	3	0	5	11
Percent of schools offering Drama	30%	.05%	.00%	45%	.075%
No	7	57	64	6	134
Percent of schools not offering Drama	70%	95%	100%	55%	93%

The desired focal point for drama education is within the schools' curriculum. However, the survey discovered that less than one percent of the schools offer a course in Drama. The eleven schools, listed in order of class are, First Class, Missoula County High School, Helena High School, Great Falls High School; Second Class, Whitehall, Scobey, and Sunburst High Schools; Private, Missoula Sacred Heart, Billings Central, Havre Central, Butte Central (Boys), Butte Central (Girls). These figures indicate that the Private and Parochial schools, particularly considering the size of the above mentioned Catholic Schools, consider Drama an integral part of the over-all curriculum.

TABLE 4

VALUE OF DRAMA COURSE ACCORDING TO SCHOOLS
RESPONDING TO THE QUESTIONNAIRE

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	55	52	11	127
Percent of schools responding	100%	71%	60%	73%	67%
Excellent	7	16	16	3	42
Percent	70%	30%	30%	27%	33%
Good	2	31	26	7	66
Percent	20%	56%	50%	63%	51%
Fair	1	5	7	1	14
Percent	10%	.09%	13%	.09%	11%
Poor	0	3	3	0	6
Percent	00%	.05%	.05%	00%	.05%

Even though very little drama is being taught in the public schools, this does not mean that educators consider the value of a drama course as negative. English Department Chairmen were asked, even if a course in Drama was not offered in their school, to indicate, in their opinion, the value of such a course. The results show that 84% of the schools responding consider the value of a course in Drama as either excellent or good. This response shows that the desire to offer such a course is present, but that certain handicaps prevent a curriculum expansion.

TABLE 5

REASONS FOR NOT OFFERING A COURSE IN DRAMA

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	60	65	11	145
Percent of schools responding	100%	78%	76%	73%	77%
Lack of space	3	20	13	2	38
Percent	30%	33%	20%	18%	26%
Lack of money	3	27	20	1	51
Percent	30%	45%	30%	.09%	34%
Lack of teacher	3	33	38	1	75
Percent	30%	55%	57%	.09%	52%
Lack of interest	4	11	18	0	33
Percent	40%	18%	27%	00%	22%

The most frequent reason listed for not offering a course in Drama is a lack of a teacher. A 52% response in this category indicates that if more teachers were qualified in Drama possibly more Drama would be taught in Montana High Schools. However, 30% or over of the First, Second, and Third Class schools listed lack of money as a second most frequent reason for not offering a course in Drama. Therefore, it is obvious that if these schools were to hire a drama teacher, the teacher must also be qualified to teach other subjects.

This need is reiterated by an English teacher from a small Third Class school:

We may be able to develop Drama into the general curriculum as the students show interest and such a program, well-handled, can be a challenge. However, we are still lacking a teacher to develop the program.

Consequently, while Drama teachers are desired in many school systems, money and time are detriments that must be overcome by the individual schools before a wide expansion of Drama classes can be accomplished.

The thirty-three schools that listed, as a secondary reason, a lack of interest on the part of the student body still presented two or three drama productions each year. Activity of this nature illustrates that the "built-in motivation," the desire to entertain, is present, and could possibly be initiated as an integral part of the schools' curriculum.

TABLE 6

NUMBER OF THREE-ACT PLAYS REPORTED AS
PRODUCED IN 1961-63

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	50	49	10	119
Percent of schools responding	100%	64%	56%	66%	63%
One	1	8	28	3	40
Percent	10%	16%	57%	30%	33%
Two	4	42	22	6	74
Percent	40%	84%	43%	60%	61%
Three	3	0	0	0	3
Percent	30%	00%	00%	00%	.02%
Four	2	0	0	1	3
Percent	20%	00%	00%	10%	.02%
More than four	0	0	0	0	

An examination of the dramatic activity reported for a two-year period shows a tendency for the schools to produce two three-act plays annually.⁷ Currently 61% of the schools are following this pattern. The reason for this procedure may be the traditional presentation of Junior and Senior plays. Class sponsorship of plays is a combined Junior-Senior responsibility in many Third Class schools as their total enrollment is very small-- 17 to 130 students. This procedure possibly accounts for 57% of these schools producing a single yearly production.

⁷Directors were asked to report the plays produced for a two-year period, 1961-1963.

TABLE 7

SCHOOLS PRESENTING CLASS PLAYS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	39	38	6	92
Percent of schools responding	100%	50%	44%	40%	49%
Yes	5	30	36	4	75
Percent	50%	76%	94%	67%	81%
No	5	9	2	2	18
Percent	50%	24%	6%	33%	19%
Junior play	2	36	31	0	69
Senior play	2	34	24	2	62
All school play	2	15	13	5	35

The above figures affirm that the traditional class play is extremely popular in Montana. Junior and Senior plays are produced in 81% of the schools with the schools in the First Class Districts showing the lowest percentage figure.

However, attention should be given to the thirty-five schools producing the all-school play. Directors favoring this production attitude suggest that the all-school show allows interested students from the entire student body to participate, a practice not always allowed in the production of the class play. In this manner the activity becomes a school project and not just a focal point of pride for one class. The class unites the class, but the school play unites the school. Also, younger students with acting or technical talent, may, as one director commented, ". . . truly blossom as a result of the experience."

TABLE 8

PARTICIPATION IN CLASS PLAYS LIMITED OR NOT LIMITED

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	55	44	7	116
Percent of schools responding	100%	71%	51%	46%	61%
Limited	3	35	15	2	55
Percent	30%	64%	32%	29%	47%
Not limited	7	20	30	5	61
Percent	70%	36%	68%	71%	53%

Frequently one detriment of the class play is the limitation of participation to the producing class. This limitation is found in 64% of the second class schools, and the writer realizes, from teaching experience in a school of this classification, that the restriction is often caused by "class selfishness." The sentiment being pettiness caused by the sponsoring class refusing to allow integration. Such an attitude does more to harm a productive drama program than to facilitate it. If the class competitive spirit is desired, the procedure may be handled similar to the Plains annual One-Act Play Festival. At this affair, which arouses tremendous community interest, each class is responsible for a one-act play. Acting awards are presented, and the winning play is announced with the recipients names being engraved on a plaque which is displayed in the trophy case.

The continuation of a limited participation could result in a situation as reported by this Class Three director,

Drama at the high school level, particularly the very small high school, which conducts it as a "class enterprise" is characterized by school disinterestedness to the point of apathy.

TABLE 9

NUMBER OF ONE-ACT PLAYS PRODUCED IN 1961-1963

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	9	30	18	9	66
Percent of schools responding	90%	38%	20%	60%	34%
One	1	6	7	2	16
Two	1	2	7	3	13
Three	3	15	4	2	24
Four	3	5	1	1	10
More than four	1	2	0	1	4
Total number	9	30	19	9	67

The total number of one-act plays produced during the 1961-63 school years in comparison with the number of three-act plays, shows that the majority of emphasis is placed on presenting the three-act play. An average of thirty-three one-act plays a year seems extremely low considering that the varied drama festivals within the State recommend the performance of the one-act play. The low percentage may also be due to the minor existence of outstanding one-act plays. However, it is within this realm of production that the student-directed plays are reported.

TABLE 10

NUMBER OF SCHOOLS PRESENTING STUDENT DIRECTED PLAYS,
AND THE TOTAL NUMBER OF PLAYS
DIRECTED BY STUDENTS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	6	32	23	8	69
Percent of schools responding	60%	41%	27%	53%	36%
Schools answering yes	4	9	3	4	20
Total number	13	25	5	13	56

All of the plays, directed by students, which numbered fifty-six, were plays of one act, representing 84% of the entire number of one-act plays reported as produced during the same period. The student direction of a play allows for a complete learning experience on the part of the student. Not only must he understand the dramatic literature with which he works, but he is also challenged with a great degree of responsibility. Individual comments indicated that this learning device is the outcropping of active drama classes or English classes. In this manner the productions can be controlled as they supplement the existing program.

TABLE 11
SELECTION OF PLAYS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	56	47	11	123
Percent of schools responding	100%	74%	54%	73%	65%
Drama director	10	49	36	11	106
Percent	100%	92%	76%	100%	86%
Students	0	7	12	0	19
Percent	00%	10%	24%	00%	14%

An examination of the plays produced on every level: First Class, Second Class, Third Class, and Private, gives evidence that the emphasis concerning play selection seems to be placed on quantity instead of quality. (Appendix F.) Although the final selection was made by the director in 86% of the cases, the decision suffered psychological opinions caused by the students and the community. As one director from a Third Class school commented,

Students at a school of this size seem to feel that laughter and entertainment are synonymous. Therefore, a play of really good quality is ignored in favor of something light and frivolous. To give any amateur drama group a play they can get their teeth into is really desirable, and, at times, very rewarding--yet these youngsters know when an audience doesn't "dig" and it hurts.

Another well known and highly respected director from a Second Class district added these comments,

To work on dramatic technique with the students on good plays produces a result satisfactory to me, and perhaps helpful to the students, but does not make any difference to an audience, or even with other teachers.

In fact, other teachers have frequently commented that the purpose of a school play is to have the youngsters make money, have fun, etc. So why insist and interrupt and correct, they ask, "Students faces are young and pretty--let them be themselves in a teenage play."

Of course I do not agree, but so few people see or appreciate any difference, that to see a poor play, poorly produced, lauded, applauded for four encores is disheartening.

Plays of the above nature, found in Appendix G, follow a hackneyed theme, and they do nothing to enhance the English program or the cultural opportunities of the community. If students of many communities are deprived of drama with good literary form, the students may base their decisions on stereotypes. Other directors added the following statements, showing the influence that the community holds, concerning play selection,

. . . at present it looks like a losing proposition because I feel that it will take time to educate the community to the inestimable value of a fine drama program.

I think a vital consideration might be the education of the community of the cultural value of drama so that it can be given a place in the program.

The public demand is for light comedy, anything else does not draw an audience.

The better plays produced were royalty plays, but the majority of plays of questionable quality were also royalty productions. Thus, the time and expense are equal, but the end product is not. For example, the following comparisons are derived from data received from the questionnaires.

Classification
of School

Drama Activity

First Class
School #1

Importance of Being Earnest, Midsummer
Night's Dream, Arms and the Man.

Classification
of SchoolDrama Activity

First Class
School #2

Time Out For Ginger, Dear Delinquent.

Second Class
School #1

The Emperor Jones, King Richard III,
The Little Foxes.

Second Class
School #2

Ladies of the Mop, Grandma's Best
Years.

Third Class
School #1

Diary of Anne Frank, Matchmaker,
Charley's Aunt.

Third Class
School #2

I Was A Teen-age Dwarf, Her Kissin'
Cousin.

Private
School #1

Importance of Being Earnest, Snow
White and the Seven Dwarfs, Music Man,
The Birds (Aristophanes).

Private
School #2

Here Come The Brides, Grandad Steps
Out, Great Scotts.

TABLE 12

QUARTER HOURS OF COLLEGE LEVEL DRAMA COURSES TAKEN BY
THE DRAMA DIRECTORS IN MONTANA

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	57	47	10	124
Percent of schools responding	100%	74%	54%	67%	66%
None	2	25	21	4	51
Percent	20%	43%	44%	40%	42%
Less than 10	1	13	17	1	32
Percent	10%	23%	36%	10%	26%
10-20	1	9	10	4	24
Percent	10%	15%	21%	40%	19%
20-30	2	2	0	0	4
30-40	2	5	0	1	7
Over 40	2	3	0	0	5

Drama directors are expected, in producing plays for public presentation, to supervise anywhere from 100-250 students each year. Yet out of a total of 124 responding directors, only fifteen or 12% have more than twenty credits in Drama training. Forty-two percent indicated that they have no college training in Drama, and 26% of the directors have less than ten credits.

Consequently, many directors stated that they feel unqualified for the position of drama director. The dilemma caused by the lack of training is reflected by this director,

I have never been in or directed a play. This is my attempt.

Another director with considerable experience suggests an improvement of this condition by submitting the following comment,

English graduates should have more drama, debate, and Speech credits.

TABLE 13

PARTICIPATION IN COLLEGE PRODUCTIONS BY DRAMA DIRECTORS,
AND IN WHAT CAPACITY

	School District Classification				Total	
	First Class	Second Class	Third Class	Private		
Number of schools responding	10	60	46	10	126	
Percent of schools responding	100%	78%	54%	67%	67%	
Directors answering yes	9	38	22	6	75	36
Percent	90%	63%	47%	60%	57%	
Directors answering no	1	22	24	4	52	
Percent	10%	57%	53%	40%	43%	
Acting	2	6	8	3	19	
Backstage	1	3	3	2	9	
Both	5	25	10	1	41	

While few drama directors in Montana have taken formal course work in the field of drama, 57% of the respondents have participated in college productions. Directors indicated that their participation in this extracurricular activity immensely aided their direction. Particularly useful, the graduates commented, was the opportunity to work backstage with technical equipment prior to their own efforts.

TABLE 14

AREAS OF VALUE IN TEACHER-TRAINING RATED ACCORDING TO IMPORTANCE

Subjects	5 MOST IMPORTANT					0 LEAST IMPORTANT				
	First Class	Second Class	Third Class	Private		First Class	Second Class	Third Class	Private	
	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0
Acting	4 0 0 0 0 0	11 2 1 1 1 1	10 2 2 2 0 2	1 3 1 0 0 0						
Costuming	1 2 2 0 0 0	2 1 4 1 1 0	1 0 2 4 7 4	1 0 1 1 0 0						
Direction	2 2 0 0 1 0	9 5 2 2 3 0	9 4 1 3 1 3	3 1 1 0 0 0						
Dramatic Int.	3 1 0 0 1 0	10 2 4 1 3 0	7 4 6 1 3 0	1 2 1 1 0 0						
Dramatic Lit.	1 1 2 0 1 0	5 3 2 2 2 2	6 1 3 5 0 1	0 2 1 1 1 0						
History of Theater	1 1 2 0 0 0	0 1 3 3 1 1	1 0 1 8 2 3	1 0 1 2 0 0						
Lighting	2 2 0 0 0 0	3 0 4 2 1 2	1 1 5 2 2 4	1 0 2 1 0 0						
Make-up	2 3 0 0 1 0	3 4 4 3 3 0	3 6 5 2 0 2	1 1 2 1 0 0						
Stagecraft	4 1 0 0 0 0	3 7 4 4 1 0	5 3 6 0 3 1	1 0 3 0 0 0						
Stage Design	0 2 1 1 0 0	1 3 3 1 0 1	1 0 8 2 0 2	2 1 1 0 1 0						

TABLE 14--Continued

Subjects	First Class	Second Class	Third Class	Private
	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0	5 4 3 2 1 0
Theater Production	3 1 0 0 0 1	7 2 3 2 2 1	4 0 2 2 2 5	1 1 2 0 1 0
Writing of Drama	0 0 1 1 0 0	2 0 0 1 2 6	2 1 4 2 0 5	1 0 0 3 0 0

The directors illustrate that the areas of teacher-training which aided them the most in play production were the courses in acting, make-up, play direction, and stagecraft. The courses that do not deal directly with the production of the play were rated lower. This does not mean that these courses such as playwriting, and history of the theater, are not considered valuable, and they were rated much higher by the instructors actually offering a class in drama.

Although most of the directors considered their work in Drama very valuable, one director, in commenting on his college training, raised the following point,

Nothing I did in school prepared me for this. My work in Drama (20 credits) was aimed for College or Little Theater work and not for high school.

TABLE 15

NUMBER OF SCHOOLS WITH ORIGINAL PLAYS, AND THE
TOTAL NUMBER OF ORIGINAL PLAYS

	School District Classification				Total	
	First Class	Second Class	Third Class	Private		
Number of schools responding	10	54	48	10	122	
Percent of schools responding	100%	71%	55%	67%	64%	
Schools answering yes	2	2	4	3	11	11
Schools answering no	8	52	45	7	112	
Number of original plays	2	2	12	5	21	

The total number of original plays numbered twenty-one; all of which were of the one-act form. This figure means that less than 1% of the secondary schools in Montana have in their possession any original scripts.

Since the State English Course of Study for Montana suggests the study, on every level, of units on dramatic literature, this is an area that could be further developed within the English class. The expansion could be a great benefit to the students and to the school.

TABLE 16
PRODUCTIONS HELD

	School District Classification				Total	
	First Class	Second Class	Third Class	Private		
Number of schools responding	10	56	48	10	124	
Percent of schools responding	100%	74%	55%	67%	66%	
Regular theater auditorium	10	23	5	5	43	5
Percent	100%	41%	9%	50%	35%	
Gymnasium-auditorium combination	0	33	43	5	81	
Percent	00%	59%	91%	50%	65%	

All of the productions were held in a regular theater auditorium or a gymnasium-auditorium combination. Every First Class school performs in a regular theater auditorium, however, only 41% of the Second Class schools have regular auditoriums, the remaining 59% performing in gymnasium combinations. This situation was increased on the Third Class school level as 91% of the schools present their plays in a gymnasium auditorium. Drama directors pointed out that this combination developed a scheduling problem between Drama and Athletics for the use of the facilities. This handicap is especially evident during the winter months. A director from a Second Class district summarized the situation by saying,

Our biggest handicap is due to the use of the gym for basketball and other entertainments. We have to schedule all plays between athletic seasons; the Junior play is between football and basketball, the Senior play fits in after the basketball season is over. If we have any one-acts or an operetta, it is just stuck in at random.

TABLE 17

MOST SERIOUS LACK OF EQUIPMENT LISTED IN ORDER OF NEED

	School District Classification				Total	
	First Class	Second Class	Third Class	Private		
Number of schools responding	7	45	44	9	105	
Percent of schools responding	70%	58%	51%	60%	55%	
Auditorium	0	1	2	1	4	
Lighting	3	23	25	6	57	5
Stage space	4	21	17	2	44	

Although some sort of stage area was present in every school answering the questionnaire, there exists a serious lack of stage equipment in the Second and Third Class districts. The most serious lack of technical equipment was in the lighting category. A breakdown of this need is shown in Table 18 and Table 19. A total of 48% of the schools do not have the use of dimmer equipment, and over 30% of the schools are without the use of spotlights. The use of lighting equipment presents an important area for student responsibility, and it provides training of students in a technical field. Other than training and responsibility, it is a method for gaining the cooperative advantage of the drama experience. Also, the lighting crews employ individuals who are not acting or perhaps could not act.

TABLE 18

NUMBER OF SCHOOLS WITH AVAILABLE SPOTLIGHTS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	55	46	10	121
Percent of schools responding	100%	71%	53%	67%	64%
Yes	10	36	26	9	81
Percent	100%	65%	56%	90%	66%
No	0	19	21	1	41
Percent	00%	35%	44%	10%	34%

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Many schools indicating the use of spotlights also indicated the lack of this equipment because their present equipment was of a makeshift nature or of an inferior quality or number. In some instances spotlights were reported but without dimmers.

TABLE 19

SCHOOLS WITH THE USE OF DIMMERS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	56	53	10	129
Percent of schools responding	100%	72%	60%	67%	69%
Yes	10	31	17	6	64
Percent	100%	55%	31%	60%	49%
No	0	26	37	4	67
Percent	00%	45%	69%	40%	48%

TABLE 20

NUMBER OF SCHOOLS USING FLATS FOR PRODUCTIONS

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	57	50	10	127
Percent of schools responding	100%	72%	59%	67%	68%
Yes	10	46	38	6	100
Percent	100%	80%	76%	60%	78%
No	0	11	13	4	28
Percent	00%	20%	24%	40%	22%

The above figures indicate that a considerable amount of effort is being put forth in this production aspect. Some directors listed as a lack of equipment a lack of scenery, but this problem can only be facilitated by the individual school. Students are very adept at building sets and set pieces if they are given the opportunity. Expense can be kept to a minimum, and the cooperative experience is varied and acute. A few directors stated that they prefer to use stage drapes as scenic background in order to cut production expense.

TABLE 21
INCOME FROM PRODUCTIONS USED FOR

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	57	48	8	123
Percent of schools responding	100%	72%	55%	53%	65%
Drama only	10	12	3	4	29
Percent	100%	22%	7%	50%	24%
Class programs	0	45	45	4	94
Percent	00%	78%	93%	50%	76%

A total of 76% of the schools questioned use the drama receipts for programs other than drama. This situation exists proportionally with, and is possibly due to the class-sponsorship tradition. However, the lack of equipment could be compensated for, as accomplished in the larger schools, by using the drama funds to improve their facilities. For comparison, 100% of the schools in the First Class districts use the drama receipts for the use of drama only, and not a single school reported a lack of lighting equipment. But on the Second and Third Class levels, in 78% and 93% of the cases respectively, the sponsoring class receives the proceeds from its programs. Consequently, the facilities are seldom improved.

TABLE 22

NUMBER OF SCHOOLS WITH A DRAMA CLUB

	School District Classification				Total
	First Class	Second Class	Third Class	Private	
Number of schools responding	10	55	49	11	125
Percent of schools responding	100%	71%	56%	73%	66%
Yes	10	23	6	8	47
Percent	100%	40%	11%	72%	37%
No	0	33	44	3	80
Percent	00%	60%	89%	28%	63%
National Thespian Troupe	6	8	0	2	16

In the larger schools the theatrical focal point of attention is the drama club with 60% supporting a National Thespian Troupe. The interest in drama in the private schools is also very high with 73% supporting a drama club, including two National Thespian Troupes. Throughout the survey the schools of the First Class districts and the Private schools have demonstrated the most interest in a stimulating drama program. This interest must be due in part to the existence of the drama clubs. In comparison, less drama activity was found in the schools of the Third Class districts and the number of drama clubs was practically non-existent, a total of 12% supporting such organizations.

TABLE 23

MOST FREQUENT PURPOSE IN DIRECTION
1 MOST IMPORTANT, 5 LEAST IMPORTANT

Purpose	First Class					Second Class					Third Class					Private				
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Entertain the community	0	3	1	0	2	14	5	10	6	11	16	8	7	3	9	0	1	3	1	4
Challenge the community	1	1	0	4	0	3	4	7	6	11	4	2	6	5	10	0	1	0	5	4
Entertain the student body	1	2	2	0	1	5	6	5	12	8	6	6	7	11	2	0	0	0	2	1
Challenge the student body	2	3	0	0	0	6	8	7	4	11	5	15	3	5	4	0	1	7	1	2
Develop the student as tech.	1	0	3	0	1	11	13	7	5	5	7	3	7	5	5	1	5	1	1	0
Develop personality	1	0	1	0	0	25	8	9	4	0	24	3	6	1	5	8	3	0	1	1
Other (make money)	0	0	0	0	0	7	0	0	1	1	2	1	0	2	1	1	0	0	0	0

The directors displayed a multitude of aims in the direction of their plays. The most frequent aim is to develop the personality of the student. As one director commented,

My ambition is to awaken self-confidence in them this year thru some drama, in order to bring about the desire to forge ahead into the field of education in spite of the almost unsurmountable obstacles on every side.

The goal of the directors in the First Class schools is to challenge the student body and it is on this level that the best quality of play is being presented. In comparison the second aims of the directors of the Second and Third Class schools corresponded to their selection of plays--the purpose of entertaining the community.

TABLE 24

COURSE ELECTIVE OR REQUIRED⁹

Number of schools responding	School District Classification		Total
	First Class Second Class	Private	
Elective	3	5	11
Required	3	5	11
	0	0	0

⁹Tables 24-27 illustrate the results tabulated from the eleven schools offering a course in Drama.

Since the eleven courses of Drama taught were elective and not required, this system eliminates the disinterested. Also, specialization makes the course more attractive to the student and more enjoyable for the instructor. The courses were open to Juniors and Seniors, and the average size of the classes varied from less than fifteen on the Second Class level to between twenty-five and thirty on the First Class and Private school levels (Table 26). The total enrollment for a single school fluctuated from eleven to 190, with the Second Class districts again showing the lowest total enrollment (Table 26).

In four of the cases the instructor indicated that the class was combined with the basic Speech course. In these schools Drama was taught for a part of each semester.

TABLE 25
AVERAGE SIZE OF DRAMA CLASS

	School District Classification			Total
	First Class	Second Class	Private	
Number of schools responding	3	3	5	11
Less than 15	1	3	0	4
20-25	0	0	1	1
25-30	2	0	4	6

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TABLE 26
TOTAL ENROLLMENT IN DRAMA CLASSES

	School District Classification			Total
	First Class	Second Class	Private	
Number of schools responding	3	3	5	11
Less than 20	0	3	1	4
25-50	1	0	1	2
50-75	1	0	1	2
75-100	1	0	1	2
100	0	0	1	1

TABLE 27
TEXT BOOK USED FOR TEACHING DRAMA

	School District Classification			Total
	First Class	Second Class	Private	
Number of schools responding	3	3	5	11
Stage and School	2	0	1	3
On Stage Everyone	1	0	0	1
Speech For All	0	1	0	1
New American Speech	0	1	0	1
None	0	1	4	5

Forty-five percent of the schools offering a drama course did not use a text. It is possible, because a Drama State Course of Study is not available for reference, that the instructors are undecided about which text to use. The teachers currently using the book written by Katherine Ommanney, The Stage and the School, expressed complete satisfaction with it. This text covers, in some detail, play analysis, history of the theater, acting, directing, play production, criticism of theatrical experiences, and writing for the theater.

TABLE 28

READING UNIT DESIGNATED BY INSTRUCTOR

	School District Classification			Total
	First Class	Second Class	Private	
Number of schools responding	3	3	3	9
Yes	2	3	2	7
No	1	0	1	2

The lack of a text for source material was partially compensated by the large reading unit indicated for each course. The selection of the dramatic literature was controlled and directed by the instructor in 77% of the classes. One instructor presented the beneficial suggestion of having the students purchase play anthologies in paper back editions. This procedure eliminates any play shortage possibly existing within the schools' libraries.

TABLE 27

TIMES PER WEEK DRAMA CLASS HELD

	School District Classification			Total
	First Class	Second Class	Private	
Number of schools responding	3	3	5	11
5	3	3	1	7
4	0	0	0	0
3	0	0	2	2
2	0	0	1	1
1	0	0	1	1

The class was offered five days a week in 63% of the schools surveyed, and three times a week in 18% of the instances. The course spanned two semesters in ten out of the eleven schools (Table 30). Within this thirty-six-week period the instructor can develop both the academic and technical areas of drama. Table 31 shows that more than 50% of the schools spent an equal amount of class time developing these two facets of the course. In this manner the students receive a fine background in the visual arts.

TABLE 30

NUMBER OF SEMESTERS DRAMA TAUGHT

	School District Classification			
	First Class	Second Class	Private	Total
Number of schools responding	3	3	5	11
One semester	0	0	1	1
Two semesters	3	3	4	10

TABLE 31

TIME DEVOTED IN DRAMA CLASS TO ACADEMIC SECTION AND
ACTING AND STAGECRAFT SECTIONS

	School District Classification			Total
	First Class	Second Class	Private	
Number of schools responding	3	3	5	11
Academics section				
60	0	1	0	1
50	3	0	3	6
40	0	1	1	2
25	0	0	1	1
Acting section				
75	0	0	1	1
60	0	1	1	2
50	3	0	3	6
40	0	1	0	1
30	0	1	0	1

TABLE 32

AREAS OF TEACHER TRAINING IN PREPARATION TO TEACH A COURSE IN
 DRAMA ON THE HIGH SCHOOL LEVEL
 5 MOST IMPORTANT, 0 LEAST IMPORTANT

Subjects	First Class						Second Class						Private					
	5	4	3	2	1	0	5	4	3	2	1	0	5	4	3	2	1	0
Acting	3	0	0	0	0	0	1	1	0	0	0	0	2	1	0	0	0	0
Costuming	1	1	1	0	0	0	0	0	1	1	0	0	0	0	1	0	0	0
Direction	3	0	0	0	0	0	1	0	1	0	0	0	0	0	1	0	0	0
Dramatic Int.	2	1	0	0	0	0	2	0	0	0	0	0	0	1	1	0	0	0
Dramatic Lit.	2	1	0	0	0	0	1	0	0	0	0	0	0	1	1	1	0	0
Hist. of Theater	3	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0
Lighting	2	0	1	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0
Make-up	2	1	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
Stagecraft	1	1	1	0	0	0	1	0	1	0	0	0	0	1	0	0	0	0
Stage Design	1	1	1	0	0	0	0	1	1	0	0	0	0	0	0	1	0	0
The. Production	1	1	0	0	0	0	2	0	0	0	0	0	0	0	1	1	1	0
Writing of Drama	0	1	1	0	0	0	1	0	0	1	0	0	0	0	2	0	1	0

The instructors considered nearly all of the areas of their teacher-training extremely valuable. Their ratings show an increase in the amount of importance placed on such subjects as History of the Theater and Dramatic Literature.

CHAPTER IV

SUMMARY AND CONCLUSIONS

I. Aims of the Study

The survey had six aims: (1) to determine to what extent drama courses were taught in the high school of Montana for the academic year, 1962-63, (2) to determine the quality, quantity, and variety of drama experience which is available to the student within the curriculum and outside equivalents, (3) to determine the amount and kind of training of the Montana High School directors, (4) to determine their production attitudes, (5) to determine the type of theater plants, and, (6) to determine the amount and condition of stage equipment.

II. Procedure and Response

Two questionnaires were sent to the drama directors. The first was designed to investigate the drama program from a curriculum standpoint; the second investigated the extracurricular dramatic activities. One hundred and forty-six schools out of the 188 secondary schools in Montana (77%) responded to the survey. The

schools were then divided into four classifications, First Class, Second Class, Third Class, and Private, and the information was tabulated and analyzed accordingly, the detailed results of which appear in Chapter III of this thesis.

III. Summary of Findings

The extent of Drama being taught in Montana High Schools for the academic year, 1962-1963.

1. Less than 1% of the responding schools offer a course in Drama.
2. Forty-five percent of the Private schools offer a class in Drama as a subject integrated within their curriculum.
3. The largest percentage figure among the public schools is found in the First Class Schools with 30% of the schools offering a drama course.

The value rating of a drama course

4. In 84% of the instances, educators rated the value of a drama course as either excellent or good.

Reasons for not offering a course in Drama

5. The most frequent reason for not offering a course in Drama is a lack of a teacher (52%).

6. Thirty-four percent of the schools indicated, as a reason for not offering a Drama course, a lack of money.

7. A lack of space, particularly among the smaller schools, was the third most frequently given reason (26%) for not offering the course.

Quantity of dramatic experience

8. One-hundred and twenty full-length plays were reported as produced during the 1961-1963 seasons.

9. Sixty-seven one-act plays were reported as produced during the same period.

Quality of plays produced

10. Over 50% of the plays on every level are selected for the sole purpose of entertainment.

11. The thematic quality of these plays were of a hackneyed nature.

12. The presentation of inferior drama caters to the students' material taste and holds their aesthetic taste to a minimum.

13. Less than 5% of the plays suggested for study by the State English Course of Study were actually produced.

Variety of drama experience

14. During the 1961-1963 seasons, there were fifty-six student directed one-act plays produced. This figure represents 83% of the total one-act plays, sixty-seven, presented during the same period.

15. Eleven schools reported student written original scripts. This is a percentage figure of less than 1%.

16. The study of dramatic literature, history of the theater, play production, play analysis, interpretation, and play direction is available in the eleven schools that offer a course in drama.

Amount and kind of training of the directors

17. Less than 12% of the drama directors have more than twenty college credits in Drama.

18. Forty percent of the directors have no formal training in the field.

19. Fifty-five percent of the plays are directed by an English teacher.

20. In 25% of the instances the Speech teacher directs the productions.

21. Fourteen percent of the plays are directed by teachers in fields other than Drama, English, or Speech.

22. Fifty-seven percent of the directors had

participated in college productions during their undergraduate or graduate training.

23. The most important areas of training, as reported by the play directors were, play production, acting, direction, and stagecraft.

Production attitudes

24. The drama director is responsible for the play selection in 82% of the schools.

25. The responsibility for conveying the values and concepts of the theater arts lies with the individual drama director. The success of the program depends upon his interest and his application of training.

26. Junior and Senior class sponsorship exists in 80% of the schools surveyed.

27. This sponsorship causes limited participation in a total of 48% of the schools.

28. Drama programs were crippled in 77% of the schools due to the use of play receipts for a subsidiary purpose other than Drama.

29. Drama clubs are found in only 31% of the schools with 13% of the schools supporting a National Thespian Troupe.

30. The most frequent aim in directing a play, as listed by directors from First Class Schools, is to challenge the student body.

31. The most frequent aim in directing a play, as listed by directors from the Second and Third Class Schools, is to develop the personality of the student.

Type of theater plants

32. All of the productions are either held in a regular theater auditorium or a gymnasium-auditorium combination.

33. Every First Class School performs in a regular theater auditorium. However, only 41% of the Second Class Schools, and 9% of the Third Class Schools have regular auditoriums.

Condition of technical equipment

34. The lighting facilities of many stages are inadequate.

35. Fifty percent of the schools have no dimmers.

36. Thirty-four percent of the schools have no spotlights.

37. Sets and set pieces are used by 76% of the respondents.

38. Some directors use stage drapes for their backings in order to cut production expenses.

CHAPTER V

RECOMMENDATIONS

The following recommendations correspond with the six major aims of the survey.

1. Drama as Part of the Curriculum

It is the recommendation of this study that a State Drama Course of Study be prepared for examination by high school principals, school superintendents, and members of schools' committees. If such a guide were available, a far greater number of schools than at present would be inclined to include a course in Drama in their curriculum. A course of study would assist teachers in establishing a reasonable standard for measuring the adequacy of a course currently in operation, and it would assist teachers who would be preparing to direct such a program.

The following unit of study, The High School Drama Course by Willard J. Friederich,¹⁰ is recommended. Mr. Friederich is the head of the department of Speech and Drama at Marietta College, Marietta, Ohio. He is

¹⁰Colbee Hill Sta., Cincinnati, Ohio: National Thespian Society, 1955. (See Appendix H.)

also the co-author of Teaching Speech in High School. Much of Friederich's life has been devoted to the advancement of Dramatic Arts in the secondary schools.

This particular unit is recommended, first of all, because it is fostered by the National Thespian Society, an organization familiar with the needs of drama education on the secondary level. Secondly, the drama course includes the numerous phases of dramatic study, theater organization, play analysis, history of the theater, acting, directing, technical production, playwriting, and a bibliography for each.

Because of the variety of subject matter, a drama teacher can select the areas which meet the needs of his particular class. Also, the course is flexible enough to allow the teacher to adjust it to any length of time, either a full year or one semester. Mr. Friederich has constructed the syllabus with the idea that not all units could be crowded into a single course. The objectives of the course are as follows:

1. Theory and practice must be combined to provide a successful drama program.
2. Drama should be considered primarily a cultural rather than a practical course, since the underlying philosophy of the course is to acquaint the student with drama so that a better appreciation of the arts will result.

Recommended text for use in
the high school drama class

The text that best corresponds with Friederich's course of study is The Stage and the School by Katharine Ommanney.¹¹ This text covers all phases of drama and it is geared specifically for the high school level. Short scenes are included for interpretation, and excellent motivating topics are suggested for additional units and outside projects.

2. The Quality of the Extracurricular
Dramatic Experience

The selection of a play for the sole purpose of entertainment is natural and common; however, this goal can be more satisfying and meaningful if the selection is of a recognized quality. For example, the time, expense, and effort are equal in producing either Grandma Steps Out or The Importance of Being Earnest. Both plays are entertaining, but the literary value of the second is far superior. The charm, dramatic intent, and wit of Oscar Wilde's writing brings a more rewarding, worthwhile experience to the community, and to the student body. A play of this nature provides a springboard, an intriguing motivation for the study and the

¹¹Revised edition. (New York: Harper, 1950).

evaluation of dramatic literature in the classroom.

The present State English Course of Study suggests, on every level, certain plays to be read for their literary merit, plays such as, Our Town, Merchant of Venice, R.U.R., All My Sons, As You Like It, and others. Drama educators must not be satisfied until their play selections match the quality of plays studied in the English classroom.

Also, the following organizations and institutions give valuable advice concerning play selection: The American Educational Theater Association, The National Thespian Society, The State Drama League, and the University units of our state.

3. Variety of Dramatic Experience

The greatest variety of dramatic experience is offered by the drama class; however, schools with neither a drama class nor a trained drama teacher can increase the variety of their program in two ways: (1) by an increased interest in playwriting, and (2) by an increase in the amount of student directed productions.

The presentation of student written plays achieves the following goals: (1) enhances the appreciation of dramatic literature, (2) provides a new focus of attention on the drama program, (3) motivates productive

creative writing in general, (4) stimulates the imagination, and (5) develops the student's style and knowledge of playwriting technique.

The student-directed production is the most complete theatrical experience. The project challenges the student or students in charge (1) to understand and evaluate the literary form of the play, (2) to investigate the principles of play direction, (3) to stimulate the quality of acting, and (4) to understand the differences in the uses of speech, light and stage design, the staging and costume design. Furthermore, the student director experiences the discipline of working with others, and the satisfaction of contributing to the aesthetic experience of the audience.

4. Amount and Kind of Training of Directors

A knowledge of the fundamentals of drama is necessary to give the student the artist's attitude. Therefore, the best preparation for the beginning director, including English and Speech majors, is a sound training in drama during his undergraduate years. This training in drama should include the following courses: play direction, play production, acting, and stagecraft. Prospective directors should also receive extracurricular training in drama by participating in college productions, either as actors, stage hands, or both.

Teachers with limited training in drama should take advantage of the summer theater programs and theater classes offered by the many University units. In this manner they will be able to explore theoretical problems in the classroom while learning from supervised participation in the theater.

In-service training may be accomplished by subscribing to some or all of the following periodicals: Educational Theater Journal, Theater Arts, Dramatics (National Thespian Magazine), and The Speech Teacher. Friederich, in his course of study, lists, under his general bibliography, theater books that cover several phases of drama. Also, special problems encountered during the year can often be solved by help from the drama staffs of the various University units.

5. Production Attitudes

The amount of class sponsorship of plays should be replaced by the control of the drama club. Drama clubs provide a focal point of professional interest in the theater arts in general, and they provide a specific center of local theater interest. The financial status of the drama program can be handled most efficiently by a definite organization interested in drama. This procedure would eliminate the use of play receipts for a subsidiary purpose. Unlimited

participation fostered by the drama club would result in a point of school pride rather than a point of class pride and limited participation. Also the directors would have more students from which to cast their plays.

Because the inhabitants of Montana find their theater principally in the schools, drama directors must include in their productions the best in classic and contemporary drama. Shabby, repellent drama must be rejected in order to expand the educational and cultural growth of the entire community.

6. Condition and Amount of Stage Equipment

The expense involved in securing adequate lighting and stage equipment can be handled in either one of two ways, or a combination of both. Either an amount must be designated for drama from County or District funds, or the play receipts must be used for drama use only. Aid may be obtained from University Staffs as to substitutes in the lighting area, or advice concerning new or rented equipment.

Summary Reference

The survey was based on the assumption that in Montana communities the school is the focal point of attention, and that the drama program of the school is

many times the only cultural point of its kind. The findings verified this assumption in discovering that in every school that replied, there is at least one dramatic production each year. This desire to enjoy the arts is evidence of a people shaping their culture, increasing their enlightenment, broadening their interests. Specifically, it is evidence of their education. The creative desire is natural; and it is the purpose of the educational program to fulfill that desire.

Drama educators in Montana show an anxiety to fulfill this purpose by increasing their curriculum to include a course in drama, but a multitude of reasons prevent such an expansion. The prime reason is the lack of a qualified teacher. So, at present, the complete responsibility of introducing the world of theater and an application of all it has to offer in enjoyment, inspiration, and mental growth lies with the extra-curricular drama director. The immediate future of drama education in Montana depends upon whether or not the individual drama director, through his interest and training, can promote for his community a theater program that is a worth-while, dignified activity of sufficient value.

APPENDIX A

DRAMA QUESTIONNAIRE

TO BE FILLED OUT BY DRAMA INSTRUCTORS OR
ENGLISH DEPARTMENT CHAIRMAN

Name of School _____

Position _____

1. What is the total enrollment in your High School?
How many teaching faculty does your school employ?

2. Is a course in Drama taught in your high school?
_____Yes; _____No.
3. Check the word which in your opinion best describes
the value of a high school drama course.
Excellent_____ Good_____ Fair_____ Poor_____
No Value_____
4. Who directs your plays? _____Drama teacher;
_____English teacher; _____Speech teacher; Other
_____ (Please list his major teaching area.)
5. What are the reasons for not offering a course in
Drama in your school? Lack of space_____. Lack of
money_____. Lack of teacher_____. Lack of
interest_____.

THE REMAINING QUESTIONS ON THIS FORM SHOULD ONLY BE FILLED
OUT IF THE SCHOOL HAS A CLASS IN DRAMA

6. Is this course elective?_____ or required?_____.
7. What is the average size of your Drama class?_____.

8. What is the total enrollment in your Drama classes for the 1962-63 school year? _____
9. What is the title and author of the textbook (or books) used for the course? _____

10. What length of time does your Drama course cover? One semester? _____ Two semesters? _____; Part of one semester (number of weeks) _____.
11. How many times per week is the Drama course held? _____
12. Approximately what percentage of the class is devoted to: A. _____ Academics section; B. _____ Acting and stagecraft section; C. _____ Other
13. What percentage of 12 B. (above) do you devote to each of the following kinds of material? (Your total should not exceed 100%.)
 Dramatic criticism _____ Structure of Drama _____
 History of Drama _____ Styles of Scenery _____
 Shakespeare _____ Design _____
 Other Topics (list) _____

14. What percentage of 12 B. (above) do you devote to each of the following? (Your total should not exceed 100%.)
 Pantomime _____ Stagecraft _____
 Voice and Diction _____ (Other Topics, please
 Characterization _____ list) _____

15. Reading unit requirement. Are the plays read by the student from a list which you have designated?
 Yes. _____ No. _____
 How many plays do you require for a grade of "A"
 (Number) _____
 for a grade of "B" _____
 for a grade of "C" _____

16. Rank according to importance the areas in your teacher-training which have proved to be most valuable in helping you teach a course in Drama in secondary schools.

COURSE

5 4 3 2 1 0

Acting

Costuming

Direction

Dramatic Interpretation

Dramatic Literature

History of the Theater

Lighting

Make-up

Stagecraft

Theater Production

Writing of Drama

APPENDIX B

DRAMA DIRECTORS' QUESTIONNAIRE

This form to be filled out by the director of your schools' plays. If there are more than one director during the school year, would all of the directors please collaborate on the answers to the following questions?

1. How many full length plays does your high school produce each year? 1 _____; 2 _____; 3 _____; 4 _____. More than 4 _____.
2. How many one-act plays does your high school produce each year? 1 _____; 2 _____; 3 _____; 4 _____. More than 4 _____.
3. Do you have any original plays written by students? _____ No; _____ Yes. How many? _____. Any plays directed by students? _____ No; _____ Yes. How many? _____.
4. List the names and authors of the full length plays and one-act plays you did in 1961-62, and plan for 1962-63. Please circle non-royalty plays.
5. Rank according to importance the areas in your teacher-training which have proved to be most valuable in helping you direct a play.

COURSE	5	4	3	2	1	0
Acting						
Costuming						
Direction						
Dramatic Interpretation						
Dramatic Literature						
History of the Theater						
Lighting						
Make-up						
Stagecraft						
Stage Design						
Theater Production						
Writing of Drama						

6. How many quarter hours of college level Drama courses have you taken? None _____; Less than 10 _____; Between 10-20 _____; Between 20-30 _____; Between 30-40 _____; More than 40 _____.
7. Did you participate in college productions? _____ Yes; _____ No.
In what capacity? Acting _____; Back Stage _____; Both _____.
8. Are your productions held in a _____ Regular theater-type Auditorium? _____ Gymnasium-Auditorium combination?
9. Do you have a Drama club? _____ Yes; _____ No.
Name _____
10. Do you have class plays? _____ Yes; _____ No. If so, what kinds: _____ Junior play; _____ Senior play; _____ All-school play.
11. Is the participating in a play limited to the members of the class? (Example: Juniors in Junior class play) Limited _____; Not limited _____.
12. Is the income used for: Drama only _____; Class programs, i.e., class trips, class proms, etc. _____.
Other purposes (specify) _____.
13. Do you have access to any spotlights? Yes _____; No _____.
14. Do you have access to dimmers for the lights? Yes _____; No _____.

15. Do you use scenery "flats" (canvass or muslin on wooden frames representing walls for your full length productions? Yes _____; No _____.
16. What is your most serious lack concerning equipment? List in order of need.
17. Who chooses your plays? Drama director _____; Faculty committee _____; Students _____; Other (specify) _____.
18. What is your most frequent purpose (or aim) when you direct a play? Rank the following aims in order of importance.

One (most frequent), Five (least frequent)

- _____ A. To entertain the community.
- _____ B. To challenge your community.
- _____ C. To entertain your student body.
- _____ D. To challenge your student body.
- _____ E. To develop participating students as actors and/or technicians.
- _____ F. To develop students as persons (personality).
- _____ G. Other reasons (please specify)

PLEASE FEEL FREE TO USE THE BACK OF THIS FORM TO COMMENT ON ANY PHASE OF DRAMA AT THE HIGH SCHOOL LEVEL.

APPENDIX C

MONTANA STATE UNIVERSITY
MISSOULA, MONTANA

SCHOOL OF FINE ARTS
ART
DRAMA
MUSIC

Dear English Department Chairman:

Your completion and return to me of the enclosed questionnaires will be the first step toward a study of High School Drama in the State of Montana. I am conducting this study, under the supervision of the Department of Drama of Montana State University, with the hope that when basic facts are collected, tabulated, and examined, all of us interested in Drama may have the foundation to make recommendations which will help strengthen Drama education in our state.

As a teacher of English and a Director of plays for the past four years, I have met many of you during our MEA conventions and Little Theater Festivals. At these meetings we all seem to agree that Drama education in Montana faces serious obstacles. One of the major obstacles is that we most often work alone without knowledge of what our fellow Montana Directors are doing or of the problems with which they struggle or how they overcome these problems.

I have enclosed two questionnaires: (1) to be filled out by the English Chairman or the Drama Instructor, and (2) to be filled out by the play Director or Directors. I am sure that you realize that this is not an attempt to single out either you or your program. The questionnaires are designed to be objective and to consider total statistics as descriptive and suggestive of our common problems and common needs in the state of Montana. I also encourage you to add your own comments on the back of the questionnaires. Your individual responses will help overcome any weaknesses in the questionnaires themselves and may often prove more valuable than the results of more formal questions. When the study is completed the results will be made available to you for your information and use.

A stamped and addressed envelope is enclosed for your convenience.

Thank you in advance,



Bruce Cusker
Department of Drama

Enclosures

APPENDIX D
MONTANA STATE UNIVERSITY
MISSOULA

SCHOOL OF FINE ARTS
ART
DRAMA
MUSIC

January, 1963

Dear Principal:

A research questionnaire sponsored by the Department of Drama at Montana State University and entitled "An Investigation Into the Drama Programs, Theatre Plants, and Production Attitudes in Montana High Schools for the School Year 1962-63" was sent to your school two months ago.

Thus far nearly 100 high schools have responded to the project. However, we anticipate a greater percentage of returns which will make our final analysis more complete. Since we have not yet received the questionnaire sent to your school, we have enclosed a duplicate questionnaire. Possibly the initial forms were misplaced or misdirected.

Would you please help us to complete our survey, and indicate on the questionnaire if you wish to receive a personal copy of the results of the project. Thank you for your cooperation and time.

Sincerely yours,

lem
Bruce Cusker
Department of Drama

pg. 91

PRACTICE SPEECH TOURNAMENTS

By action of the Board of Directors of the Montana High School Association, all practice speech meets must be held on Saturdays only. School time on school days may not be taken in Speech, Music, Drama, etc. to attend practice tournaments. However, students are free to attend all practice meets scheduled on Saturdays.

DISTRICT AND STATE TOURNAMENTS

Both district and state speech meets in Forensics and Drama may be held on two days, Friday and Saturday. The time periods assigned by the Board of Directors of the H.S. Association are:

District Speech & Drama Meets

All Six Districts—

Fri. & Sat., April 19 & 20, 1963

State Tournament & Festival

Only District Winners Attend—

Fri. & Sat., May 24-25, 1963

DEBATE PROPOSITION

"RECIPROCAL FREE TRADE
WITH NON-COMMUNIST NATIONS"

For use in the practice tournaments in Montana until Dec. 30, the Montana High School debate proposition will be:

"Resolved: That the United States should adopt a policy of reciprocal free trade with non-communist nations."

EXTEMPORANEOUS SPEAKING SUBJECTS
ANNOUNCED FOR 1962 - 1963

The 1962-63 general extemp subjects, upon which the specific topics for district and state tournaments will be based, have been chosen as follows:

1. International Relations, 1962-63
2. Problems in American Education
3. The Fine Arts in American Culture

SEND IN YOUR MEMBERSHIP TODAY!

BRUCE CUSKER CONDUCTS DRAMA SURVEY

Mr. Bruce Cusker, former Director of Drama at Missoula Co. H. S. and presently doing graduate work at Montana State University, is conducting an investigation of contemporary Dramatic Arts Programs, Theater Plants, and production attitudes of 189 high schools in Montana. He will be sending each school a questionnaire and he will appreciate the cooperation of all drama directors in returning the form as soon as convenient.

CONTEST PARLIAMENTARIANISM IS PUBLISHED

A booklet, Contest Parliamentarianism, by Dr. Ralph Y. McGinnis and Prof. James L. Owen, has been published recently at Montana State University. It introduces the Speech Teacher and students to a set of rules for conducting a contest in parliamentary procedure. The booklet is published by the National League of Parliamentarians and may be procured from that organization at 25¢ per copy by writing to the Speech Dept., Montana State University, Missoula, Montana.

DRAMA BY-LAWS IN THIS ISSUE

Pages 5 and 6 of this Bulletin contain the By-Laws for the Drama Section of the League. Drama directors are asked to refer to pages 7 and 8 of the October, 1962 issue of the Bulletin for additional matters on the One Act Play Festivals as adopted by the Speech and Drama teachers at their annual meeting last September 22. All questions regarding the Drama Division of the League should be addressed:

Prof. Firman H. Brown
Drama Department
Montana State University
Missoula, Montana

LEAGUE CONSTITUTION

Speech teachers and forensics coaches who do not have a copy of the Montana H. S. Speech League Constitution should write to Dr. McGinnis, the League Director, requesting a copy. The February issue of the Bulletin will include a copy of the League Constitution and By-Laws in Forensics.

APPENDIX F

PLAYS PRESENTED IN FIRST CLASS DISTRICTS,
1961-63

Antic Spring	January Thaw
Arms and The Man	King and I, The
Arsenic and Old Lace	Lilium
Birthday of the Infanta	Marriage Proposal, The
Boy and the Cart	Midsummer Night's Dream
Brigadoon	Music Man, The
Charley's Aunt	Night of January 16th
Connecticut Yankee in King Arthur's Court	Pajama Game
Crucible	Peg of My Heart
Death of a Salesman	Pierre Pathelin
Diary of Anne Frank	Pyramus and Thisbe
Fumed Oak	Ramshackle Inn
Glass Menagerie	Romanof and Juliet (3)
Heat Lightning	Rumplestiltskin
Hello, Out There	Sandbox, The
Hope Is the Thing with Feathers	Seven Sisters
Ille	Sham
Importance of Being Earnest	She Stoops to Conquer
	Taming of the Shrew, The

Tea House of the August Moon

Time Out For Ginger

Wildcat

Where's Charlie?

You Can't Take It With You

PLAYS PRESENTED IN SECOND CLASS DISTRICTS,
1961-63

Absent Minded Professor	Charley's Aunt (3)
And Never Been Kissed	Cheaper By The Dozen
Angel Street	Come Out of the Closet
Antics of Andrew, The	Connecticut Yankee In King Arthur's Court (2)
Are We Dressing	Constable Jerry of Fultons' Ferry
Aarron Slick From Pumpkin Creek	Cup of Tea, A
Ask Any Girl (2)	Curious Savage (2)
Aunt Susie Shoots the Works	Curtain Going UP (2)
Batchelor Father	Darling Girl
Beef Stew	Date For Bobby Sox, A
Birds and The Boys, The	Date With Judy, A
Black Valise, The	Dear Departed
Blithe Spirit	Death and Life of Larry Benson
Bluebeard	Death of the Hired Man
Bonehead Case	Diary of Anne Frank (3)
Boardinghouse Reach	Doctor In Spite of Him- self, The
Books and Crooks	Elizabeth
Boy Who Changed the World	Emperor Jones, The
Bye, Bye Birdie	Fall of the House of Usher
Calamity Jane	Father's Been To Mars
Cannibal Queen	
Carnival Queen, The	

Father Was a Housewife	Inherit The Wind
Family Nobody Wanted, The	Innocent Deception
Fog	Jane Eyre
Footfalls	Jury Room
Fullers Fortune	Just Ducky
Fumed Oak	King Richard III
Gentlemen Prefer Blondes	Kind Lady
Ghosts Go West	Ladies of the Mop
Giant Stairs, The	Last Flight Over
Girl Shy	Lawyer Lincoln
Good Gracious Grandma	Little Dog Laughed (2)
Good Housekeeping	Little Foxes
Good Night Ladies	Little Miss Somebody
Grandma's Best Years (2)	Little Nell
Grandma Pulls The String	Lock, Stock, and Lip- stick
Great Big Door Step	Magic Touch
Great Schtt	Maiden's Prayer
Great Smokies	Mama's Getting Married
Happy Hunting Ground	Man Called Peter, A
Happy Journey	Man Who Came to Dinner, The
Harvey (2)	Many Loves of Dobie Gillis
Her Kissin' Cousin	Marriage Proposal, The
High Window (2)	Matchmaker
Hillbilly Weddin'	
Hit The Road	

Melody Jones	People vs. Maxine Lowe, The
Millie the Wonderful Working Girl	Pick a Dilly
Mississippi Legend	Pioneer Go Home
Molly Morgan	Pride and Prejudice
Mountain Girl	Rebel Without a Cause
More the Merrier	Rest Assured
Mouse That Roared	Rocket In His Pocket (2)
Mrs. Plaster of Paris	Romanoff and Juliet
My Favorite Haunts	Room For the Groom
My Three Angels	Scared Stiff
Mystery of the Mouldy Manor	Scary Hallow
Mystery In the Library (2)	Scheme
Mystery In the Ming Tree	Shot, The
Mystery, Mayhem, Murder	Sidetracked
Night of January 16th (2)	Silver Whistle
Nobody Slept	Spooks Alive
Orville's Big Date	Stag Line
Other You, The	Storm, The (2)
Our Hearts Were Young and Gay	Sunday Costs Five Pesos
Out of Order	Swept Off Her Feet
Pajama Game	Tamay Tell Me True (3)
Pajama Party	Thank's Awfully
Pattern For Survival	This Way To Heaven
Perfect Idiot (3)	Teahouse of the August Moon
	Time Out For Ginger

Tomorrow the World

Trifles

True In West, The

Twelve Pound Look

Ugly American, The

We Shook the Family Tree

What a Life

Who Dunit (3)

Widow's Plight

Wilbur Takes His Medicine

Wild About Harry

Worm Shall Squirm, The

You Can't Beat The Drums

You Can't Take It With You

PLAYS PRESENTED IN THIRD CLASS DISTRICTS,
1961-63

Adventures of Sherlock Holmes	Here Comes The Brides
Arsenic and Old Lace (2)	I Was A Teen-Age Dracula
Atomic Blond	Inner Willie
Belle of the West	January Thaw
Beyond the Door	Just Ducky
Boarding House Reach, The	Let Me Out of Here (2)
Commencement	Life With Willie
Campbells Are Coming	Little Dog Laughed, The (2)
Cannibal Queen	Lock, Stock, and Lip- stick
Dark Rider, The	Lottery, The
Deadly Ernest	Lute Song
Dino	Mollie O'Shaughnessey
Farmer's Daughter, The	Money Mad
For the Love of Pete	No Boys Allowed
Gentlemen Prefer Blondes	No More Homework
Ghosts Go West, The	Nutt Family
Girl In The Room, The	Off the Track
Girl Next Door, The	Oh, Promise Me
Harvey	Other You, The (2)
Heading For A Wedding	Peace Corp Girls
Hello, Out There	Pure As The Driven Snow
Her Kissin' Cousin (2)	Remarkable Incident At Carson's Corners
Here Comes Charlie	

Rocket In His Pocket, A (2)

Room For The Groom

Ruffles And Roller Skates

Shy Guy

Second Fiddle

Secret, 10,000

Seventeen Is Awfully Young

Sidetracked

Spring Fever

Take Your Medicine

Terror In The Suburbs

They Went Thataway

Too Many Andersons

Travel Tea, The

Trysting Place, The (2)

Tune In On Terror

Whodunit?

Who Killed Aunt Caroline?

Without Strings

Washingtons Slept Here, The

PLAYS PRESENTED IN PRIVATE SCHOOLS,
1961-63

Aria de Capo	Miracle Worker
Billion Dollar Saint	Music Man
Bird, The	O, Father
Boor, The	Our Hearts Were Young and Gay
Breaking of the Bread, The	Our Town
Clown and His Circus	Perfect Union
Four On A Heath	Pirates of Pinzance
Grandad Steps Out	Riders To The Sea
Great Scotts	Snow White And The Seven Dwarfs
Heads, He Burns	Solid Gold Cadillac
Here Come The Brides	Song At Scaffold
Idols	Spreading The News
If The Boys Wore Skirts	Stones Cry Out, The
Ile	Thread That Runs So True, The
I'm A Fool	Wonderful Town
Importance Of Being Earnest	Women Who Wait
John Brown's Body	
Life With Father	
Many Moons	
Matchmaker	
Marriage Proposal	
Merchant Of Venice	
Minor Miracle	

THE HIGH SCHOOL DRAMA COURSE

by

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TEACHING SPEECH IN HIGH SCHOOLS
and
SCENERY DESIGN FOR THE AMATEUR STAGE



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P R E F A C E

Since probably no two members of a family will ever completely agree on such a simple thing as how to scramble an egg, one can expect little agreement on so complex a thing as how to teach a drama course in high school. This is not a matter for regret, however; in fact quite the opposite. Any teacher who has so little imagination and "feel" for either his subject or his students that he will slavishly plough through another's syllabus without changes or adaptation of the general ideas to his specific circumstances is surely not worth much—particularly in so highly creative a field as dramatics. Let us begin therefore by fully understanding each other: This suggested syllabus is not, was not meant to be, and should never become a standardized blueprint or a definitive "last word" on the organization of the high-school drama course. In the first place, being a dramatics teacher himself, the author is under no illusion that it is even possible for one to have a last word with any dramatics teacher—at least, one who is worth his salt! And in the second place, it is very likely also quite impossible for anyone, however conscientious or efficient, to follow this complete outline anyway.

Let us discuss the possibilities—and necessities—for adapting this outline. Immediately upon reading it, one will realize that few teachers would want to include all these suggested units; for many classes, several of these units would be a waste of time from several points of view. Practically speaking, even in a year's course devoted exclusively to drama, one might find it difficult to get all these units crowded into the schedule. So, each teacher must choose for himself those units that will best fit his class and decide what they and he wish to accomplish in the time available and with the facilities at hand. Leaving out portions or all of one or several units is merely a matter of good teaching in the best modern sense, just as it would be equally wise often to include other subject matter that is not dealt with here.

Next, the units can be arranged in any order; this particular arrangement is perhaps a logical one, but other combinations can be equally or even more logical. For example, many will see advantages in combining units III and IV, or units IV and VIII, or perhaps all three of them. Again, the criticism unit (IX) may be spread out over the entire course and each phase of criticism and evaluation taken up at the end of each of the preceding units. And so on and on.

The individual units themselves can be rearranged and shortened at will. To be helpful to the greatest number, the author tried to include just about everything that might be desired by any teacher; but squeezing everything included here into one course would probably result in nightmares for everyone concerned. Some of the units, such as the one on writing, might be reserved for challenging extra assignments for the superior students.

Most syllabi of this type include well-stated objectives that are to be attained in each of the units of study. This syllabus omits them for two reasons: 1) because so many such objectives have been published and are available to all that it seemed unnecessary to go into them again; and, more important, 2) because too often it seems wiser for each teacher to define his own objectives, preferably with the aid of his class, and govern his selection of material accordingly. Few teachers have succeeded in cramming down a student's throat those things for which he does not feel a need; and surely good teaching will result more readily when the teacher and class jointly arrive at their own list of goals and the methods of attaining them.

Bibliographies, though highly selective, are at the same time perhaps more lengthy than necessary. This was done so that teachers and students might have an easier time of finding at least a few useful books in the often limited libraries available to them.

APPENDIX G

THE HIGH-SCHOOL DRAMA COURSE

I. PLANNING THE COURSE

- A. What are the dramatic arts?
1. Theatre (drama, opera, musicals, revues, etc.)
 2. Dance
 3. Movies
 4. Television
 5. Radio Drama
 6. Interpretive Reading of Plays
 7. Monodrama

(These investigations, whose ends are to define, analyze, and compare the dramatic art forms, may be carried on by a number of methods: Individual reports; general discussions; symposiums followed by open forums; planned field trips to theatres, movie houses, radio and TV studios, and similar public performances; assigned listening and watching projects, followed by discussions; films on the various phases of the arts; records of plays and interpretive reading of plays; classroom demonstrations, by students, the teacher, or invited guests and artists, of phases of these art forms; assigned readings about these forms; or the study of criticisms of either the blueprints of the performances (scripts, scenarios, prompt books, etc.) or the performances themselves.)

- B. What do these dramatic art forms have in common?
1. Content: the story, the idea, the theme, the script—in short, a dramatic subject matter.
 2. Performers: actors, readers, dancers, singers, etc.
 3. Setting: a stage on which is created the setting in which the performers work; or a setting that exists only in the imagination of the audience, such as in radio drama or, often, in readings of plays; or sometimes merely a formal unadorned platform.
 4. Techniques: that is, conventionalized methods of presentation that any audience will accept as associated with each specific form of dramatic art.
 5. An Audience: in whose minds the final phase of the performance occurs when each spectator uses his imagination and mentally creates the total effect that has been aimed at in the production.
- C. What may a high-school course in drama include?
1. Theatre Organization
 2. Play Analysis

3. History of the Drama
4. Acting
5. Directing
6. Technical Production
7. History of the Theatre
8. Criticism of Theatrical Experiences
9. Writing for Theatre

D. What shall our course include?

Selections made by the teachers and students according to predominant interests, student level of comprehension, available time, and technical facilities that can be used for demonstration and experimentation.

E. Bibliography:

1. Nagelberg, M. N., *Drama in Our Time*. Harcourt, Brace, 1948.
2. Pearson, Talbot, *Theatre Enjoyment*. NTS Pub.

II. THEATRE ORGANIZATION

- A. The most common personnel and their duties: the director, stage manager, designers, technicians, actors, business manager, press agent (or publicity director), house manager.
- B. Occasional personnel as found only in certain types of theatre presentations or in specific levels of production: choreographer, musicians, conductor, singing coach, producer, etc.
- C. Assignments and Projects
1. Read and report on theatre organization as a whole or on individuals who are famous in their fields, such as David Garrick the producer, Elia Kazan the director, Jo Mielziner the designer, etc.
 2. Discuss some of the famous actors known to the majority: Sarah Siddons, Sarah Bernhardt, Eleanora Duse, Coquelin, Talma, Edmund Kean, Edwin Booth, Joseph Jefferson, the Barrymores, etc.
 3. Interview available directors, technicians, etc. in the community or college theatre field.
 4. Prepare a chart showing the duties and the hierarchy of theatre personnel.
 5. Make a scrapbook or a bulletin-board display of famous representatives of these areas.
 6. Compare the amateur theatre organization with the professional and justify the differences.
 7. Discuss the qualifications, backgrounds, and training that are desirable for any of these positions.

- D. Bibliography:
1. Brown, Ben, *Upstage-Downstage: Directing the Play*. Baker, 1946.
 2. Dean, Alexander, *Little Theatre Organization and Management*. Appleton, 1926.
 3. Gruver, Bert, *The Stage Manager's Handbook*. Harper, 1953.
 4. Halstead, William, *Stage Management for the Amateur Theatre*. Crofts, 1937.
 5. Krows, Arthur, *Play Production in America*. Holt, 1916.

III. PLAY ANALYSIS

- A. Types of Plays
1. Comedy: such as *She Stoops to Conquer*, *The Male Animal*
 2. Tragedy: *Macbeth*, *All My Sons*
 3. Drama (according to the French definition, a serious play that does not end in complete defeat for the protagonist): *The Glass Menagerie*, *The Cherry Orchard*
 4. Melodrama: *Hernani*, *The Little Foxes*, *The Drunkard*
 5. Farce: *Of Thee I Sing*, *The Taming of the Shrew*, *The Imaginary Invalid*
 6. Fantasy: *A Midsummer Night's Dream*, *Blithe Spirit*
 7. Combinations of two or more of these elements in the same play
- B. Styles of Writing
1. Classicism: *Antigone*, *Medea* (Jeffers)
 2. Romanticism: *Twelfth Night*, *Cyrano de Bergerac*
 3. Realism: *Born Yesterday*, *A Doll's House*, *Beyond the Horizon*
 4. Expressionism: *Beggar on Horseback*, *Bury the Dead*
 5. Symbolism: *Everyman*, *The Intruder*
 6. Combinations of two or more of these elements in the same play
- C. The Basic Ingredients of a Play
1. Story: usually following the pattern of exposition of the problems, rising action, the climax, falling action, the conclusion (or denouement)
 2. People: who are revealed by what they say (dialogue) and what they do (action)
 3. Environment: locale, mood and atmosphere, period, etc.
 4. Theme: the author's purpose in writing the play
- D. Elements That Are Applicable to Most Plays
1. Antecedent action: what the audience needs to know about what went on before the curtain rises.
 2. Objectives of the protagonist, which are always hindered by obstacles that arise and thus result in conflict.
 3. The building of tension and interest—or suspense—through complications and crises.
 4. The obligatory scene which the plot and course of events make necessary because it contains the core of the conflict or problem.
- E. Assignments and Projects
1. Read representative plays, such as those suggested above or others that are available. The same readings may be assigned to all to facilitate discussion, or different plays may be assigned to each pupil in order to cover more ground. See W. J. Friederich and Ruth A. Wilcox: *Teaching Speech in High Schools* (Macmillan, 1953), pp. 282-283, for a suggested reading list of one-acts that are all in the same anthology.
 2. Illustrate the types and styles of drama experienced on radio and TV and in the movies; discuss and compare. Arrange for the entire class to see a movie or a play or assign regular TV watching or radio listening.
 3. Have the class create their own plot scenario according to the definition of dramatic types agreed upon; for the plot use any simple story. Or plot *The Three Bears* as a comedy, a tragedy, a melodrama, and a farce.
 4. Find human interest stories in the classroom or the school that seem to suggest a specific type of drama, and plot them out as such.
 5. Conduct interpretive readings of scenes from the more obvious styles of writing and compare their characteristics. Or the teacher might read representative scenes or speeches illustrating the differences; or some of the many good recordings might be used.
 6. Arrange a simple story, such as *Jack and the Beanstalk*, to follow the pattern of a play's action from exposition to conclusion.
 7. Imagine several characters who have specific problems, such as one might find in a typical play, and demonstrate how these problems might be revealed to an audience through action and through dialogue, or both at once.
 8. Collect several provocative pictures from magazines (illustrations of short stories, photographs from *LIFE*, room illustrations from *THE AMERICAN HOME*, etc.) and try to imagine the people whom one would meet in such surroundings and how these environments would affect them. Create an incident that would be in harmony with the mood and locale suggested by the picture.
 9. Select several old adages, such as "Honesty is the best policy," and imagine a brief dramatic episode that a playwright might construct to illustrate each. Compare these with the theses developed in the plays previously read; are they equally obvious, clear-cut, simple?
 10. Invent ways in which an author may

APPENDIX G

- reveal antecedent action in the course of a play. Compare with the methods used by the authors of the plays read.
11. After the teacher gives the class an objective of an imaginary character, let each student think up one or more obstacles that might hinder the protagonist from realizing his objective and might result in conflict. Discuss what types of plays these conflicts would be most likely to engender.
 12. In stories, such as the ones above, which have been previously discussed, plot the obligatory scene of each.
- F. Bibliography
1. Archer, William, *Playmaking*. Dodd, Mead, 1912.
 2. Baker, George Pierce, *Dramatic Technique*. Houghton, Mifflin, 1919.
 3. Burton, Richard, *How to See a Play*. Macmillan, 1929.
 4. Galloway, Marion, *Constructing a Play*. Prentice-Hall, 1950.
 5. Hamilton, Clayton, *The Theory of the Theatre*. Holt, 1939.
 6. Hewitt, Barnard, Foster and Wolle, *Play Production: Theory and Practice*. Lippincott, 1952.
 7. Marx, Milton, *The Enjoyment of Drama*. Crofts, 1947.
 8. Matthews, Brander, *A Study of the Drama*. Houghton, Mifflin, 1910.
 9. Seyler, Athene, and Stephen Haggard, *The Craft of Comedy*. Theatre Arts, 1946.
 10. Thompson, Alan R., *The Anatomy of Drama*, University of California Press, 1946.
- IV. HISTORY OF THE DRAMA
- A. Primitive origins of the theatre in dance, chanting, and story-telling pantomime: compare with the American Indian.
 - B. Oriental theatre: *The Little Clay Cart*, *The Chalk Circle*, *Lady Precious Stream*, *Sotoba Komachi*.
 1. The Noh play, Kabuki theatre, the shadow play.
 - C. Greek theatre: *Agamemnon*, *Oedipus*, *Medea*, *The Clouds*.
 1. Thespis, Aeschylus, Sophocles, Euripides, Aristophanes, contest-festivals, the dithyramb, the unities, the trilogy, the satyr play, the chorus.
 - D. Roman theatre: *The Brothers*, *The Menaechni*, *Phormio*, *Medea*.
 1. Plautus, Terence, Seneca, mimes, spectacles and the circus, Greek influences.
 - E. Medieval theatre: *Everyman*, *Adam*, the English cycles, *The Farce of M. Pierre Patelin*.
 1. Hrosvitha, the tropes, guilds, festivals, mystery play, miracle play, morality play, *autos*, interludes.
 - F. Renaissance theatre: *Gammer Gurton's Needle*, *Dr. Faustus*, *The Sheep Well*.
 1. Commedia dell' Arte, Lope de Vega, Calderon, Marlowe, Cardinal Richelieu, opera, pastorals.
 - G. Elizabethan theatre: Shakespeare, *The Shoemakers' Holiday*, *Volpone*, *The Duchess of Malfi*.
 1. Chronicle play, romantic comedy, masque, and the lesser Elizabethan writers, such as Webster and Mas-singer.
 - H. Restoration theatre: *The Country Wife*, *All for Love*, *The Way of the World*.
 1. Heroic tragedy, comedy of manners, Wycherley, Dryden, Congreve, Cibber's *Short View*.
 - I. French Neo-Classic theatre: *The Cid*, *Phedre*, *Tartuffe*.
 1. Corneille, Moliere, Racine, Richelieu's influence, the unities.
 - J. Eighteenth Century theatre: *The Beggar's Opera*, *She Stoops to Conquer*, *The Rivals*, *The Barber of Seville*, *The Fan*, *Minna von Barnhelm*.
 1. Sentimental comedy, light opera, domestic tragedy, Holberg, Voltaire, Beaumarchais, Goldoni, Goldsmith, Sheridan, Lessing, Goethe, Schiller.
 - K. Nineteenth Century theatre: *The Inspector General*, *Arms and the Man*, *Enemy of the People*, *The Weavers*, *The Importance of Being Earnest*.
 1. The romantics, comic opera, Scribe, Zola, Ibsen, Strindberg, Wilde, Shaw, Gordon Craig.
 - L. Twentieth Century theatre: *St. Joan*, *Street Scene*, *Winterset*, *Beyond the Horizon*, *Waiting for Lefty*, *Riders to the Sea*, *Death of a Salesman*.
 1. Chekhov, Barrie, Synge, O'Casey, Coward, Maugham, Eliot, Fry, O'Neill, Anderson, Odets, Hellman, Williams, Miller.
 - M. Assignments and Projects
 1. Read and discuss the background of the various periods, the prominent writers (such as those mentioned above), and the important milestones in the development of the drama.
 2. Interview students who play the roles of the world's great dramatists and discuss their ideas and techniques.
 3. Read aloud scenes from great plays (such as those suggested above and others) in the manner of the Drama Quartet; use students, teacher, visitors, or recordings.
 4. Compare scenes of similar intent and subject matter from plays of the various periods; for example, scenes concerning the rearing of children, the facing of war, patriotism, death, etc. Preferably read them aloud or act them out. Discuss differences of ideology and treatment.
 5. Compare forms and principles of technique, such as the use of poetic or conversational dialogue, the use of the chorus or a character fulfilling the same duties, the complexity of plots and subplots, stage directions, shifting of scenes and locales, purposes of the various dramatic forms (such as the

masque for court entertainments, the *autos* for religious observances, etc.), the changes of subject matter, and so on.

6. Make scrapbooks or bulletin-board displays of the lives of great writers, various productions of their plays, criticisms and evaluations of their contributions to the history of drama, the sociological aspects of their age, and so on. Or divide the class into groups and conduct cooperative investigations along the same lines.
 7. "Cast" the plays with favorite modern actors and defend the choices through character analysis of the role and of the actor as a person and technician.
 8. Trace the influences of one period or writer upon subsequent periods or writers in regard to characterization, structure, choice of subject matter, attitude, use of action and dialogue, etc.
 9. Trace the recurring rise and fall of religious influence on the various periods of drama.
 10. Keep a dictionary of terms and names that apply to the theatre.
 11. Plan a field trip to a movie or play or tune in on a radio or TV version of a good play; discuss.
- N. Bibliography
1. Cheney, Sheldon, *Three Thousand Years of the Drama*. Longmans, Green, Rev., 1952.
 2. Freedley, George, and John Reeves, *A History of the Theatre*. Crown, 1941.
 3. Gassner, John, *Masters of the Drama*. Dryden, Rev., 1954.
 4. Hughes, Glenn, *The Story of the Theatre*. French, 1928.
 5. Nicoll, Allardyce, *World Drama*. Harcourt, Brace, 1949.
 6. Stevens, Thomas, *The Theatre, From Athens to Broadway*. Appleton, Century, 1932.
 7. Sobel, Bernard, *Theatre Handbook and Digest of Plays*. Crown, 1940.
 8. Taylor, J. R., *Story of the Drama*. Expression Co., 1930.
- O. Audio-Visual Aids
1. Especially good films for this unit are available from Brandon Films, 200 W. 57th St., N. Y., 19; and Stanley Bomar Co., 513 W. 166th St., N. Y. 32. Write for catalogues.
 2. Good records for this unit are available at Theatre Masterworks, 30 Rockefeller Plaza, N. Y. 20; Columbia Records, 1473 Barnum Ave., Bridgeport, Conn.; and Decca Records, 50 W. 57th St., N. Y. 19.

V. ACTING

- A. Development of Bodily Response
1. Exercises that will call attention to and improve:
 - a. General posture
 - b. Energy of bodily response: for example, contract the energies needed for throwing a soft-ball, lifting a

weight, washing windows, cold-creaming the face, cleaning a tie, and erasing with art gum.

- c. Control of bodily response: for example, study the control used in sketching a picture, carrying a full cup of tea, doing calisthenics, dancing the waltz, and planning a stage fight.
 - d. Precision and definiteness of bodily response: pantomime darning a sock, picking cherries, doing a chemistry experiment, changing a tire, typing, driving a car, dusting a shelf of china, playing the piano.
 - e. Relaxation of bodily response: pantomime fishing on a hot July afternoon, arranging a bowl of roses, eating a late Sunday-morning breakfast.
 - f. Grace of bodily response: attempt to express the rhythm of musical records, not with any concrete realistic pantomime but just in an abstract physical way.
 - g. Expressions of emotions and attitudes through bodily response: use the same musical records and this time attempt to express their emotional affects; or pantomime the various ramifications of such basic emotions as anger, hate, grief, joy, etc., without reference to a specific character.
2. Exercises that will develop the sense of bodily response of a specific character and personality:
- a. Observe as many different people as possible and then reproduce any characteristics they may have that show their age, mental attitudes, occupation, nationalities, dispositions, health, etc.
 - b. Create imaginary characters of your own and pantomime their physical behavior as you would expect it to be revealed in a simple situation, such as reading the newspaper, getting out of a car, making a cup of coffee, making-up the face, selecting food in a cafeteria, using the telephone, etc.
 - c. Repeat the exercises of pantomiming the emotions of anger and grief, this time as you think your imaginary character might express them with both the body and the face.
 - d. Create a simple incident or plot that would show your imaginary character in several responses to a series of different stimuli, such as a woman planning to go to see her married daughter and at the last minute getting a telegram informing her not to come; or a man who has to see a business associate about a troublesome problem and then hears that the entire matter has already been cleared up to his complete satisfaction.

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3. Exercises that will develop the give-and-take of group inter-reactions and responses:
 - a. Observe as many groups of people as you can and try to catalogue the basic reactions and accepted conventions of group communication and response.
 - b. Enact simple incidents from literature or history that involve only two people, such as Simple Simon meeting the pieman or the meeting of Stanley and Livingston.
 - c. Re-enact the situations that you find in the morning newspaper, keeping the cast to two or three.
 - d. Create your own simple plots for brief scenes that involve two people and see whether the class can easily understand the situation without being told about the incident beforehand.
 - e. Let one person begin to pantomime a situation that a second, who is not in on the plot, must respond to spontaneously.
 - f. Gradually add a person or two until large group scenes are in progress, such as a meeting of the kitchen committee of the Ladies Aid Society or a formal afternoon tea.
4. Exercises that will establish accepted techniques of stage movement:
 - a. Execution of stage crosses and turns
 - b. Entering and exiting
 - c. Sitting, standing, kneeling
 - d. Handling of common stage properties, such as a tea cup, opening a letter, using doors, smoking
 - e. Falling, dueling, fighting, fainting
 - f. Eating and drinking
 - g. Embracing, kissing
 - h. Sobbing, laughing
- B. Development of Vocal Response
 1. Exercises that will call attention to and improve:
 - a. General aspects of the voice of each pupil; for example, recording the voices and discussing the factors of pitch, quality, rate, rhythm, variety, and vividness.
 - b. Specific weaknesses of individual voices; for example, assigning individual exercises that will aid breath control, proper placement of pitch, improvement of quality, rate; or trying group exercises—such as choral reading—that will help all to improve their rhythm, rate, and variety through the medium of expressing simple poems, such as “Oh, how I love to go up in a swing” or “Gone are the days when my heart was young and gay.”
 - c. The interpretive powers of the voice; for example, reading aloud simple pieces that will require vividness of expression, use of pause, plus any or all of the factors already mentioned, such as “On the first day of Christmas,” *The Daffodils*, or *Lord Randall*. Radio scripts are also useful.
 - d. Diction; for example, study the various basic vowel sounds, learning how to read the pronunciation symbols in a dictionary; keep a pronunciation list of words frequently garbled in the classroom; drill on clear enunciation with such practice materials as the patter songs from Gilbert and Sullivan; and read simple prose and some of the specially prepared paragraphs used to test radio announcers.
 2. Exercises that will emphasize the necessity of the actor to correlate his voice with his body so that the audience will hear what it sees:
 - a. Repeat some of those exercise used in the pantomimes and add a few vocal responses to the bodily responses.
 - b. Select some simple phrase, such as “Is that what you really think?” and create several incidents in which this phrase is the culmination of the physical reactions which precede it; practice them until the voice harmonizes with the pantomime and the mood of the scene.
 - c. Construct a simple scenario, ala the *Commedia dell’Arte*, and let small groups ad-lib or improvise the lines until they ring true.
 - d. Select simple scenes from dramatic literature and combine pantomime and voice to produce the proper interpretation.
 - e. Improvise short scenes that will emphasize the vocal weaknesses of the individuals participating and practice them until some improvement is shown.
 - f. Listen and analyze some of the many good recordings of poetry, prose, and drama readings.
- C. The foundations upon which good acting is built:
 1. Knowledge of stage terminology: common directions concerning the stage itself, acting, the script, and theatre in general; for example, upstage, right-center, topping, throwing away a line, block, cover, plant, steal, etc. Demonstrate as many of them as possible.
 2. The necessity of concentration, based upon complete attention and good listening; exercises and demonstrations, such as improvizations which put a premium upon listening.
 3. The necessity of observation of people and life; exercises, such as assembling a collection of items which might be used by a certain person (cosmetics, a book, an article or two of clothing, sample of handwriting, etc.) and having the class deduce the character, write a brief biography of her, and,

- later, create a scene for her; or reproducing the characteristics of a type-person observed from life, such as a shy eighth grader, a tired mother, a fussy librarian, etc.
4. The necessity of cultivating the imagination; exercises, such as imagining what Jack the Giant-Killer would be like at the age of 40, 60, 80, and creating a scene revealing the imagined details; or creating a scene around three or four apparently unrelated words, such as "dog, rainbow, raspberries, and piano"; or reading a simple outline of a scene and working out four different possible endings for it.
 5. The necessity of emphasizing the chief aspects of the character, the scene, and the lines; exercises from real plays for study and actual experimentation.
 6. The sustaining of a role through use of the above characteristics and proper application of bodily inner-tension.
- D. The process of creating a role on the stage:
1. The study of the play itself; its period, theme, style, mood, conflict, etc.
 2. The study of the specific role: physical, mental, emotional, and social characteristics of the character; try composing the biography of the character's early life before the play's events.
 3. The relation of the role to the play as a whole: the function of the character in the play, his motivation, his inter-relationships with the other characters, etc.
 4. The techniques of creating the character for an audience: selection of the bodily and vocal characteristics of the character, experimentation with business and movement, developing the interpretation of the lines from both the intellectual and emotional points of view, and setting the timing and rhythm, etc.
 5. The refinement and projection of the selected details of the characterization, with special attention to problems of memorization of lines, cue-pick-up, tempo, visual and auditory responses, ensemble work, etc.
- E. Assignments and Projects
1. Analyze the acting performances in plays, movies, and TV, trying to discover, first of all, the basic conception of the roles, the motivations employed, and the techniques selected to express the thoughts and feelings; then, later, trying to see how these all fit together in a total characterization.
 2. Discuss the types of actors one usually finds on the stage and try to decide what characteristics classify them as one type or another; compare with types of actors in the class.
 3. Report on the biographies of famous actors, especially those which explain their craftsmanship, such as Magarshack's *Stanislavsky: A Life* or Armstrong's *Fanny Kemble: A Passionate Victorian*.
 4. Investigate the changes in acting styles through the centuries and try to explain them.
 5. Gain as much experience as possible by acting in scenes, one-act plays, etc.
 6. Discuss the actor's code of behavior and his relationship with his director.
- F. Bibliography
1. Albright, H. D., *Working Up a Part*. Houghton Mifflin, 1947.
 2. Barnes, Grace, and Mary J. Sutcliff, *On Stage, Everyone*. Macmillan, 1954.
 3. Carroll, Sydney, *Acting for the Stage*. Pitman, 1938.
 4. Crocker, Charlotte, Fields and Broomall, *Taking the Stage*. Pitman, 1939.
 5. Dolman, John, Jr., *The Art of Acting*. Harper, 1949.
 6. Franklin, Miriam, *Rehearsal*. Prentice Hall, Rev., 1950.
 7. Rosenstein, Sophie, Haydon and Sparrow, *Modern Acting: A Manual*. French, 1940.
 8. Selden, Samuel, *A Player's Handbook*. Crofts, 1935.
 9. *A Selected Bibliography and Critical Comment on the Art, Theory and Technique of Acting*. AETA, 1949.
- G. Visual Aids
1. Films on acting from General Motors and Yale University.
- ## VI. DIRECTING
- A. The function of the director:
1. Selecting the play: according to budget, stage facilities, available actors, audience level, variety and worth of total program for a year or several years.
 2. Casting the play: methods of casting.
 3. Master-minding the total production: choosing the style of production, designing of all phases, organizing of crews and staff, etc.
 4. Directing the play
 5. Coordinating the public performances: advising or directing the business, advertising, house arrangements, music, etc.
- B. Fundamentals of directing a play:
1. Setting the overall tone and purpose of the author.
 2. Blocking the movement and business, arranging the prompt book: the planning of the stage pictures and the general pattern of movement.
 3. Guiding the interpretation of the play: establishing the meaning of the play and the individual speeches, setting the emotional key of the play and the characters, providing motivation, building characterization, and securing vocal and visual projection.
 4. Setting the pace: tempo and timing, variety.
 5. Harmonizing all phases of the production when they are finally put together.

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6. Using proper rehearsal procedures throughout the work period.
 - C. Exercises in teaching students to direct plays:
 1. Work out a prompt book for a scene, having all the class contribute suggestions at first and then gradually select those that work best.
 2. Divide the class into teams of two and assign each to direct the other in a brief monodrama.
 3. Expand some of the previously discussed practice scenes in acting into brief scripts involving two people; direct them in or out of class.
 4. Direct short scenes from good plays previously read.
 5. Select and cast several plays for a one-act program.
 6. Direct these scenes to whatever degree of finish is feasible.
 - D. Evaluate these class projects by discussion or written reviews.
 - E. Theoretical Assignments and Projects:
 1. Discuss the director-actor relationship.
 2. Set up a year's program for your school, observing budget of costs, facilities, talent, and all the factors previously discussed.
 3. Set up a model rehearsal schedule for a one-act play and for a long play.
 4. Set up the committees for a good production and discuss their responsibilities.
 5. Discuss the qualifications for a good director.
 6. Compare the amateur and professional methods of directing; can you justify each?
 7. Compare the various methods of well-known directors.
 8. Investigate the history of the rise of the director and learn some of the important contributors to that history: David Garrick, Duke of Saxe-Meiningen, Shaw, Stanislavsky, David Belasco, Harold Clurman, Elia Kazan, etc.
 - F. Bibliography
 1. Bailey, Howard, *The ABC's of Play Producing*. McKay, 1955.
 2. Bradwell, Eric, *Play Production for Amateurs*. Allen and Unwin (distributed in this country by Macmillan), 1952.
 3. Dean, Alexander, *The Fundamentals of Play Directing*. Farrar and Rinehart, 1941.
 4. Dietrich, John, *Play Direction*. Prentice Hall, 1953.
- ### VII. TECHNICAL PRODUCTION
- A. Scenery Design and Execution
 1. The styles of scenery design: Realism, suggestive realism, stylization, theatricalism, expressionism, constructivism, formalism.
 2. The function of the designer:
 - a. To interpret the play through locale.
 - b. To interpret the play's mood by use of line, mass, and color.
 - c. To make the production technically possible and to work around obvious limitations: shifting, budget, materials, time, labor, equipment, etc.
 - d. To meet the author's and director's practical demands of a working setting.
 3. The process of designing scenery:
 - a. Uses of a floor plan
 - b. Uses of the sketch or the model
 - c. Uses of working drawings
 - d. Supervising the construction
 - e. Assembling the set
 - f. Working with the lighting, costuming, and properties chairmen or, in the amateur theater, often doing part or all of these jobs as well.
 4. Types of scenery:
 - a. Curtains, drapery sets, backdrops, etc.
 - b. Screens, or post and screen combinations
 - c. Flats and profile pieces
 - d. Plastic units
 5. Elements of scenery design:
 - a. Line: psychological connotations of line.
 - b. Color: psychological connotations of color and theory of color harmony.
 - c. Mass: psychology connotations of mass.
 6. Principles of scene design:
 - a. Unity with variety
 - b. Emphasis, through placement, light, color, size, etc.
 - c. Balance: symmetrical and asymmetrical
 7. The rendering of designs:
 - a. Drawing a floor plan to scale.
 - b. Sketching the setting in perspective: showing line and mass, variety and unity, emphasis and balance.
 - c. Making a model: showing line and mass.
 - d. Painting the sketch or model: showing color, by use of water-colors, colored chalk or pencils, crayons, etc.
 - e. Executing working drawings in scale with all necessary building directions.
 8. The execution of the designs:
 - a. Building flats, plain and with openings.
 - b. Building three-dimensional elements to support weight: platforms, steps, rocks, etc.
 - c. Building two-dimensional scene pieces: cut-outs, ground rows, backdrops, etc.
 - d. Building three-dimensional plastic units: doors, windows, trees, columns, fireplaces, etc.

9. Painting the scenery:
 - a. Mixing scene paint: color harmony repeated.
 - b. Priming the flats.
 - c. Painting: stippling, sponging, spraying, spattering, dry brushing, rolling, etc.
 - d. Special painting effects: stenciling, paneling, wood and stone effects, pictorial backdrops, etc.
 10. Assembling, shifting, and striking the set.
- B. Lighting
1. The functions of lighting:
 - a. To illuminate the stage
 - b. To emphasize important actors and scenery elements
 - c. To show mood and atmosphere of the scene or play
 - d. To suggest nature
 2. The properties of light, all controllable by the designer and electrician:
 - a. Intensity and amount: controlled by the number of units used and some types of dimmers.
 - b. Color: controlled by color media, such as gelatin, glass filters, cinebox, transpara, colored lamps, etc.
 - c. Distribution: controlled by the direction of the beams and the placement of the units.
 3. The kinds of light used on the stage:
 - a. General lighting, obtained by floods and strips
 - b. Specific lighting, obtained by spots
 - c. Special effects, obtained by projectors and other types of lighting equipment
 4. Basic principles of stage lighting:
 - a. Cross lighting: having a warm light from one side of the person and a cool light from the other.
 - b. Comedy is usually more effective in intense warm light.
 - c. Tragedy is usually more effective in subdued cool light.
 - d. Colors of sets, costumes, and make-up absorb light of the same color and are enhanced.
 - e. Colors of sets, costumes, and make-up are deadened or darkened by light of a complementary color.
 - f. Primary colors of light are slightly different from those of pigment: red, green, and blue.
 - g. Light-colored gelatins, such as daylight blue and pink, special lavender, and straw, affect colors on the stage less than other gelatins and are most useful on small stages with limited equipment.
 5. Making a light plot for a set:
 - a. It indicates the source of light on the set itself and the location of the lighting equipment.
 - b. It shows the emphasis given to the acting areas by light.
 - c. It keeps direct light off the walls of the set as much as possible.
 - d. It keeps the lighting of backgrounds and backings less bright than the acting areas.
 - e. It indicates any directions the workers need to know to facilitate their duties.
 6. Making a light cue-sheet for a play (sometimes on a special sheet and sometimes right in the prompt book).
- C. Costuming
1. The sociological and environmental influences on costumes through the ages: social status, politics, religious and moral beliefs, occupation, climate, educational and ideological concepts, hero worship, availability of materials, etc.
 2. The function of costuming on the stage:
 - a. Shows atmosphere of the play as a whole; harmonizes with the style of production as a whole.
 - b. Shows specifics of each character: age, mood, nationality, taste, etc.
 - c. Shows development of each character during the play.
 - d. Shows influences of the environment upon each character: his economic status, occupation, moral attitude, regional influences, disposition, class consciousness, etc.
 - e. Decorates the stage when a formal setting is used.
 - f. Psychologically aids the actors to play their roles better.
 3. The elements of costuming:
 - a. Line: the psychological connotations of straight, vertical, horizontal, curved, diagonal, jagged lines.
 - b. Color: the psychological connotations of hues, tints and shades (values), and grayness (intensity) of colors.
 - c. Silhouette (same as mass in scenery): the period-look, the essence of a costume's style.
 4. The designing of costumes in color.
 5. The execution of costume designs:
 - a. Taking measurements and making or using patterns
 - b. Materials and their effects
 - c. Sewing rules
 - d. Dyeing materials
 - e. Use and making of accessories
 6. Effects of light on costumes.
- D. Makeup
1. The functions of makeup:
 - a. To combat lights and distances
 - b. To complement the style of production as a whole
 - c. To reflect the characters' environment: age, health, occupation, class status, moral attitude, period fads, personal taste, etc.
 - d. To reflect heredity: family resemblances, personal defects or peculiarities, nationality
 - e. To fulfill the demands of the script: regional characteristics, actual historical personages, script demands for certain physical characteristics

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- f. To show the development or change of the characters during the play
 - g. Psychologically to aid the actor to portray his role
 2. The principles of makeup:
 - a. Principle of light and shadow as seen in nature and on the structure of the face
 - b. Principles of human anatomy: bone structure that protrudes, flesh that receded, gives, and sags
 - c. Principles of color: colors lighter than the base (highlights), colors darker than the base (lowlights), rouge that emphasizes and attracts attention as highlights do—unless lighting darkens it into a lowlight
 3. Makeup materials:
 - a. Greases, oils, creams
 - b. Bases
 - c. Liner colors and rouges
 - d. Powders
 - e. Frequently used special materials: crepe hair, spirit gum, hair whiten-er, masque, nose putty, collodion, glycerine, etc.
 4. Three basic types of makeups:
 - a. Straight: juvenile usually, but ac-tually any makeup that is the age of the actor himself
 - b. Middle age, making the actor younger or older than his own age
 - c. Old age, making the actor older than his own age
 5. Corrective makeup: to change for the better such aspects of the actor's fea-tures as placement, size, and depth of the eyes, shape of the eyebrows, size or shape of the nose, size of the lips, width of the face or broadness of the cheeks, protruding or receding jaws and chins, etc.
 6. Special makeup problems:
 - a. Beards, mustaches, sideburns, un-shaven look
 - b. Makeup of large areas of the body
 - c. Build-ups of nose putty or cotton
 - d. Scars, welts, black eyes
 - e. Sweat, dirt, blood
 7. Kinds of makeup materials:
 - a. Stick bases
 - b. Tube greasepaints
 - c. Panchromatic bases
 8. The effects of lights on makeup
- E. Properties and Sound Effects
1. The function of properties:
 - a. To dress the stage: to decorate it and show locale and period.
 - b. To interpret the play: show mood, style of production, background of characters who inhabit that locale (their interests, tastes, financial sta-tus, etc.)
 - c. To aid in characterization.
 - d. To aid movement and business, fulfilling demands of both author and director.
 2. Running the props for the show:
 - a. Making, borrowing, renting, or buy-ing props
 - b. Care of properties
 - c. Property charts and plots
 - d. Backstage organization and shifting
 3. The making of special props, such as papier mache decorations or hand props
 4. Sources of sound effects:
 - a. Recordings, bought or home-made
 - b. Tapes, home-made
 - c. Machines, electrical devices, and special gadgets
 - d. On-the-spot production of sounds by the crew
- F. Assignments and Projects:
1. Study pictures of plays to ascertain the employment of different styles of design and types of scenery.
 2. Report on works about and by famous designers, such as Inigo Jones, Gordon Craig, Adolph Appia, David Belasco, Robert Edmond Jones, Jo Mielziner, etc.
 3. Select any play read thus far and dis-cuss how a designer could help re-enforce its production.
 4. Select a play already read or one to be produced and make a scale floor plan of it.
 5. Make a colored sketch or model of it.
 6. Make the working drawings of its units.
 7. Roughly sketch the same set in three different styles of design; or discuss the differences there would be among them.
 8. Demonstrate the psychological conno-tations of lines by quickly drawing any lines that come to your mind the moment the teacher mentions such emotions as grief, joy, anger, peace, etc. Repeat and this time suggest the color you think of.
 9. Build a flat, regular size or miniature in exact scale; or at least inspect a well-built flat.
 10. Mix some scene paint, in any quan-tity but in the right proportions.
 11. Paint the flat, practicing the various methods of scene painting.
 12. Work out a color chart (using poster paint that can be accurately meas-ured), showing the basic hue, such as red, then at least four tints (4 parts red to one part white, 4 parts red to two parts white, etc.) and four shades (do the same with red and black), and lastly at least four degrees of intensity (four parts red to one part green, four parts red to two parts green, etc.).
 13. Work out a shifting plot for a play already designed.
 14. Study the use of light in the pictures used in No. 1.
 15. Using the plays from exercise No. 4, show how lights should be used to interpret it.
 16. Work out a light plot for this play.
 17. Inspect the lighting system of a well-equipped stage.
 18. By bringing a spotlight and colored media to class, show the effects of

- colored lights on various colors of materials and greasepaints.
19. Using the plays of No. 4, discuss how costumes could help to interpret it.
 20. Compare the ways one might costume *Cinderella* as a tragedy, as a romantic comedy, and a theatrical farce.
 21. Compare the psychological connotations of line, color, and silhouette (mass) as they occur in costumes and scenery.
 22. Design the costumes for the plays in No. 4.
 23. Make up swatch books of various types and colors of costume materials and discuss their usability and assets.
 24. Make at least one period costume for the department wardrobe if none is needed for an actual production.
 25. Dress some dolls in period costumes and discuss the chief characteristics of the outstanding periods.
 26. Model some period clothes or department costumes and discuss the art of wearing a costume and handling its accessories.
 27. Make a scrapbook of pictures of period costumes.
 28. Using the plays in No. 4, discuss how makeup would aid the production, especially in your auditorium.
 29. Make a scrapbook of interesting portraits of people which illustrate the principles of makeup.
 30. Using crayons and paper, experiment with drawing cubes, cylinders, etc., and show how the sharp and rounded edges differ in the way they take light from various angles. Show how these same principles apply to the anatomy of the face and the application of makeup.
 31. Demonstrate makeup materials and uses.
 32. Make up yourself and others as often as possible.
 33. Work out a makeup chart for the plays in No. 4; practice the makeups.
 34. Make a prop chart for the same plays.
 35. Make special props for departmental use, such as a fire log, ornate papier mache picture frame, set of "copper" ale mugs from tin cans and electric cable, etc.
 36. Make a prompt book or a cue-sheet for the sound effects needed in the plays in No. 4.
 37. Construct a wind and rain machine, a thundersheet, etc.
 38. Tape your own sound effects, using the entire class, of crowd noises, cheering at a game, a parade, etc.
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- VIII. HISTORY OF THE THEATRE
- A. The Greek Theatre
1. The Stage:
 - a. Scenery
 - b. Lighting
 - c. Mechanisms and Effects: *periakti*, *eccyclema*, *mechane*, etc.
 - d. Technicians and backstage organization

APPENDIX G

2. The Actor:
 - a. Costuming
 - b. Make-up: masks, symbolization
 - c. Style of acting
 - d. Training and status
 3. The Auditorium
 4. The Audience
 - B. Using a general outline similar to the above, discuss the following periods (included are a few examples of some of the points that might be brought out in the various periods):
 1. Roman Theatre
 2. Oriental Theatre
 3. Medieval church and market-place theatres: pageants
 4. Renaissance theatres of Italy and Spain: introduction of artificial lighting and picture-frame stage, painted perspective scenery
 5. Elizabethan Theatre: Globe and Swan Theatres, organized repertory companies, inner and outer stages, educational producing troupes, closing of the theaters in 1642
 6. Folk theatres of Italy, Spain, Germany, France
 7. Restoration and Eighteenth Century Theatres: introduction of actresses, opening of theatres in 1660, star system
 8. Neo-classic and Eighteenth Century French Theatres: tennis court adaptations, Moliere's company
 9. Nineteenth Century Theatre: introduction of electric lights, Appia, box sets
 10. Theatres of realism: Moscow Art Theatre, Theatre Libre, Abbey Theatre, etc.
 11. Modern theatre: Provincetown Theatre, Theatre Guild, Little Theatre Movement, Federal Theatre Project, etc.
 - C. Assignments and Projects
 1. Compare photographs of the theatre buildings and stage settings of the various periods.
 2. Make models of some of the outstanding period theatres.
 3. Design a simple setting as it would have been done in several theatres of different countries and ages.
 4. Make special reports on phases of the development of the theatre, such as lighting, the proscenium arch, audience accommodations, etc.
 5. Report on the comparison of technicians' responsibilities and theories in the various ages.
 6. Trace the theory of stage costuming through the ages; do the same with makeup.
 7. By cooperative investigation, find out about the theatre audiences of the several periods: their makeup, interests, purposes, influences upon playwrights and actors, etc.
 8. Play a scene from a classical play as it might be blocked in a Greek theatre, an Elizabethan theatre, an oriental theatre, at a medieval fair, and in a modern theatre; try to emphasize the changes the physical stage would make in the planning and acting of the scene.
 9. Investigate the evolution of acting styles; try producing the same scene in a variety of styles.
 10. List some of the outstanding influences the physical theatres had upon the playwright's techniques in the several eras.
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 5. Film on The Globe Playhouse. University of California.
- ### IX. CRITICISM OF THEATRICAL EXPERIENCES
- A. Review the principles of good dramatic writing, acting, and production studied thus far.
 - B. Through class discussion, formulate a "score card" for judging a good dramatic production.
 - C. If possible, take a field trip to a play, or see a good movie or TV version of a play and have each student evaluate it according to the score card. In class compare the individual score cards and discuss their differences. Are differences always due to lack of taste or knowledge or good judgment? Does the evaluator's personal definition of the purpose of the theatre in general and the play in particular have a bearing on his final evaluation of it in performance? Make a composite rating by averaging all class ratings; compare the result with the teacher's judgment.
 - D. Study reviews by professional critics in newspapers and magazines or in anthologies of collected reviews, such as those listed in the bibliography. Try to enumerate the various criteria each critic uses and estimate the amount of importance they attach to each standard. Compare with the class' list of criteria.
 - E. Compare favorable and unfavorable reviews of a modern play and try to evaluate the criteria each critic used in arriving at his final judgment. Can you explain—or justify—the differences?
 - F. Apply these professional criteria to a production in your school and discuss the results. Is it always fair to do this?

- G. Write a literary review of the play the class saw, using the original score cards and all subsequent class discussion of them.

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X. WRITING A STUDENT PLAY

- A. Through class discussion decide on the purpose of the playlet to be written: to dramatize an important event in the history of the school or community, to emphasize national book week, to explore the problem of the shy student who enters school at mid-term, to satirize students' attempts at avoiding school work, etc. What type of play is the most logical one to handle this theme?
 - B. Discuss the possible objectives the protagonist might have, what obstacles will interfere with these objectives, and what conflict will result. What will the climax be? The conclusion? Will the selection of the climax and conclusion influence the type of play it turns out to be?
 - C. Decide what characters will be needed to tell this story and define their functions in the play. At least partially begin to explore their personalities. Will their characteristics influence the type of play it becomes, or is it the other way round?
 - D. Let each student write an outline scenario of the play; compare these in class and decide which is best and why.
 - E. Let each student or selected congenial groups work out the first rough draft of dialogue. Read aloud in class; criticize; rework. If possible, try using the same subject matter for different types of plays and compare their differences.
 - F. Rework one or all the scripts, according to whatever plan seems desirable, until fairly actable scripts are obtained and can be put into production—to whatever degree of polish seems desirable.
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APPENDIX G

One Last Word

In answer to the frequent questions concerning the prerequisites or age levels which are desirable for students electing a dramatics course, there is, of course, no more definite answer than to anything else that deals with the hundreds of variances of the human being. A drama course may be—and is, in many places—taught successfully at any level from the eighth grade to the twelfth; naturally, the material must be adjusted to the age, intelligence, and experience of each class. Probably the most effective work is done at the eleventh or twelfth grade level, as is to be expected.

Students who have had courses allied with dramatics will naturally be a decided asset and make life easier for the teacher. Get it, if you can! But if you can't, a good job may be done just the same. Good courses that are useful as prerequisites are those in general speech, oral interpretation, and dance, and radio courses that emphasize script reading and acting. Oftentimes courses in art, shop, and home economics—even physics—will also prove an asset in several phases of a dramatics course. Actual experience in theatre outside the classroom, however, is equally good and sometimes even better.

Perhaps the most agonized questions concern the problem of evaluating the work done in a dramatics course. There are, of course, several somewhat objective devices which will help the teacher to arrive at a grade—such as academic tests on theory and background and principles, reports or papers on outside readings, contributions to practical projects, such as bulletin-board displays, written reports on field trips or watching assignments, completion of special projects, etc.—but in the long run a really creative dramatics course will probably put much or even most of its emphasis upon assignments which can be graded only in a subjective manner, such as laboratory performances in acting, directing, and writing and contributions to class discussions.

In such cases, it is the author's firm belief, the necessarily subjective evaluation is more nearly accurate, helpful, and fair when grading charts or score sheets are used for each student. This is particularly true when the teacher is careful to thoroughly explain the chart to be used and the emphasis he intends to place on a specific phase of the problem for each assignment and to make the checks as meaningful as possible by adding personal explanations of his reasons for the marks and his suggestions for improvement. Such charts can be found in many books, several of which are listed in the bibliography, or, preferably, can be made up by each teacher on the basis of class discussions.

One more important aspect of a dramatics course needs to be evaluated, however, and that is the social attitude manifested by the students. Few courses can be more significant than dramatics in the teaching of proper social attitudes, such as cooperation, acceptance of responsibility, initiative, and development of the learning attitude in general. If these are worth being among the important objectives of a dramatics course—and virtually all authorities in the field rate them very highly in this respect—then they are also worth pointing out to the student and evaluating for his guidance. Such evaluations, subjective again though they be, may quite legitimately be averaged in with a final grade. They may also be given to each student in a private conference, if time allows; or they may be revealed to him periodically by handing him a linear rating scale that indicates the teacher's judgment of the student's standing in such matters as, for example, his cooperation with teacher and class in the one-act play program, and so on. Frequent presentations should encourage the pupil to try to improve these qualities and also enable him to see whether or not he is succeeding.

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