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The construction and evaluation of a test designed to measure aesthetic perception of televised drama.

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FOSTON UNIVERSITY
SCHOOL OF EDUCATION

Thesis

THE CONSTRUCTION AND EVALUATION OF A TEST
DESIGNED TO MEASURE AESTHETIC PERCEPTION OF
TELEVISIONED DRAMA

Submitted by

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CHAPTER I
THE PROBLEM

1. Statement and Definitions

Statement of the Problem.-- The instruments which have been developed to measure harmonious order have been largely rejected by art people because they seem inadequate when analyzed in the light of the theoretical background of aesthetic judgement and cognition. The problem under investigation in this study is the development and evaluation of an instrument capable of measuring the varying degrees of a person's aesthetic perception of televised drama. It is concerned with the matching of tape-recorded televised dramatic dialogue with still photographs of televised plays.

Definition of Aesthetic Perception.-- By aesthetic perception is meant the faculty by which an individual feels, likes, or dislikes, or, in general, evaluates certain experiences. Perception involves the actual presence of an external object to the sense organs supplemented by imaginaatively supplied qualities which on the basis of earlier experience are ascribed to the perceived object. The awareness of perception is a measure of the degree of sensitivity.

Definition of Drama. — The distinctive experience of drama, a literary genre, is one of perceptive states of mind characterized by human conflict portrayed on stage.

Definition of evaluation. — The distinction between a test that measures and a test that evaluates is by no means exact. The distinctive quality of a test of evaluation lies in the "greater emphasis on the less tangible or even intangible types of instructional outcomes, on the types of outcomes resulting from broad and varied learning experiences, and on the ability of the pupil to apply and to use information in reasoning and problem-solving."1

2. Justification

Social significance. — It has been said that of all the peoples in the world Americans stand most in fear of a moment of silence. Through the medium of broadcasting, people have been conditioned to a steady stream of words and music during waking hours. Only in sleep or enforced isolation do people find suacease from this torrent of sound. However, in the same breath,

Wherever and whenever humans have progressed beyond the mere struggle for physical existence, to gods and recreation and self-expression, there

has been theater in some sense: an inevitable place for acting, dancing, dialogue, drama, in the ordered scheme of life.  

It is a notable fact that in 1952 there were approximately seventeen million television sets in the United States reaching a potential television audience of eighty-seven million in forty-three states, who view television about three hours and fifty-nine minutes a day. It is estimated that by 1960 there will be fifty million television sets in use.

Aesthetic perception of drama can make significant contributions to one's life. There is no need to apologize for the human desire for pleasure. Rather the school must try to increase the power to enjoy aesthetic things. This theme is embodied in the classical theories of literary critics and is reflected from Albert Guerard's Preface to World Literature where he states: "First of all, we have

5/ Milton S. Eisenhower (Chairman), op. cit., p. 139.
6/ For an excellent account of the purposes of drama, see Barrett R. Clark (editor), European Theories of the Drama, Stewart & Kidd Co., Cincinnati, 1913.
art frankly as relaxation, as entertainment.) to Hayakawa's 
Language in Thought and Action where he proposes that all 
the arts exist "...to fulfill a necessary biological 
function for a symbol-using class of life, that of helping 
us to maintain psychological health and equilibrium." One 
function of education is to increase the understanding of 
what is good in drama, music and speech. If that obligation 
is met, selective televiewing of increasingly high quality 
is certain to increase our enjoyment of life. 
The dramatic instinct is a prime force in civilization; 
the need to give pent-up emotion, to express joy of living, 
to put in material form the ideas that vex his spirit, has 
driven men to imitate, to create. Primitive peoples have 
satisfied this need in songs and pantomime-dances; the 
Egyptians and Assyrians by the powerful action of their 
temple bas-reliefs; Orientals by puppet performances and 
story-telling; ancient Hebrews by religious dances and 
grandly dramatic odes; the Greeks by religious processions; 
out of which came the drama, essentially as it is now. 
In essence, "...drama is the bedrock of human experience."

1/Albert Guerard, Preface to World Literature, Henry Holt 
2/S. I. Hayakawa, Language in Thought and Action, Harcourt, 
3/Allardyce Nicoll, The Development of the Theater: A Study 
of Theatrical Art from the Beginnings to the Present Day, 
4/Erica Bentley, In Search of Theater, Alfred A. Knopf, Inc. 
The dramatic is the response to a need and desire felt everywhere and in all ages,—the desire to feel what others are feeling, to get experience by "proxy", to get enjoyment of borrowed pain, to put into the Aristotelian principle of Katharsis. As Professor Baker of Harvard pointed out in one of his lectures, pupils are seldom taught to feel or to see plays as different from a story, though it is only in realizing the action that a play can be properly appreciated and judged.

In an article by Elizabeth McCracken on "Play and the Gallery", numerous interesting examples of the effect on individuals are given, showing how the remembrance of certain plays or characters of plays has helped them over crises in their lives. Drama sensitivity is used in many forms, as well as for the purposes of the dramatic art. When learning athletic skills, novices get as much from the direct sense of the instructor's action — the focus of his being upon the ball to be caught or the bar to be cleared — as they do from diagrams and verbal explanations. Good teachers, even of the theoretical sciences, or of the arts of word and concept, teach by example, hence the empirical wisdom of the apprentice-system and dramatization techniques in the classroom and the use of audio-visual aids.

Educational significance.-- A great deal that is learned during life must be through vicarious rather than personal experience. Appreciative viewing of stories about others extends learning tremendously.

The purpose of playing, whose end, both at first and now, was and is, to hold, as t'were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Shakespeare.

A history of the stage is no trivial thing to those who wish to study human nature in all shapes and positions. Edmund Burke.

Great plays are great for other reasons than they are adapted to the stage. They soar above its physical limitations as the spirit of man transcends the body. John Mason Brown.

The best way known to develop language facility is by extensive listening to those who speak well. If improvement of vocabulary and language usage is desired, one important effort that can be made is to associate consistently with individuals whose speech deserves emulation. Fortunately television, selectively, used, can do nearly as much for language improvement as can personal association.

It may be far more important to help a student choose his out-of-school motion picture, radio, television with discrimination than to see that he reads certain books in school.1

With respect to drama there is widespread agreement among educators that the surest route to literature appreciation is through hearing good readers or actors.

It is valuable in itself and also as a means of developing important language abilities and skills....but probably dramatisation is most useful as a means of developing an understanding and appreciation of literature, for it is far more appealing than traditional analysis and criticism.1

There is some evidence that dramatisations make readers. Nersand reported that of one hundred fifty high school boys who heard a certain play dramatized about half read it afterward. Furthermore, according to a Quincy Librarian, television has stimulated a desire on the citizens of Quincy to read stories that were on television.

Dramatisations can help people to relax, to put aside personal worries and cares, to evade many mental and emotional disturbances. To serve these purposes it is incomparably superior to most other means conventionally employed; no drug or beverage can match its wholesome effects.

School people have always been concerned, apparently with the development of aesthetic appreciation. From time to time their concern has been given expression. One of:

the Seven Cardinal Principles of Education, for example, call for "worthy use of leisure time." Such a concept distinctly involves both the creation and appreciation of items of aesthetic character. To develop an appetite for aesthetic appreciation and to increase the satisfaction that can be derived from it are two very important and proper concerns of education.

Fortunately, appreciation lends itself to speeded development. The following declaration of The National Council of the Teachers of English firmly supports this conviction, and in addition points to ways in which appreciation of literature, music, drama and art can be developed.

Standards of appreciation of literature can be developed effectively through listening to oral reading by both teachers and pupils, to radio and stage plays, and to the motion pictures. At the same time such productions can add immeasurably to the pupil's appreciation of the spoken language.

Listening to a play...leads naturally to discussion of the ways in which effects are achieved. This opens the entire field of listening for appreciation of literature and speech....

Such films as Oliver's Henry V and Hamlet, the many recordings of Shakespearean plays and scenes by Maurice Evans, John Gielgud, and the Mercury Theater Company, and such modern dramatic classics as Death of a Salesman, Peter Pan, and The Consul offer rich opportunities for developing criteria of judgment in appreciating this art form....

Listening for the beauties of the spoken language,...
in the dialogue of a...playwright, must be acquired.1/ According to J. Paul Leonard, President of San Francisco State College there are four aspects of the visual arts which should become a fixed part of the general education program for all youth during their secondary-school period, which would roughly embrace the high school and the first two years of college. Briefly they are:

1. All youth should come to understand the variation in expression through the visual arts in their daily lives.
2. All youth should acquire a deep feeling of satisfaction from the beauty of mastery.
3. All youth should come to understand the relation of visual expression to individuality and to the dominant forces of civilization.
4. All youth should experience the possibilities of expression through production in at least one of the creative arts, in which I would include music, drama, visual arts, bodily movement, or creative writing.2/

According to an Associated Press bulletin on January 30, 1956 from Washington, D.C.:

The American Association of School Administrators says radio, television and other inventions are pouring so much information into American homes that educators have their work cut out to train youths to assimilate it.

The Association made the statement in a report on the American School Curriculum. It

added: 'The responsibility for wise interpretation of national and world-wide events and affairs will depend on the extent education gives to every citizen understandings and knowledge which will enable him to translate these rationally.'

Unfortunately, drama perception is seldom recognized as the ear of music is. Perhaps that is because people are actors so much of the time, imitating themselves or others; feeling their way through the tangle of personal relationships; trying to judge other people by the direct sense of their motivations, while discounting the rationalizations they offer. The dramatic talent of diagnosticians, children and practical politicians is recognized; but it is thought of as a completely unintelligible gift. As Brooks Atkinson said in the New York Times on August 28, 1938:

In all speculations about the technique and art of the drama there is too little recognition of the fact that frequently it is the audiences that fail the drama. What constitutes a good audience is just as essential as what constitutes a good play.

Not only has considerable stress been placed on the creative aspect of drama, but also greater emphasis has been given to the appreciative phase, for it is felt that students should become intelligent consumers of art. This situation demands that tests in attitudes, appreciations, morals and manners be devised, because teaching and testing are interrelated.
Teaching has been affected by the testing movement. A program calling for initial and final testing causes the teacher to prepare carefully and to emphasize in her program the subjects in which tests are administered. The type of the content also has its influence. Tests of skills and of factual knowledge indicate to the teacher an educational value which, if accepted, will lead him to put an undue emphasis on skills and factual knowledge. Even the method of the pupils and of the teacher may be affected by the form and content of the tests.\(1/\)

That there is a definite need for such a study as the one stated above is brought out by Greene, Jorgensen and Gerberich when they state:

The increasing stress placed upon the appreciative outcomes of art instruction of recent years results in a significant place for art appreciation tests among evaluative tools.\(2/\)

and by Frank Herbert Hayward when he states:

We have never realized the significance and the function of appreciation; we have confused it with technique, and through this confusion we have destroyed appreciation...we want more 'thoroughness,' more exacting 'tests,' more satisfactory 'results.'\(3/\)

Vocational significance.--To the knowledge of this writer there have been no studies concerned with the testing or measuring of drama. Furthermore, since most authorities consider aesthetic appreciation a vocationally significant


trait in artistic occupations, this study should have added values as a means of predicting future success in dramatic work. This study then proposes to provide a much needed evaluative tool in the area of increasing educational and vocational importance.
CHAPTER II

AESTHETICS, PERCEPTION, EMPATHY AND DRAMA

1. Aesthetics

Theories of Aesthetics have engendered many disputes among aestheticians, critics, and artists. Plato, Aristotle, Kant, Nietzsche, Santayana, Croce, and Dewey are only a few of the many writers that contributed to the plentiful field of aesthetics. Recently attempts have been made to reexamine and consolidate this large bulk of aesthetic ideologies for laymen comprehension.

Aesthetic Formalism. In Bell's theory of aesthetics there are two kinds of appreciation, "impure" and "pure." Impure appreciation is the indulgence in the representational elements and the emotions that attend them. Pure appreciation is the indulgence in the significant form of the work of art. This indulgence is of a special sort and is characterized by certain rare qualities. First, it involves the transcendence of our ordinary activities and the entrance into a Platonic realm of nonordinary experiences.

\[\text{\cite{Gilbert} and \cite{Wickiser}, A History of Aesthetics, Indiana University Press, Bloomington, 1936, pp. 19-579.}\]
\[\text{\cite{Bell}, Art, Chatto and Windus, London, 1914, p. 34.}\]
A good work of visual art carries a person who is capable of appreciating it out of life into ecstasy.1/

The contemplation of pure form leads to a state of extraordinary exaltation and complete detachment from the concerns of life.2/

Second, in its exalted character the appreciation of art resembles the experience of the religious person, the philosopher, and the mathematician. By the religious experience, Bell means the expression of the individual's sense of the emotional significance of the universe. "Art and Religion belong to the same world....The kingdom of neither is of this world,"3/

Furthermore, Bell proclaims:

The only way to appreciate perfectly a work of art is to see it as though it were the only thing of its sort in existence. To see it in relation to anything else is to see it impurely.4/

To sum up, Bell finds in the true appreciation of art an exalted, rapturous, nonpractical, disinterested, pleasurable, contemplative experience, the essence of which is that it is a response to significant form. By the "unique aesthetic emotion," he means the totality of these characteristics. Therefore, Bell claims that literature can never be

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pure art, since it is concerned with facts and ideas, and is consequently primarily intellectual.

Fry’s theory of aesthetic.—Fry’s theory is on the whole a restatement of Bell’s. Like the latter, he distinguishes between the pure and impure modes. According to Fry, the basic difference between aesthetic and ordinary experiences resides in the quality or mode of response present in the experiences. Ordinary responses are to objects, sensations, or events, whereas the aesthetic is a response to relations, the sum of which constitutes significant form. There is no special aesthetic faculty or unanalyzed aesthetic state of mind in the experience of art appreciation, rather there is a specialized orientation of our consciousness toward objects, which enables us to single out this kind of experience as being different from ordinary experiences.

Unlike Bell, Fry tries to explain all the arts by means of the principles of significant form. Fry’s theory is a simple one. The essence of literature is not certain single figures (characters) or collections of events (plot), but the relation of inevitability.

\[1\text{Art, pp. 152-153.}\]
\[2\text{Ingvar Fry, Transformation, Chatto and Windus, London, 1923, pp. 5-6.}\]
It became evident to me that the essential of great tragedy was not the emotional intensity of the events portrayed, but the vivid sense of the inevitability of their unfolding, the significance of the curve of crescendo and diminuendo which their sequence describes, together with all the myriad subsidiary evocations which, at each point, poetic language can bring in to give fullness and density to the whole organic unity.1/ 

Critics of formalism—There have been many criticisms directed at Bell and Fry by voluntarists, emotionalists, and intellectuals. DeWitt Parker2/ argued that Bell and Fry have singled out one element, the form, as the essence of art, to the total neglect of the imaginative and linguistic elements, the content. Parker's second criticism is that the formalists do not realize that many works of art have form but are essentially cold and meaningless. This leads to Parker's third criticism that art communicates and evokes emotions. 3/

C. J. Ducasse4/ raises another fundamental issue between formalism and its opponents which has nothing particularly to do with the conflict between emotionalism and formalism. Bell and Fry believe that the arts ought to do what they can do best and what distinguishes them from each other. Ducasse claims that art raised the issue of the extent of communication in the arts.

Eugenio Veron argues that formalism ignores the importance of "elevated" themes, important subjects and the whole realm of the idealistic in art.

Essentially, therefore, there are but two approaches to aesthetics: the objective and the subjective. Yet many would like a "middle of the road" approach between the two antagonistic points of view. Such as Celsion, who states that an equipoise "...between the rational and the irrational... between the temporal and the eternal... between the human body and cosmic forces..." is vital. Be that as it may, the apparent trend at this time, due to the influence of scientific thought upon art, seems to be in the direction of the objective approach or point of view; and undoubtedly this study, due to its nature, falls under this influence.

Isolation of the problem. -- The main concern of this investigation, however, is not with the many problems of aesthetics, but with the one problem of the aesthetic perception of drama and how to measure it. However, the nature of the art object in aesthetic experience is linked with the central problem in aesthetic inquiry.

Richard's theory. In all his later writings Richard's argues that poetry functions to organize our attitudes and valued judgments and that this organization of attitudes can be appreciated without any cognitive acceptance, rejection, or make-believe. A poem is not a truth claim or theme embroidered by syntax and metaphor. "It is never what a poem says which matters, but what it is." Fundamentally, the "New Criticism" presents a poem as an organic complex of constituents, including the theme.

Freud's theory of voluntarism. The basic thesis of voluntarism, which is a descriptive and not a normative one, is that the appreciation of art is essentially the satisfaction of our desires. The two outstanding representatives of this view are Freud and Parker. The whole of artistic activity or the aesthetic experience, Freud maintains, is rooted in the unconscious of man. The appreciation of art is a satisfaction of the frustrated sexual desires of the spectator. Like the artist, the spectator obtains an imaginative fulfillment of his infantile, frustrated sexual desires through his appreciation of the art object.

Parker agrees with Freud that artistic activity is...
skin to the dream, and that the dream itself is dominated by desire. Appreciation, therefore, is not that in our experience with art we satisfy desires we cannot satisfy in other ways, but that we satisfy desires, for example, the desire for imaginative experiences, in real ways. The leading exponent of Neo-Thomism, Jacques Maritain, reiterated upon the importance of the ideational in art, the presentation of universals in works of art. In other words, formalism is rejected as being only half an aesthetic theory.

The Organic Theory of Aesthetics—Herein represented are the writings of Cleanth Brooks, Albert Barnes, Martha Graham, Frank L. Wright, Elizabeth Gelden, Henry Moore, Handlick, "Picasso and Matisse, to mention only a very few. Every work of art, the hypothesis states, is an organic complex, which is composed of elements presented in a sensuous medium with their expressive characteristics and the relations obtaining among them. It destroys the props of traditional limitations, and asks only that artistic communication be an expressively integrated one.

The organic theory, which may be construed as an expanded formalist theory of the art object, repudiates this version of formalism by denying the distinction between

the what and the how in art. Both the how and the what, like the form and the content, refer to the totality of the work not to any set of separate constituents.

Emotionalism -- one of the most influential advocates of the emotionalist theory of appreciation is Tolstoy. According to him, the whole of aesthetic experience from the artist to the spectator is emotional indulgence. More specifically, the aesthetic experience is evocatively emotional in character in that the artist communicates his emotions to the spectator in the attempt to induce him to share in his emotions. Tolstoy's theory is epitomized by two statements in his essay, "What is Art?"

To evoke in oneself a feeling one has once experienced and having evoked it in oneself then by means of movements, lines, colours, sounds, or forms expressed in words, to transmit that feeling that others experience the same feeling -- this is the activity of art.

Art is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them.

Another relatively contemporary emotionalist theory which derives from Aristotle's doctrine of catharsis, is that of Hirs. For him, artistic appreciation functions as

purgations of emotions which result in the attainment of serenity, art becomes the reliever. The spectator allows the work of art to infect him with the emotions embodied within it. But, instead of indulging directly in these emotions, the spectator employs the infection as a means of getting rid of them. Basically in the appreciation of art the object of appreciation is not regarded as a real-life situation and consequently there are no turbulent emotional reactions.

Contemplation.-- Among the advocates of contemplation are Bullough, Bell, Fry, and Tucesse, who states that artistic appreciation as contemplation is "a listening for the feeling impact -- for the emotional reverberations -- of the object attended to."1

Bullough's theory of contemplation involves the reaction to experience in a partial manner and with a sense of responsibility for action. Whenever this attitude of detachment occurs, according to Bullough, "psychical distance" prevails. Therefore, appreciation is primarily a disinterested, non-practical, nonmoral, detached, contemplative experience. He recognizes what he regards as a psychological fact, that our appreciation of art depends in part upon our

1 Tucesse, op. cit., p. 78.
participation in the emotions presented, which fact seems to conflict with that of psychic distance.

Defence of the theory of hell and day.-- Throughout this discussion the above writers assumed that the problem of appreciation of art is solvable only in terms of the understanding of the nature of the art object. Therefore, Ducasse claimed that people ought to "listen to" the emotions of art when they appreciate it because art is fundamentally the embodiment of emotions. Tolstoy proclaims that indulgence in the emotions of the art object is essential because art is an instrument of evocative communication. Parker asserts that appreciation is primarily a satisfaction of desire in the imagination because the art object is basically the embodiment of imaginatively satisfied desires. And, finally, Richards insists that no heed be given to the truth claims of art because art is not a referential language.

The fact that aestheticians have accepted the functional approach is important because it provides an objective publicly accepted criterion for judging the adequacy of the theory of appreciations: that theory is best which best takes into account the actual nature of a work of art. If the hypothesis of the nature of art is correct, art objects are expressively organic wholes presented in sensuous media which may contain many different constituents. An adequate theory of appreciation, therefore, must be one that allows
for a response to the totality of the work and to the totality of artistic expression.

Bell's and Fry's fundamental notion regarding appreciation is that of pure appreciation. Pure appreciation is a function of the art object and is achieved through an analysis of the nature of the art object. They conceive the art object as significant form; to appreciate art the significant form must be responded to. The best way to respond to significant form is to contemplate it, to analyze and to synthesize its various constituents, in order to intuit them as an integrated expressive whole. In other words, if there is to be appreciation of art there must be contemplation of its essence and its significant form. To appreciate art, the constituents must be viewed as they play their roles in relation to each other. This means that the emotional or expressive elements in art must be comprehended by becoming emotionally and morally involved in the contemplative experience itself. It is in this sense that appreciation is a legitimate emotional experience.

Therefore, aesthetics in contemporary literature has been defined as the:

Study of the field of the beholder's disinterested attitude, of contemplation and disserment of objects for their own sake with complete disregard for any practical consideration. To accept such a definition is to commit oneself to aesthetics in the broad sense of the term for an attitude of appreciative contemplation which is detached from practical concern can be taken not
only toward a work of art but toward many other things as well...1/

Basic to the assumption that aesthetic preferences can be measured is the existence of some kind of universal aesthetic order which has its roots in human or species consistency. Kant, Santayana, Dewey, Pepper, and Munro have contributed much support to the existence of such a universal order. The origin of this basic consistency seems to lie in the perceptive process, since perception is the activity which yields the material of aesthetic experiencing.

The interrelationship of perception and aesthetic experience is emphasized by Prall who places judgment in the position of recording an aesthetic experience which has been had with reference to what was experienced. Thus, it can be seen that aesthetic form seems to depend on the capacity of the individual to organize perceptual data

2/Immanuel Kant, Critique of Judgment, Jonathan Cape and Co., Glasgow, Scotland, 1935. The Philosophy of Kant as contained in extracts from his own writings; selected and translated by John Watson.
according to relationships which are established in the immediate apprehension, and the basis of all aesthetic experience is some form of perceptual grasp which is the apprehension of the material as it is related,

Hungerland states:

Since works of art are perceptual structures a theory of criticism which is in contradiction to the principles of psychology of perception, cannot be very meaningful.

From such a statement it can be seen that the perception of dramatic works is subject to the same reflection of needs, values, attitudes, and emotions as perceptions in general. In support of this statement, Feete Center and C. C. Pratt maintain,

...an aesthetic preference no matter how simple the object which calls it forth is unquestionably a complex affair depending not only upon a network of relations within the object itself but also upon an array of associative items such as meaning in poetry and tonal background in musical sequences. Unless such items are known and controlled the significance of aesthetic preference is equivocal.

2. Perception

One of the oldest, if not the most important, problems of both learning and education is that of determining the

manner in which the learner perceives the materials presented to him. Does the learner piece together parts to make a whole or does he perceive "patterns" in the experience he encounters? The Gestalt school of psychology vigorously defends the theory of patterning of experience, whereas the Associationists profess to see perception as the connecting of one idea or event with another. And if present experience is all that matters in perception, Earl C. Kelley submits the question, "What is the role of past knowledge?" Whatever the case, the manner in which the learner comes to know his material is one of the "musts" for this study and for education.

Renaissance theories of perception.—A formal breaking away from abstract thinking was made by David Hume (1711-1776) and John Locke (1632-1704), who declared emphatically that knowledge can be derived from two sources only: (1) the five senses and (2) the inner experiences of the mind. With his concept of the mind as a tabula rasa, a blank slate, he inaugurated a new epoch in thought.

Locke expressed his view as follows:

Let us then suppose the mind to be, as we say, white paper, void of all characters, without any ideas; how comes it to be furnished... To this I answer, in one word, from EXPERIENCE. In that all our knowledge is founded, and from that it ultimately derives itself.

George Berkeley (1685-1753) went to the extreme by declaring that nothing exists except that which can be perceived. "Esse est percipi" to be perceived, he concluded after much speculation, thereby plunging himself and the problem of perception into the subjective arguments which have raged ever since his time.

Psychology of experience.—Because of his concern with physiology, knowledge of the functions of mind was a prerequisite in the Jamesian psychology. Knowledge, so he said, accrues to the learner through an act of consciousness motivated by necessity. In such a view of learning, perception is part of the process of thinking, the other part consisting of idea-formation. His theory of transitionalism, or the 'stream of consciousness' hypothesis, as it perhaps is better known, came to serve as the basis of American educational theory. Thinking to James was an intensely

personal thing highly colored by overt emotion. This great insistence on "feeling" in thinking, needed to comprehend Jamesian psychology, might indicate that he lacked objectivity of the more scientific writers of his generation; but what he lacked in such respect, he more than made up for by his great insight into the dynamics of human behavior.

Psychology of the individual.— Herbert taught that at birth the mind is a blank slate upon which the pen of experience writes its story. These inscriptions, or, as Herbert called them, presentations "...are given us by the only means possible, the sense organs." Through stages of perception the mind, which originally was blank, becomes a storehouse of knowledge. It is by the process of association that man learns; i.e., that the mind links the "presentations" together when they are needed for reasoning and forms its "apparative mass." 2

Connectionism theories of perception.— Santiford wrote that "...Thorndike is connectionism, just as Freud is psychoanalysis." 3 Thorndike's view of learning holds that perceiving is a process of bond formation. The learner comes

to apprehend his world through a series of S-R situations involving his whole physiological apparatus. Parts come before wholes and learning is a matter of connecting these parts through the senses and finally uniting them as recognizable patterns or hierarchies. The connections are the basis of perception and these "...are bonds between one mental fact and another." 1/

Thorndike describes the bond hypothesis as follows:

The bonds lead not only from external situations --> facts outside the man --> to responses in him, and from situations in him to acts by which he changes outside nature, but also from one condition or fact or event in him to another and so in long series. Of the connections to be studied in man's learning an enormous majority begin and end with some state of affairs within the man's own brain --> are bonds between one mental fact and another.

Other connectionists propounded their theories that all of us bring together the many impressions of our world in such a way to form intelligible patterns. For Hume 2/

There is a principle of connexion between the different thoughts and ideas of the mind, and that, in their appearance to the memory and imagination, they introduce each other with a certain degree of method and regularity.

According to David Hartley (1705-1757) there is a

2/Ibid., pp. 54-55.
physical basis to all mental facts which are found, according to him, in the infinitesimal medullary particles of the brain. Thus, association became interlocked with bodily processes and not with ideas alone. An example of his thinking:

Any Sensations A, b, c, etc., by being associated with one another a sufficient Number of Times, get such a Power over the corresponding Ideas, a, b, c, etc., that any one of the Sensations A, when impressed alone, shall be able to excite in the Mind, b, c, etc., the Ideas of the rest.

Peter Sandiford wrote of Alexander Bain (1818-1903):

More directly than from any other writer, connectionism got its tenets and principles from Bain, who, like Hartley, was not afraid to speculate concerning the neurological background of associations.

In Alexander Bain's own words:

We cannot exempt from the operation of the principle so important an organ as the brain; and with development of the brain proceeds, pari passu, development of the mind. As the brain advances in size and in complication, there is an advance not merely in those lower functions called Reflex and Automatic, but of the higher functions named Intelligence, Emotion, and Will.2/ 3/

Guthrie, Pavlov, and Watson, based on Thorndike, describe conditioning as an association of stimulus and

2/Peter Sandiford, op. cit., P. 107.
response, and Guthrie himself suggests "It is essential that the student be led to what is to be learned." Whatever the nature of the subject, the percipient must be led to associate meaning with that which is presented to him so that later he can produce it by himself. Perception means an association of stimulus.

**Hull's theory of perception.**—Perception is a means whereby, through stimuli impinging upon its neurological structure, the organism comes to perceive its world. Hull describes this process in part as follows:

"Sequences in the outer world evoke parallel reaction sequences in sensitive organisms. By the principle of reintegration (sub-reduction) the organismic sequences acquire a tendency to run off by themselves, independently of the original world sequences. The organism has thus acquired an intimate functional copy of the world sequence, which is a kind of knowledge."2/

**Skinner's theory of perception.**—The organism perceives its world through the changes it makes in its movements as determined by way of the reflex unit. The individual comes to "know" his materials in so far as they are determinants of drive-reduction. The movements which he makes constitute "perceiving" in that adaptation itself is an indirect admission that perception of one kind or another is taking place.

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But the only means by which this perceiving on the part of the pupil can be known is the observation the teacher herself makes. Thus, if a pupil is "Succeeding" with his lesson, viz., the desired responses are being manifested, then the learning process may be considered to be effective. By the same token, if responses which do not meet the situation are being emitted, the teacher knows that learning, as Skinner conceives it, has not taken place. Perception, then, refers to the manner and extent to which the organism has responded to master the tasks involved.

Gestalt psychology.—Wertheimer, a German psychologist with a theory of perception which destined later to have wide repercussions, wrote that:

The fundamental 'formula' of Gestalt theory might be expressed in this way: There are wholes, the behavior of which is not determined by that of their individual elements, but where the part-processes are themselves determined by the intrinsic nature of the whole. It is the hope of Gestalt theory to determine the nature of such wholes.

Whereas Hull had conceived of perception as being a series of S-R situations in terms of need-reduction, and Thorndike had based his case on bonds or connecting, the Gestaltists hold perception to be a matter of insight, or a

process of "taking-hold" of the whole assumed to exist in the external world. Obviously, Wertheimer proceeded beyond Berkeley's static concept and proposed that perception is a process of "uniform movement."

In Gestalt psychology the pupil perceives by a process of forming or reforming such configurations as will fit in with the present situation. Thus, perception takes place most effectively in the classroom when a problem as a whole (pattern) is presented to the learner.

Organismic theory of perception.-- Organismic psychology as Wheeler defined it is an off-shoot of the larger Gestalt point of view. Wheeler has assumed the universe to be one large energyfield in which smaller fields derive their energy from motion or from their position in relation to one another. Perception then takes place through configuration, viz., an exchange of energy potential in which total patterns are perceived by the learner. Learning is a matter of seeing the whole first and the parts thereafter.

Tolman's theory of perception.-- Tolman's system is one in which the conditioning of a reflex, instead of being a stamping-in process, represents the patterning of a group

of new signs. Hence, a conditioned reflex is an acquired expectation or set on the part of the organism that the pattern in an energy field is similar to that in an unconditioned stimulus. In other words, there is a groping, a kind of map-making, of the distinctive features in any situation. But once the component parts of the situation fall into place the learner has acquired a new sign-Gestalt. However, unlike the classical reflex, there is no assumed correlation between S and R. Instead, the learner apprehends his surroundings through a patterning process which is possible only in the event that an appropriate goal is included.

Functionalism.--- Influenced by Dewey, the dynamic approach to perception insists not upon mechanical stimulus and response, but upon a process in which the "whole child" takes part. Stimulus and response are but arbitrary terms and may not be marked off in reality. The response which the learner makes utilizes both past and present experiences which, together with his present activity, make up the total process of perception.

Following the ideology of Carr and Robinson, Robert

S. Woodworth of Columbia emerged with his own theory of perception which is governed by "the will to perceive." ¹

The S-R formula means that the response depends on the stimulus, but it must not be taken to mean that it depends wholly on the stimulus and that no other factors have any influence on the response. We know that different individuals will respond differently to the same stimulus, and that the same individual will not always give the same response. An adult will respond differently from the way he responded as a child. If we wish to predict what response will be made to a given stimulus, we have to take account of the individual as well as of the stimulus.²

Dewey's theory of perception.— For Dewey the mind is comparable to white paper on which is imprinted such ideas and knowledge as man is able to acquire. The learner himself is a key to perception, and his daily experiences are the materials out of which he comes to his awareness. What his own senses bring to the perceiver out of experience is all that he can come to perceive.

3. Perception Related to Philosophy

Imate's philosophy.— The basis for Smuts' philosophy, called holism, is the difference between the hard, limited, and rigid intellectual tools of the last century and the more plastic and fluid ones of the present. Smuts offers as the

basic thesis of his philosophy:

Every organism, every plant or animal, is a whole, with a certain internal organization and a measure of self-direction, and an individual specific character of its own. Not only are plants and animals wholes, but in a certain limited sense the natural collocations of matter in the universe are wholes; atoms, molecules, and chemical compounds are limited wholes.\(^1\)

Such a thesis implies that a rigidly mechanistic and analytic method of investigation is inadequate since in a whole the "togetherness is not mechanical" and since the whole "is more than the sum of its parts."\(^2\) Smuts does not go very far toward developing a specifically holistic methodology. Along this line he makes the suggestive observation that in the nineteenth century there was a dominance of "partial and misleading abstractions" as the rigid categories of physics were applied to life and mind to miss the structured, intermingling-field character of all events. Throughout _Helicon and Evolution_ Smuts interprets developments of modern science, especially physics and biology, as indicating that everything in the world -- a collection of matter, an organism, consciousness, and personality -- is a whole exemplifying the basic category of individuality.

\(^2\)Ibid., p. 101.
\(^3\)Ibid., pp. 10-16, 140, 98, 107.
Whitehead’s philosophy. — Whitehead’s philosophy is probably the most sophisticated and circumstantial statement of the organismic point of view. The “philosophy of organism” is an attempt to show how every actual entity is a “cell-complex” or “system of all things” which mirrors the universe. Actual entities express the ultimate metaphysical truth of atomism but they are complex. An actual entity is a “unity of feeling,” a process, one architecture. Germinal to Whitehead’s view is a contrast between the abstract and concrete way of looking at things:

The whole concept of materialism only applies to very abstract entities, the products of logical discernment. The concrete enduring entities are organisms, so that the plan of the whole influences the very characters of the various subordinate organisms which enter into it.1

Whitehead everywhere exposes the serious error of mistaking an abstract object for a concrete and genuinely whole one. This is the fallacy of “misplaced concreteness.” Even physical science, in reconsidering its foundations so as to get out of difficult theoretical ruts, “must recur to a more concrete view of the character of real things, and must conceive its fundamental notions as abstractions derived

from this direct intuition. Since abstract thinkers fail to take account of "the whole evidence," they must miss essential features of every event, for example, the element of attainment or realization. Taking his cue from Whitehead's "reconstruction," C. L. Feis ré applies the notion of organism and Gestalt to space, time, atoms, and the cosmos itself.

4. Perception Related to Science

Lossky's view. -- In a book entitled The World As An Organic Whole, N. O. Lossky opposes the organic view to materialistic atomism. Organicism means the priority of the whole or system to the parts. Lossky states his basic thesis:

It is the whole that exists primarily and the elements can exist and come into being only within the system of the whole... In other words, the whole is prior to the parts; the absolute must be sought in the domain of wholeness or, rather, beyond it, and certainly not among the elements; the elements are in any case derivative and relative; i.e., they only exist in relation to the system of which they are members.

A real or organic whole stands in contrast to a mere summation of elements. It is what Köhler means by Gestalt. Lossky is aware that such views entail distinctive

1 See Oliver L. Feis ré, "Time, Space and Gestalt," Philosophy and Science (1934), 1:197-228.
methodology. The notion of organic whole lies at the root of every judgment about any object because every object must be discriminated out of a given whole. Lossky's defense of organismic philosophy plainly suggests the core's nest of epistemological problems that hover in the background.

Black's view.— Marvin Black's book entitled The Pendulum Swings Back is a popularized defense of views like those of Lossky, Smuts, and others. It is guided by the methodological thesis that:

Science today is not content with the purely mechanical explanation of reality but has a much broader vision and is "seeing things together" as parts of a unified whole. Contrary to the dogmatic assumptions of certain schools of thought, Science today is not opposed to the synoptic attitude but rather encourages it.

By synoptic attitude Black means a method of investigation which takes into account what poets and artists have "intuitively felt, rather than intellectual perceived, the vision of things as totalities, ... in their wholeness."

Contemporary scientific methods and findings, Black offers, require a nonmechanistic philosophy behind physical science and a recognition of a "more beyond" in physico-chemical
behavior. For the most part, however, Black's book is more of a statement of scientific results supporting an "organic view" than it is a self-conscious and radical inquiry into methodological problems.

5. Perception Related to Literature

Romantic view. -- As Whitehead, Burkamp, and other contemporary thinkers have noticed, the "organismic" view is closely related to the romantic emphasis in literature and philosophy. Writing of the mental habits that shape the history of ideas, A. O. Lovejoy suggests that in a romantic period

...you find the simple becoming an object of suspicion and even detestation, and what Friedrich Schlegel called eine romantische Vorliebe, the quality most valued in temperaments, in poems, and in universes.2

With a romantic emphasis the "organismic motive" predominates. Wordsworth's protest that "We murder to dissect" reflected his appreciation of nature as living whole not amenable to the ways of the scientist and analyst. Goethe, who is often referred to as romanticist pan-explorator, would not tolerate mythology and legend in science to the disadvantage of observation and experiment. Nevertheless,

2/ibid., pp. 35-37, 20-21, 55-56.
Goethe's lines in Faust seem to ask for the primacy "des schauenden Beausatsseins" or what Marvin Black called synopsis.

6. Empathy

_PSYCHOLOGICAL AND KINESTHESIA_ -- _Kinephesia_ is derived from the Greek kinein, to move, and aisthesis, perception. It is the sense produced when the end organs in the muscles and tendons, and those attached to the joints are stimulated by bodily tensions and movements. This experience can be actual or empathic. That is, one may have a real sense of muscular movement or one may feel into the movement of somebody or something else. This empathic response is the imaginative or sympathetic projection of the consciousness to such an extent that one understands and experiences vicariously the feelings and movements of others.

_Empathy_ -- The German word for empathy is _Einfühlung_ which translated literally into English means feeling into; however, in German the word is a substantive. The translators reached into the Greek for the word empathy which is a combination of with plus pathos, meaning in the Greek suffering with; it is very often true that when people are feeling into a person they are suffering with him, but this

is more American usage than the German usage.

The greatest exponent of empathy in the field of psychology is Professor Theodore Lipps of the University of Munich in German. He made empathy the means of knowledge in one of three areas which he delineated.

There are three spheres of knowledge. I know about things, about myself, and about others. The first type of knowledge has its source in sensory perception. The second is in inner perception, that is to say, in the retrospective view of the self with all its qualities, feelings, and relations to its contents and to objects. The source of the third type of knowledge is empathy (Einfühlung).

Lipps' views on the subject did not create too much interest in Germany. It required the advent of the development of psychoanalysis and its kindred schools to bring the idea into use.

Professor Gordon Allport of Harvard University has a section on empathy in his *Personality, A Psychological Interpretation*. He says:

The psychologist delights in the use of recording instruments, galvanometers, kymographs and scales of all kinds. Yet strange to say he discredits the most delicate of all recording instruments -- himself.

In this study the testee reacts to other people in their dramatic situations. Professor Allport makes another state-
ment that one will want to bear in mind:

Our understanding of people comes, then, partly from without, but partly also from within. The first cues come from the structuration of the outer field; where these prove insufficient (as they usually do) then memory, imagination, and abstract conceptualization come to aid the process. We obtain what organization we can from the outer field and supply the remainder from within. Allport uses the illustration of the pole-vaulter making the bar and the spectators exerting themselves along with him to bear out the idea of how we feel with the other person in sports.

7. Drama

Television and drama.— Plays written for and acted on television are basically the same as stage plays. Nearly everything that is said about stage plays applies to television drama. "A good plot for radio or television is basically the same as a good plot for any other medium." Television acting, likewise, is very similar to acting in the legitimate theater, except that the television actor must work within a very limited area. Therefore, in television close-ups the action must be underplayed, and in long shots

the action must be exaggerated. However, the actual desired effect of television and theater are one, that is, the presentation of good drama.

Plot and action. Etymologically, drama in Greek means action. Aristotle insists upon action as the essence of drama; for him the plot is the thing, the depiction of character is subsidiary. The distinction between plot and action is fundamental, but it is very difficult to make in general terms.

The plot is the imitation of the action -- for by plot I here mean the arrangement of the incidents... but most important of all is the structure of the incidents. For Tragedy is an imitation, not of men, but an action and of life, and life consists in action, and its end is a mode of action, not a quality.

The plot, then, is the first principle and as it were the soul of a tragedy.

Aristotle offers a general definition of plot, but he offers no definition of action. In this study the word refers to the action of which the play is the imitation; to the mimetic acts of the dramatist whereby he makes the play; and to the mimetic acts of the performers who reproduce in the medium of their own beings, individual or


3/Ibid., p. 27.
characterized versions of the action the author had in mind.

A play is a story of a conflict, written to be acted by performers before an audience:

The drama presents a sequence of situations in which characters express themselves publicly that happens to them, what they do or (even) that they

A situation in drama is an involvement which may occur when (1) two or more characters are involved with each other; when (2) any character is involved with outside forces; or when (3) one part of a character's personality is involved with another part.

People are not involved unless (1) they have some relation to each other or to something; unless (2) they are dominated by some desire, by something they want to do, have, or avoid; and unless (3) that desire is still to be fulfilled, that is, unless they meet with opposition, which leads to a tension, a crisis, or a conflict.

It will be noted that the frequently stressed, debated classical unities of time, place, and action are actually nothing more than safeguards, or means of insuring the

maximum realization of situation or involvement in the

 Nearly all plays are constructed according to the same
general plan but differ in regard to the number of acts and
the contents to the several acts. The general dramatic
construction is as follows:

Act I. Introduction (or explanation of time, place,
principal characters and incidents preliminary
to the plot of the play)
Act II. Exciting force (or some kind of moving cause)
Act III. Climax (or the highest point of complication)
Act IV. Falling action
Act V. Denouement (or the unravelling of the plot
with the solution given)

The dramatic illusion.-- Drama creates the illusion of
life, not finished realities or events, but immediate visible
responses of human beings. It has been said repeatedly that
the theatre creates a perpetual present moment.

With every development of dramatic technique,
and every departure from classical structure, the
need increases for a new discussion which...shall
establish for the stage not indeed a formal rule
but an aesthetic discipline, elastic, reasoned,
and acceptable to it in modern circumstances.

It is my purpose then to discover the principle
from which such a discipline might arise. This
principle I call the principle of illusion.

York, 1947, p. 489.
2/ Robert E. Jenks, The Dramatic Imagination: Reflections and
Precedents of the Art of the Theater, Duff, Sloan, and
Fenno, New York, 1941, p. 60.
By Divorcees and Sane, T. Nelson and Sons, London, 1933, pp. 61-77.
Illusion, as I conceive it, is formed in
suspense...in a play form is not valuable in
itself; only the suspense of form has value. In
a play, form is not and cannot be valuable in
itself, because until the play is over form does
not exist.1/

"Organic" drama.—Dramatic action is assemblance of
action so constructed that a whole, indivisible piece of
life is implicit in it, as a yet unrealized form long before
the presentation is completed.

In any given tragedy (if it is good) action,
form, and purpose are one...2/

A character stands before us as a coherent
whole.3/

In drama the situation has its own 'organic'
character, that is to say, it develops, or grows,
as the play proceeds.4/

Histrionic imagination is the same fundamental
talent in the playwright, the leading actors, the
performers of even the smallest parts in so far as
they are genuine actors, the scene and light
designer, the costumer, the light controller, the
composer or selector of incidental music, the
ballet master, and the director who surveys the
whole to his satisfaction or despair. The work
on which they are engaged is one thing...5/

The drama is one of the seven arts, but it
serves to unite all arts in one cumulative effect.6/

1/It is pp. 67, 70.
2/ F. Postlethwaite, op. cit., p. 244.
3/ Susan T. Longer, Building and Pacing, Charles Scribner's
Sons, New York, 1953, p. 320.
4/Ibid., p. 312.
5/Ibid., p. 325.
Thus it can be seen that drama is neither dance nor literature, nor a democracy of various arts functioning together, but poetry in the mode of action, relating all its elements to each other; the primacy of the script, which furnishes the commanding form; the use of the stage, with or without representational scenery, to delimit the "world" in which the virtual action exists; the need of making the scene a "place"; the use of music to insure its artistic abstraction; the nature of dramatic time.

Setting of drama.--- The function of setting in drama is the provision of an environment that will not only be appropriate to the action but also augment imaginatively the total effect of the action.  

The stage.--- The stage for drama is an environment for the action. Implied in the stage is the stagehouse with lighting, props, scenery, machinery and devices to frame and to solidify the illusionistic productions.

Empathy in drama.--- The whole conception of theatre as delusion is closely linked with the belief that the audience should be made to share the emotion with the protagonists. No finer treatise on empathy has ever been given than Shakespeare's advice to the players in Hamlet. He speaks of

2/Ibid., pp. 96-99; 108-120.
the lack of necessary self-control and objectivity of some of the clowns who laugh at their own lines and thus evoke laughter at themselves. Figuratively, the clowns step over into the body of the theatre. In good drama there is a certain formality and objectivity that keeps the actor on the stage side of the footlights and allows the audience to project his mind and imagination.

3. Review of Tests

General observations.-- In the field of measurement drama is sadly lacking. It is evident that comparatively little has been done in this area. Most of the literature is concerned with the broad area of literature appreciation or with appraisal of these tests; little has been written on the general theory or procedure involved in drama testing.

From the scarce amount of information on the subject, it appears to the writer that (1) there are no drama appreciation tests, and (2) there are three main types of literature tests:

1. The literature achievement test
2. The literature appreciation, attitude or interest test
3. The literature aptitude test

The literature achievement test is concerned with evaluating a person's knowledge of literary facts. Other
types would fall in this group: (1) the literary history test, (2) the literary vocabulary, and any other type of instrument measuring literature knowledge alone. Literary interest or attitude tests attempt to measure a person's attitude toward literature or to be more specific, his interest in literature. This type of instrument might express a degree of interest in literature in general, or it might indicate literary sub-fields in which he has special interest (drama being one). Judging from the literature no individual drama interest, attitude, aptitude, or appreciation test has been standardized, however, there are many interest inventories on the market in which a subject's interest in literature is determined along with the other fields of endeavor.

The third type of literature test is the literary aptitude test. This kind of test is an instrument designed to evaluate a subject's literary talent or aptitude, especially with regard to success in connection with a literary career.

It is known that most schools of drama require each applicant to submit his past experiences in drama, or auditions, and it is the author's understanding that, while the faculty of some schools judge dramatic ability completely on a subjective basis, others have devised more objective methods.
The last kind of test is literature appreciation. A discussion of it was purposefully left to the end of this section because of its importance to this research. Some literature appreciation tests might conceivably be classified as literature achievement tests, while others would definitely be literature aptitude tests. To a certain extent the real aim of the test and the results of the statistical analysis are what would determine whether such a test were actually an achievement or aptitude test.

The Abbott-Tracey Scales for Judging Poetry — The Abbott-Tracey Scales for Judging Poetry are an attempt to measure the critical judgment of poetry. Series X and Y are available. The tests are short and not satisfactorily scored for the test reliability results. Each test consists of thirteen sets of four poems each. One of the four poems is the original one and the other three are alterations of this poem. The sets included are those selected by the judgment of a large number of people somewhat expert in the field of poetry. The pupil is asked to read the poems A, B, C, D, trying to think how they would sound if read aloud. Write "Best" on the dotted line above the one liked best as poetry; "Worst" about the one liked least.

The Rigg Poetry Judgment Test. -- The Rigg Poetry Judgment Test uses forty short selections which are paired with forty other inferior selections on the basis of similarity of central though and for a variety of elements involved in aesthetic judgment. These are presented to the pupil in two forms -- the original form and a slightly altered form. The pupil is told what the difference is in each case, and is asked to select the specimen more pleasing to him.

The brevity of the passages, the emphasis upon the obvious mechanical skills in versification, and rote memory are the major weaknesses.

The test becomes little more than an exercise in detecting glaring evidence of doggerel on the one hand and lush, saccharine diction on the other.

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...The Rigg test has not improved upon the Abbott-Trabue Exercises, its acknowledged source.

The Locase-Bwright Tests for the Appreciation of Literature. -- The Locase-Bwright Tests for the Appreciation of Literature deal, respectively, with the discovery of themes, reader participation, reaction to sensory images, comparisons, trite expressions, and rhythm.

1/ E. Rigg, Poetry Judgment Test, Education Test Bureau, Minneapolis, Minn. (1938).
This set of six tests is definite and subjective. The manual is one of the poorest this writer has seen. There are no recorded indications of supported figures or facts as to the reliability and validity of the test. The type of norms of the only table in the manual are grade norms. There is no mention whatsoever of how the norms were obtained, nor any facts concerning any "split-halves."

The Co-operative Literary Comprehension and Appreciation Test.-- The Co-operative Literary Comprehension and Appreciation Test employs various techniques. One of these is the selection of the best-expressed sentence from a number of possible choices, which is similar to the procedure in the tests already described. Another technique consists of the presentation of a literary excerpt which creates a certain mood, and asks the pupil to select the proper mood from the five choices given.

The test covers a multitude of measures for literary merit:

1. Avoidance of unjustified partial sentences.
3. Avoidance of strung-out sentences.
4. Proper placing of information.

F. F. Davis, A. A. Dominovich, Co-operative Literary Comprehension and Appreciation Test, Cooperative Test Service, New York, 1941-1943.
5. Avoidance of incongruity.
6. Avoidance of ambiguity.
7. Effective use of parallel structure in expressing parallel ideas.
8. Effective handling of subordination.
9. Discrimination in choice of connecting words.
10. Effects:
    a. Repetition.
    b. Climax.
    c. Position of important elements.
    d. Full expression.
11. Variety:
    a. Repetition.
    b. Sentence structure.
    c. Types of modifiers

The major criticisms are the lack of provisions for intense, significant literary experiences, superficiality of content, and no reported estimates of reliability or validity.

As a whole this test illustrates both the great difficulty of measurement in appreciation and understanding on the higher cultural levels and the inability of test makers to conceive of measurement as an integral part of the entire process of learning and teaching. Such tests are based upon a miscellany of scraps of material, some of it with no pretensions to literary quality.

...The question is, of course, whether the test measures anything of any consequence to either
students or teacher.

Carroll Prose Appreciation Test: The Carroll Prose Appreciation Test consists of three forms, one for use in junior high school, another in senior high school, and a third in college. Each form consists of a fourteen-page booklet. On each page four short paragraphs of approximately 100 words each are printed. The paragraphs on each page are all concerned with the same topic, selected to represent four levels of literary excellence on the basis of reputation of the authors and judgments of experts.

The student is asked to rank the four selections on each page in order of his estimate of its "literary merit." The pages are arranged in order of ease of discrimination ranging from the easiest to the most difficult. Carroll singles out for measurement the "power to differentiate the good from the very bad."

One limitation of the test is that the reliability estimates for the senior and junior high school forms are only .70 and .71 with no estimate reported for the college form. Another limitation is the shortness of the passages.
From the above appraisals of the various existing instruments in the field of literature measurement, one can only conclude that there is a need for drama tests of the true appreciation type. Dramatic talent is complex and has many factors. The intention is to show the vocational significance of aesthetic perception and to point out its relationship with other literature aptitudes and traits.

Application of research to present study.—A review of the research concerning the aesthetic perception of drama reveals the following twelve points as pertinent to the present investigation:

1. Aesthetics deals with the totality of the work of art (Bell, Fry, Dewey, Richards).

2. Perception involves the "whole" object and the "whole" person (Santayana, Angell, Carr, Robinson, Dewey).

3. Aesthetic experience and perception are interrelated (Pratt and Hungerland).

4. Televised plays and stage plays are basically the same (Bobak, Lawton).

5. Drama must be perceived as an organic "whole" (Cassner, Fergusson, Langer, Craig).

6. Drama induces an empathetic experience which is involved in perception (Webster, Allport).

7. Appreciation depends on the total person (Bullough).
9. A major concern of education is the development of appreciation abilities and tests (Munro, Speer).

10. A test of drama appreciation should be developed directly from plays (Jassner).

11. The drama-appreciation test situation should present the individuals with something beside simple "yes" and "no" responses. A more complex process is involved (Center, Pratt).

12. A test of drama appreciation should be developed directly from dramatic plays (Jassner).
CHAPTER III
PROCEDURES

1. Developing the Instrument

General Considerations. -- The author was already aware that to develop a test of drama appreciation was a difficult task. Drama is especially complex and subtle, involving configurations of thought, words, feelings, actions, actors, props, sets as intricate, shifting and finely differentiated as any in human experience. It was also known that "...the efforts thus far to extend the function of the written test to the measurement of appreciation" were disappointing.

There is need for valid evaluative tools in drama, particularly, because of the increased prominence of drama and dramatizations in the public schools, colleges, and every day living.

Determining the form of the test. -- The initial question in connection with building a drama test was the determining of its form. What type of testing instrument would best measure a person's aesthetic response to drama? From the literature it was clear that there are several different


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ways of responding to drama. For example, some people are highly developed intellectually; some perceptually, some emotionally. Each person is able to appreciate drama to a certain degree.

Mastery of drama facts not a true indicator of appreciation. This, of course, explains the fact that some people appear to be quite sensitive to certain values even though they have had little drama background, while other people, who are quite familiar with drama terms and knowledge, appear less responsive to drama values. Appreciation has been defined as a product of learning which has value in terms of feeling.

It is the personal value, the worth, the satisfaction one gets from experiencing the world of things about him. An appreciation connotes an emotional, as opposed to a purely intellectual grasp; one may have technical knowledge and understanding of a phase of his environment and yet have no appreciation of it. The essence of appreciation is feeling or emotional warmth; it is the desire to relive a previous experience or to have a similar one that is emotionally stimulating.

The conclusion to be drawn from the above is that mastery of drama facts alone is not a real or true indicator of drama sensitivity or appreciation, and that if aesthetic perception is to be measured the instrument must be so

devised as to take into account the perceptual and emotional responsivenes of drama as well as the intellect, for all are a part of the appreciative ability of a person.

**Types of drama responsiveness.**—Unless all types of responsiveness are quite developed, full appreciation is lacking. Milton Marx pointed out that the enjoyment of drama may take several forms: (1) the literary masterpieces, (2) the historical, (3) the biographical, (4) the director, (5) the actor, (6) the technical or structural, and (7) the point of view of the audience. He sums up his thesis as follows:

> As we become proficient in judging a play, we will think less and less of each element separately, and more and more of the play as a whole. A method is merely a means to an end, and once it is mastered, it may be cast aside.

**Drama stimuli needed.**—Thus, it would seem that the type of test to be developed in this study should not be a written test; for such a test would involve too much drama knowledge and so stress only the intellectual side of aesthetic perception. It was felt that a way to insure a proper measure of the perceptual and emotional aspects of a person's appreciative ability was to develop an instrument that provided opportunity for the testee to react directly

to drama stimuli.

The question of what a play is becomes virtually irrelevant to us when we respond as a spectator either in the auditorium or in the study. Experience is presented instead of being described and explained; the description is present in the action of the human agent, the explanation in the state of mind that he reveals by his responses and decisions. We move with the play from incident to incident and from one response to another. We experience life directly as it proceeds from moment to moment.1/

Therefore, test items on knowledge of drama are unnecessary. The author, of course, was cognizant of the fact that it would be improbable and impractical to reproduce a play for every testing situation.

Types of drama stimuli possible.— In pursuing the point that drama stimuli are needed if one is measuring aesthetic perception, one is brought to a study of dramatic stimuli. These stimuli may be classified into two groups as follows: (1) the printed play; (2) the acted play with the actual sounds heard on stage and the sets, lighting, props and actors seen.

Types of drama test forms possible.— There were several ways in which drama test forms could be formulated. The following are possible solutions with their criticisms:

1. An alternate response type of test item to determine a person's like or dislike for the various dialogues used as

stimuli. Criticism: No visual characteristic of drama is
present and, at best, is only a measure of drama preferences.

2. Specific questions pertaining to the elements of
drama. Criticism: Mastery of drama facts is not a true
indication of appreciation.

3. Statements of the testee's reactions to dramatic
stimuli. Criticism: This runs the risk of not being objective.

Multiple-choice items most suitable. — A type of test
that could easily avoid the pitfalls of the kinds of
evaluative tests described above is the multiple-choice test.
It would not place a premium on one's writing ability, and
it most certainly could be formulated in such a way that the
emphasis was not on a person's likes or dislikes in drama,
but on his appreciation of drama.

Furthermore, most authorities in the field of measurement
consider the multiple-choice test the best type of testing
instrument yet devised. Thus, it was decided on the basis
of the above facts, that the "written" part of the test for
this study would be of the multiple-choice type.

First tentative instrument. — A tentative instrument†
was composed of the following parts:

Part 1 - measures the ability to visualize "type"

† A copy of the first tentative instrument may be found in
the Appendix.
character. Match one line of dialogue with five photo-portraits.

Part 2 - measures the ability to interpret atmosphere. Match short dialogue with five photos of two people talking.

Part 3 - measures the ability to visualise and feel mood. Match a short dramatic scene with five photos of moods.

However, two seemingly insurmountable factors arose: (1) reading ability; and (2) the improbability of establishing a high validity for the test by submitting it to a jury of professional actors, directors, and critics for keying.

Determining the present form of the test--Photographs were taken of the plays on television while simultaneously recording the dramatic dialogue. By matching the dialogue with the exact picture taken at the exact moment the dialogue was spoken would solve all the difficulties mentioned above: (1) a "live," play with actors, sound effects, etc. was recorded; (2) the visual side of drama was provided by photographs of the actual play; (3) absolute validity in so far as knowing the exact picture which would correspond with the exact dialogue was established; (4) a multiple-choice item for objectivity was employed; (5) financial expenses were kept at a minimum.
Determining the visual aspect of drama.-- Thus, accompanying the recording of every play, between thirty to forty photographs were taken at different intervals with a four by five speedgraphic camera, loaded with super pan film at an opening of 4.7 and a speed of 1/50 of a second. A total of nine hundred eighty-three (983) photographs were developed at the Massachusetts General Hospital Photographic Laboratory with the assistance of Mr. Stanley Bennett, medical photographer.

Determining the audio aspect of drama.-- A Revere Tape-recorder Model 110 was attached to the terminals of a 19" RCA television set recording at a speed of 3 3/4. In this way the dialogues from "live" televised plays were recorded. Then these dialogues were matched with their exact, corresponding pictures, and were selected for portraying various types of moods. The multiple-choice item was then composed of six photographs, two of which matched exactly two dialogues. The photographs and the dialogues in each set were taken from the same play. Photographs were eliminated upon observation of any quickly identified, or obvious scene which would not be immediately matched with the accompanying dialogue.

Plays should present widest variety of dramatic situations possible.-- In the case of this study, it was definitely felt that the dramatic stimuli should present the widest variety
of situations possible with regard to content and type, and it is on this basis that the plays were selected. Other considerations that had minor influences were the popularity of the play and the actors, the time of broadcast, and the availability of the production.

Selection process.--- The process of actually selecting the plays was as follows:

1. Seven one-hour television programs which, according to television critics, provided the widest range and best plays were selected.

2. "TV Guide" was employed as a preview of the coming plays.

3. Each set of pictures was carefully matched with the appropriate dialogues by means of a numbering device on the tape-recorder and written cues.

4. The dialogues were examined for providing the widest variety of aesthetic situations.

By the above means, 150 photographs with their matched dialogues were selected. The author does not suggest that these plays and photographs are the only ones suitable for test purposes. As a matter of fact, many such groups of plays and photographs should be employed in measuring aesthetic perception of drama.

The following table lists the plays, the number of dialogues, and sources for each item.
### Table 1. Play Data for Each Item: Number of Dialogues, Name of Plays, and Television Sources

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Number of Dialogues</th>
<th>Name of Play</th>
<th>Television Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td>Part II</td>
<td>(3)</td>
<td>(4)</td>
</tr>
<tr>
<td>(1)</td>
<td>(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-2</td>
<td>13-24</td>
<td>14</td>
<td>Edward My Son</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-6</td>
<td>7-12</td>
<td>10</td>
<td>The Sound and The Fury</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7-12</td>
<td>-</td>
<td>6</td>
<td>Suspicion</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-18</td>
<td>1-6</td>
<td>12</td>
<td>Passport</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19-24</td>
<td>-</td>
<td>6</td>
<td>Once A Genius</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25-39</td>
<td>-</td>
<td>6</td>
<td>Lucifer</td>
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<td></td>
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<tr>
<td>31-36</td>
<td>25-42</td>
<td>24</td>
<td>Lady Ruth</td>
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</tr>
</tbody>
</table>

**Two parts of the test:** It was decided to have two parts of the test for ease of administration and scoring. There was a total of 78 dialogues and 25 pages of pictures, 6 pictures to a page. Separating each dialogue there was approximately a 30-second pause in which time the testee made his picture-selection.

**Developing the continuity of drama:** A play is something more than isolated scenes; there is a continuity of sequences.
"The only essential of dramatic action is that it should have movement, that it should create a progression in the mind of the audience.\(^1\) With this view in mind, all the dialogues were arranged in the same order as the chronological sequence within the plays. In Part I of the *Test of Drama Appreciation*, the two dialogues played for the same set of six pictures were recorded from the same play. In Part II all the dialogues played for the same set of six pictures were recorded from the same play. Therefore, both in the very construction of Part I and Part II this characteristic of continuity was attempted to be fulfilled.

**Developing the Audience-Feeling.**—*Viewing a live play in a theater is different than watching television at home with respect to the "infectious" numbers of people constituting an audience. No one can but "feel" the hush of an audience, which, in its very being, enhances the mood for every spectator. An audience with its responsiveness must be taken into account in any presentation of a play. As George Pierce Baker stated: "A play exists to create emotional response in an audience."\(^2\) Therefore, the *Test of Drama Appreciation* was only administered to groups of twenty or\n
or over to reproduce as much as possible the actual attendance at a live production of a play.

Part I -- A total of 36 dramatic dialogues were developed into the 36 items in Part I*. For every two dialogues six plausible picture-choices were developed. These picture-choices suggested both desirable and undesirable responses to the dramatic stimuli presented and were all photographed from the same two scenes. Thus, the multiple-choice situation called for a selection of one picture from six, and then one picture from five.

The directions for Part I requested the testee to select the appropriate picture-choice "1," "2," "3," "4," "5," or "6" at the time the dialogue is stopped. The directions placed emphasis upon the testee's feeling regarding the mood of the dialogue and made no inference regarding the matching of the dialogue with the actor's exact "mouthing" of words. Emphasis was also placed upon the testee's selecting the appropriate picture at the end of the dialogue because moods change within one scene.

The following sample illustrates Items 7 and 8 taken from the play "Suspicion" appearing in Part I.

* A copy of the Test of Drama Appreciation, with a transcription of the dialogue, may be found in the Appendix. The tape-recording was filed with this study.
Example: Part I (Transcribed from the Tape-recording)

"SUSPICION"

7. JOHNNY: (Background Music) Hello, monkey-face. Do you know about Beekie?
MARY: Yes.
JOHNNY: I was very fond of him.
MARY: Were you?
JOHNNY: Excepting you, I loved him more than anything else in the world.
MARY: Excepting me? Johnny, a police inspector was here. (Background Music)
JOHNNY: What did he want?
MARY: It seems that someone Beekie knew was with him in Paris.
JOHNNY: Yes, so I read in the late edition.
MARY: He wants you to call him Inspector Benson is his name. He thought you could help identify the friend.
JOHNNY: What did you tell him? Did you mention the real estate deal?
MARY: Yes, I told him Beekie was planning to dissolve it.
JOHNNY: Inspector Benson? Remind me to call him the first thing in the morning, won't you?
MARY: Shouldn't you call him now, Johnny?

8. JOHNNY: Why? If I had anything to tell him, but I haven't. (Background Music)
MARY: Poor Beekie. Were you able to spend any time with him in London?
JOHNNY: Only Tuesday afternoon and evening. I saw Walter Croddon on the nine o'clock plane.
MARY: I was so lonesome while you were in London. I wanted to call you, but I didn't know where you were staying.
JOHNNY: I was at the Hogarth Club. You know I always stay there. (Background Music)
Part II.--A total of 42 dramatic dialogues were developed into the 42 items of Part II. Seven complete dramatic scenes from four plays were used. Each scene was interrupted six times with a 30-second pause in which the testee made a picture-selection. Thus, there were six dialogues to accompany every page of six pictures, and these pictures were to be selected in sequence-like fashion.

The directions for Part II were identical with those of Part I except that, instead of two picture-selections to be made, there were six picture-selections to be made.

The following sample illustrates Items 19-24 taken from the play "Edward My Son" appearing in Part II.

Example: Part II (Transcribed from the Tape-recording)

"Edward My Son"

19. LARRY: Hello, Evaline.
EVALINE: Hello, Larry. Sit down. In at the birth and in at the death, my friend.
LARRY: I only just heard.
EVALINE: He was shot down this morning over the coast. Brighton. Will you have a glass of wine? It's his birthday, remember?
LARRY: Of course. Thank you.
EVALINE: Edward hated funerals and grief.
  'Whenever I get killed,' he said, 'all I want my friends to do for me is to have a jolly good drink.'
LARRY: To Edward.
EVALINE: Edward, my son.

20. LARRY: How's Arnold taking it?
EVALINE: Arnold? Oh, he thinks it was all well worthwhile. Do you remember Edward's first birthday and Arnold's toast: "The world's your oyster."
LARRY: Very well. And you wore a blue dress.

EVALINE: Fancy you remembering that. I also think of that evening. It was such a perfect start and yet it was the beginning of the end.

21. EVALINE: Have some more champagne. It all went wrong, Larry, and I don't know why. That's what I want to know, why? It wasn't just that Edward was weak and Arnold spoiled him. Other parents spoil their children and they get over it. Why didn't Edward?

22. LARRY: He would have got over it. He'd have been all right.

EVALINE: Would he?

LARRY: Where's Arnold now?

EVALINE: At the aerodrome. He'll be back soon.

You must stay and see him. He'd like someone to talk to. I shall go up to my room and get into bed and get drunk. Just quietly by myself. Very drunk.

23. EVALINE: Extraordinary the things people do, isn't it? Well, we've finished the champagne, and it's no good asking Summers for anymore because he won't let me have it. It's rationed, you know.

My husband is in the government now. Well, here he is, Lord Holt, Minister of Champagne.

ARNOLD: Larry, how good of you to come.

LARRY: I wanted to for a long, long time.

ARNOLD: I've just been down to see his commanding officer. I wish you could have heard what he said. He said he was the best boy in the squadron, Larry. He said he didn't know what fear meant. He never took a chance with anyone's life but his own. He said he was a born leader of men. I liked that best of all.

EVALINE: What an extraordinary life that man must have!

ARNOLD: What?

EVALINE: Sitting there all day telling parents fairy stories about their own children.

ARNOLD: Haven't you better go to bed?

EVALINE: No! Arnold, I want to hear what the commanding officer said. I want to find out about Edward. I never really knew him properly. Not like his commanding officer. He summed him
up in thirty seconds... just as long as it takes a sparrow to fall to the ground. They said it would have taken thirty seconds for Edward to fall. He wasn’t very high.

24. EVALINE: I wonder what he thought about. What his commanding officer would say, I suppose. He was a born leader of men like his father. I thought that would please you, Arnold. He didn’t say where they were going to be led, did he? He didn’t know the real joke.

**Uniformity of photographs.**—Because all the pictures were taken from a 19 inch RCA Victor television set from the same distance, contact printing resulted in the uniformity of size of all the photographs. After development and printing of the photographs at the Massachusetts General Hospital Photographic Laboratory, matching of the photographs with dialogues, and elimination and selection of the test items, the items were organized into two test booklets.

**Booklet construction.**—The construction of a test booklet involved:

1. Matting all the photographs on heavy, glossy 8½ by 11 inch bonded paper.

2. Labeling each page and picture with the appropriate number.

3. Making two large positive negatives for each page.

4. Matting these negatives on stiff cardboard.

5. Exposing these negatives to pre-sensitized aluminum lithograph plates.

6. Desensitizing the aluminum lithograph plates.
7. Printing copies of each plate.
8. Collating, punching, and binding each booklet.

Number of items.-- From the listing of test items and brief explanation of them, the arrangement of the entire test should be understood. There are thirty-six items in Part I and forty-two items in Part II, making a total of seventy-eight items in the entire Test of Drama Appreciation.

Developing the answer sheet.-- Little needs to be said concerning the answer sheet* . The testee simply fills in the parenthesis corresponding to the number of the picture he thinks is the correct answer to each dialogue. Because the test was administered by the group procedure, it became necessary to devise a answer sheet for rapid scoring.

2. Administering and Scoring the Test

Administration procedure.-- A trial run of the test was conducted with 32 students at the Boston University School of Education. As all the directions were not only printed but recorded, no difficulties in administration were expected. Each part of the test took approximately 55 minutes to administer, making a total of one hour and fifty minutes for the administration of the entire test.

Scoring institutions.-- Four colleges and two universities cooperated in the administration of the test.

*A copy of the answer sheet may be found in the Appendix.
It was felt that these institutions provided a good sampling of college students. In all the institutions the Test of Drama Appreciation was administered by the author.

Data concerning the institutions and number of students are presented in the following table:

Table 2. Test Administration Data

<table>
<thead>
<tr>
<th>Institution</th>
<th>Number of Pupils Tested</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston University</td>
<td></td>
</tr>
<tr>
<td>College of Business Administration</td>
<td>61</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
<td>62</td>
</tr>
<tr>
<td>School of Education (Elementary Majors)</td>
<td>206</td>
</tr>
<tr>
<td>School of Education (Secondary Education)</td>
<td>89</td>
</tr>
<tr>
<td>School of Fine and Applied Arts</td>
<td>84</td>
</tr>
<tr>
<td>School of Public Relations and Communications</td>
<td>7</td>
</tr>
<tr>
<td>Emerson College</td>
<td>26</td>
</tr>
<tr>
<td>Massachusetts School of Art</td>
<td>24</td>
</tr>
<tr>
<td>Museum School of Fine Art</td>
<td>23</td>
</tr>
<tr>
<td>Northeastern University</td>
<td>93</td>
</tr>
<tr>
<td>Simmons College</td>
<td>45</td>
</tr>
<tr>
<td>Total</td>
<td>722</td>
</tr>
</tbody>
</table>

Additional test data. In addition to the data obtained from the administration of the Test of Drama Appreciation, certain other information relevant to this study was obtained.
for students majoring in Elementary Education in the School of Education from the Boston University guidance records. These data consisted of: (1) intelligence quotients from the Otis Quick-Scoring Mental Ability Test (Gamma AM); (2) the total reading comprehension scores on the Cooperative English Test (CGT); and the Ohio State University Examination (A). The above data, together with the information obtained from each testee's answer sheet, were used in connection with the statistical analysis of the Test of Drama Appreciation, to be discussed in the next chapter.

Scoring procedure.-- The test was scored manually. Although on the surface Part II seems to be a true sequence type item demanding deviation scoring, the author felt that, since the testee cannot review the stimuli (dialogues) to rearrange his responses (picture-choices), the number of items in Parts I and II answered correctly represented the total score for the test. It was the opinion of the author that no correction formula was necessary since the test is of the multiple-choice type, and since as Traxler says "...the greater the number of choices per test item, the

1/Otis Quick-Scoring Mental Ability Test (Gamma AM), World Book Co., Yonkers-on-Hudson, New York.
less important it is to correct for guessing."

Creating the data.-- The estimates of reliability for the Test of Drama Appreciation were determined by:
(1) the split-half method reinforced by the Spearman-Brown Prophecy formula, (2) the Hoyt formula by means of the method of analysis of variance, and (3) the test-retest comparison computed by the Pearson Product Moment correlation.

The validity of the Test of Drama Appreciation was justified by: (1) the very construction of the test items from "live" drama, and (2) the comparison of the performances on the test between students majoring in Drama and students majoring in other areas by means of the critical ratio and the biserial correlation.

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CHAPTER IV
TREATMENT OF DATA

1. Preliminary Procedures

All data transferred to four-by-six inch cards.— After the test papers were scored, the initial step in the process of analyzing the test was to transfer all data to four-by-six inch cards. These data consisted of:

- Age
- Name of college
- College status
- Major area
- Number of courses in English
- Number of hours spent watching television per week
- Number of movies seen per month
- Number of plays seen per year
- Number of plays participated in
- Test of Drama Appreciation Part I scores
- Test of Drama Appreciation Part II scores
- Test of Drama Appreciation total test scores

Frequency distribution.— The first operation performed was the compilation of a distribution of the total scores.

These results were then plotted and may be seen in Figure 1.

The scores ranged from 16 to 48. The mean score of the 722 college students who took the Test of Drama Appreciation was 32.47, the standard deviation was 5.51. The graph produced is symmetric in character and is a close approximation of a normal frequency distribution.

![Histogram](image)

**Figure 1. Histogram for the Test Scores of 722 College Students**
2. Item Analysis

Determining the item analysis index.— Many arbitrary indices have been devised and used in item analysis, but no study has yet revealed conclusive evidence that any one index is superior to another when each is used properly.

Item analysis was accomplished by the use of the Walker-Cohen Probability Tables for Item Analysis by Means of Sequential Sampling. Briefly, the sequential sampling process entails: (1) scoring items right (+) or wrong (-); (2) determining the difficulty of the items; and (3) referring the progression of "failures" of the item to discriminate to the probability tables to ascertain whether the item should be accepted or rejected in terms of the likelihood that an obtained pattern of responses would occur by chance.

Item-discrimination.— For this process the analyses were based upon a random sample of 100 answer sheets of the total 722 answer sheets. This random selection was achieved by arranging all the answer sheets according to their score on the test and removing every fourth and then every fifth sheet for examination. Therefore, the 5 per cent level of

significance was selected as the confidence criterion for the acceptance or rejection of test items.

**Item-difficulty.**—For this process the analyses were based upon the same random sample of 100 answer sheets. Indices of item-difficulty were determined by recording the number of testees who passed each item.

**Part I analysis.**—Item analyses data for Part I items may be found in table 3. Examination of column 2 of this table reveals that the median difficulty of Part I is .40. Examination of column 3 of this table reveals that 88 per cent of the items are valid in terms of the analysis based upon the Part I test scores.

**Part II analysis.**—The items in Part II of the test provided opportunity for the testees to react to the "sequential" or continuous dramatic situation. The Salkind and Cohen Sequential Sampling technique used in analysing the Part I items was also used for these analyses. Item analyses data for Part II items may also be found in table 3. Examination of column 5 of this table reveals that the median difficulty of Part II is .42. Examination of column 6 reveals that 70 per cent of the items are valid in terms of the analysis based upon the Part II test scores.

**Total test analysis.**—The analysis in terms of the total test scores of the Test of Drama Appreciation reveals
a median difficulty of .41 for the entire test. In terms of Part I and Part II the following items are rejected:

Part I: 1, 2, 5, 6, 7, 13, 15, 19, 20, 22
Part II: 1, 2, 3, 4, 6, 9, 13, 15, 19, 20, 21, 22, 23, 36

Item analysis results.-- All item analysis data connected with the Test of Drama Appreciation are found below in table 3.

Table 3. Item-difficulty and Item-discrimination Indices and Levels of Significance for the Items of the Test of Drama Appreciation Based on 100 Randomly Selected Anchor Sheets

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Part I Difficulty*</th>
<th>5% Level</th>
<th>Item Number</th>
<th>Part II Difficulty*</th>
<th>5% Level</th>
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<td>(3)</td>
<td>(4)</td>
<td>(5)</td>
<td>(6)</td>
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<tr>
<td>1</td>
<td>.22</td>
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<td>1</td>
<td>.24</td>
<td>Rej.</td>
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<td>2</td>
<td>.52</td>
<td>Rej.</td>
<td>2</td>
<td>.17</td>
<td>Rej.</td>
</tr>
<tr>
<td>3</td>
<td>.46</td>
<td>Acc.</td>
<td>3</td>
<td>.12</td>
<td>Rej.</td>
</tr>
<tr>
<td>4</td>
<td>.62</td>
<td>Acc.</td>
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<td>.20</td>
<td>Rej.</td>
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<tr>
<td>5</td>
<td>.27</td>
<td>Rej.</td>
<td>5</td>
<td>.28</td>
<td>Acc.</td>
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<tr>
<td>6</td>
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<td>Rej.</td>
<td>6</td>
<td>.10</td>
<td>Rej.</td>
</tr>
<tr>
<td>7</td>
<td>.32</td>
<td>Rej.</td>
<td>7</td>
<td>.30</td>
<td>Acc.</td>
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<td>8</td>
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<td>Acc.</td>
<td>8</td>
<td>.73</td>
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</tr>
<tr>
<td>9</td>
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<td>Acc.</td>
<td>9</td>
<td>.29</td>
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<tr>
<td>10</td>
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<td>Acc.</td>
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<td>11</td>
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<td>Acc.</td>
<td>11</td>
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<td>Acc.</td>
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<td>12</td>
<td>.76</td>
<td>Acc.</td>
<td>12</td>
<td>.18</td>
<td>Acc.</td>
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<td>13</td>
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<td>Rej.</td>
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<td>15</td>
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<td>Rej.</td>
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<td>.56</td>
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<td>Acc.</td>
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<td>Acc.</td>
<td>17</td>
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<tr>
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<td>.23</td>
<td>Acc.</td>
<td>18</td>
<td>.72</td>
<td>Acc.</td>
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</table>

* Percentage estimate of item difficulty.
Table 3. (continued)

<table>
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<tr>
<th>Item Number</th>
<th>Difficultly $^+$</th>
<th>5% Level</th>
<th>Item Number</th>
<th>Difficultly $^+$</th>
<th>5% Level</th>
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<tbody>
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<td>20</td>
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<td>Acc.</td>
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<td>.14</td>
<td>Rej.</td>
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<td>23</td>
<td>.43</td>
<td>Acc.</td>
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<td>24</td>
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<td>Acc.</td>
<td>24</td>
<td>.22</td>
<td>Acc.</td>
</tr>
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<td>25</td>
<td>.32</td>
<td>Acc.</td>
<td>25</td>
<td>.31</td>
<td>Acc.</td>
</tr>
<tr>
<td>26</td>
<td>.34</td>
<td>Acc.</td>
<td>26</td>
<td>.76</td>
<td>Acc.</td>
</tr>
<tr>
<td>27</td>
<td>.56</td>
<td>Acc.</td>
<td>27</td>
<td>.72</td>
<td>Acc.</td>
</tr>
<tr>
<td>28</td>
<td>.17</td>
<td>Acc.</td>
<td>28</td>
<td>.36</td>
<td>Acc.</td>
</tr>
<tr>
<td>29</td>
<td>.37</td>
<td>Acc.</td>
<td>29</td>
<td>.64</td>
<td>Acc.</td>
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<tr>
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<td>.19</td>
<td>Acc.</td>
<td>30</td>
<td>.55</td>
<td>Acc.</td>
</tr>
<tr>
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<td>.73</td>
<td>Acc.</td>
<td>31</td>
<td>.38</td>
<td>Acc.</td>
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<tr>
<td>32</td>
<td>.49</td>
<td>Acc.</td>
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<td>.50</td>
<td>Acc.</td>
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<tr>
<td>33</td>
<td>.44</td>
<td>Acc.</td>
<td>33</td>
<td>.13</td>
<td>Acc.</td>
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<tr>
<td>34</td>
<td>.46</td>
<td>Acc.</td>
<td>34</td>
<td>.72</td>
<td>Acc.</td>
</tr>
<tr>
<td>35</td>
<td>.47</td>
<td>Acc.</td>
<td>35</td>
<td>.66</td>
<td>Acc.</td>
</tr>
<tr>
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<td>Acc.</td>
<td>37</td>
<td>.25</td>
<td>Acc.</td>
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<td>.40</td>
<td>Acc.</td>
<td>38</td>
<td>.40</td>
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<tr>
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<td>.33</td>
<td>Acc.</td>
<td>39</td>
<td>.33</td>
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<tr>
<td>40</td>
<td>.13</td>
<td>Acc.</td>
<td>40</td>
<td>.17</td>
<td>Acc.</td>
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<td>41</td>
<td>.17</td>
<td>Acc.</td>
<td>41</td>
<td>.17</td>
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<td>42</td>
<td>.27</td>
<td>Acc.</td>
<td>42</td>
<td>.27</td>
<td>Acc.</td>
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</tbody>
</table>

Resume of item-difficulty.-- With regard to item-difficulty, several points should be made before trying to interpret the above data. First, it should be repeated that...
a random sample of 100 test scores was used. Second, that the difficulty represents the percentage of individuals passing an item rather than failing it, which means that the greater the value of the difficulty the easier the item, the smaller the value of the difficulty the more difficult the item. And third, that many, though not all, experts feel that "...item-difficulty indices often ought to be clustered close to the fifty per cent level in order to produce a test having maximum discrimination among all examinees." 

With these three points in mind, the above data should be examined. It is readily apparent that, on the whole, most of the test items are too difficult for the group that took the test. Only 32 items have an index above the fifty per cent level while 56 are below it. Furthermore, the average difficulty of all items on the test is .41, which means that the test as a whole is .09 percentage points more difficult than the median difficulty. Also, if clustering around the fifty per cent level is interpreted as questions with item-difficulty indices ranging from .40 to .60, then only 20 items can be considered as qualified.

2/Frederick P. Davis, "Item Analysis in Relation to Educational and Psychological Testing," Psychological Bulletin (March, 1952), 49:104.
Flanagan, however, says that

Although several investigators have brought forth logical proofs to show that a test should be composed of items of fifty per cent difficulty... the proofs are based on assumptions which are artificial and fallacious in representing typical conditions.

If this is true, then the above low values for the difficulty are not quite so serious. In fact, since a small number of students that took the test have any background in drama, it would only be reasonable to expect that most of the items would prove to be very difficult for them. There is little doubt in the author’s mind that if the test were given to specialized groups in drama the items would not prove so difficult, and since one of the aims of the test is to measure the drama ability of these people as well as that of the general college pupil, it would seem justified to retain most of the items of the test with regard to their difficulty.

As to the discriminative power of the test items, the above data reveal that 55 of the 78 items are acceptable as significant at the five per cent level. However, since only items that correlate significantly with the criterion are diagnostic, the policy generally is to eliminate them

\[2/\] John C. Flanagan, "General Considerations in the Selection of Test Items and a Short Method Estimating the Product-Moment Coefficient from Data at the Tails of the Distribution," The Journal of Educational Psychology (December, 1939), 30:678.
from the test. Therefore the following items would be
rejected at the five per cent level of significance:
Part I: 1, 2, 5, 6, 7, 13, 15, 19, 20, 22
Part II: 1, 2, 3, 4, 6, 9, 13, 19, 20, 21, 22, 23, 36
Total items rejected: 23

Internal validity.— Having determined an internal valid-
ity by means of item analysis, perhaps in the actual construc-
tion of the instrument was the greatest validity. The test in-
volved listening to "live" plays, and matching the dialogue to
actual photographs of the same "live" plays. By means of a
numbering device on the Revere Recorder Model #110, re-enforced
by written cues of the dialogue, the picture exactly coincided
with the exact dialogue. Here, in the very construction of the
instrument was the true validity. And as Ferguson states:

When we directly perceive the action which the
artist intends, we can understand the objectivity of
his vision, however he arrived at it; and thence the
form of his art itself. And only on this basis can
one grasp the analogies between acting and play-
writing, between various forms of drama, and between
drama and other arts.

3. Inter-group Correlation Data

Comparison of groups.— It was the purpose of this study
to reveal any significant difference in the aesthetic percep-
tion of drama between groups. Hence, the data were organized
in the following manner as seen in table 4.

"Frederick Ferguson, The Idea of a Theatre, Princeton
University Press, New Jersey, 1948, p. 265."
Table 4. Group Data: Number Tested, Mean, Standard Deviation, and Standard Error for 456 College Students

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>M</th>
<th>S.D.</th>
<th>S.E.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1)</td>
<td>(2)</td>
<td>(3)</td>
<td>(4)</td>
</tr>
<tr>
<td>Art</td>
<td>55</td>
<td>31.49</td>
<td>4.62</td>
<td>0.62</td>
</tr>
<tr>
<td>Business</td>
<td>123</td>
<td>32.51</td>
<td>5.22</td>
<td>0.46</td>
</tr>
<tr>
<td>Drama</td>
<td>65</td>
<td>32.02</td>
<td>5.28</td>
<td>0.66</td>
</tr>
<tr>
<td>Education</td>
<td>71</td>
<td>32.07</td>
<td>5.16</td>
<td>0.62</td>
</tr>
<tr>
<td>English</td>
<td>68</td>
<td>32.32</td>
<td>5.52</td>
<td>0.67</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>106</td>
<td>31.37</td>
<td>5.85</td>
<td>0.57</td>
</tr>
<tr>
<td>Science</td>
<td>30</td>
<td>30.41</td>
<td>4.66</td>
<td>0.85</td>
</tr>
<tr>
<td>Social Studies</td>
<td>85</td>
<td>31.11</td>
<td>6.21</td>
<td>0.67</td>
</tr>
<tr>
<td>Female</td>
<td>213</td>
<td>32.61</td>
<td>5.64</td>
<td>0.39</td>
</tr>
<tr>
<td>Male</td>
<td>243</td>
<td>32.33</td>
<td>5.37</td>
<td>0.35</td>
</tr>
<tr>
<td>Freshman</td>
<td>93</td>
<td>32.12</td>
<td>5.67</td>
<td>0.77</td>
</tr>
<tr>
<td>Sophomore</td>
<td>86</td>
<td>31.19</td>
<td>4.92</td>
<td>0.54</td>
</tr>
<tr>
<td>Junior</td>
<td>136</td>
<td>32.49</td>
<td>5.88</td>
<td>0.51</td>
</tr>
<tr>
<td>Senior</td>
<td>132</td>
<td>31.99</td>
<td>5.61</td>
<td>0.49</td>
</tr>
<tr>
<td>0 English</td>
<td>69</td>
<td>32.03</td>
<td>5.31</td>
<td>0.64</td>
</tr>
<tr>
<td>2 English</td>
<td>159</td>
<td>32.08</td>
<td>5.73</td>
<td>0.48</td>
</tr>
<tr>
<td>3 English</td>
<td>82</td>
<td>32.15</td>
<td>5.34</td>
<td>0.59</td>
</tr>
<tr>
<td>4 English</td>
<td>63</td>
<td>31.15</td>
<td>5.97</td>
<td>0.72</td>
</tr>
<tr>
<td>5+English</td>
<td>89</td>
<td>33.36</td>
<td>5.88</td>
<td>0.63</td>
</tr>
<tr>
<td>0 TV</td>
<td>98</td>
<td>31.24</td>
<td>5.64</td>
<td>0.57</td>
</tr>
<tr>
<td>1-5 TV</td>
<td>194</td>
<td>32.31</td>
<td>5.88</td>
<td>0.42</td>
</tr>
<tr>
<td>6+TV</td>
<td>159</td>
<td>32.88</td>
<td>4.59</td>
<td>0.39</td>
</tr>
<tr>
<td>0 Movies</td>
<td>43</td>
<td>31.16</td>
<td>5.88</td>
<td>0.85</td>
</tr>
<tr>
<td>1 Movie</td>
<td>100</td>
<td>31.90</td>
<td>5.64</td>
<td>0.57</td>
</tr>
<tr>
<td>2 Movies</td>
<td>108</td>
<td>32.22</td>
<td>5.73</td>
<td>0.55</td>
</tr>
<tr>
<td>3 Movies</td>
<td>96</td>
<td>32.43</td>
<td>6.06</td>
<td>0.62</td>
</tr>
<tr>
<td>4+Movies</td>
<td>107</td>
<td>32.66</td>
<td>5.46</td>
<td>0.53</td>
</tr>
<tr>
<td>0 Plays</td>
<td>102</td>
<td>32.08</td>
<td>5.46</td>
<td>0.54</td>
</tr>
<tr>
<td>2-4 Plays</td>
<td>190</td>
<td>31.87</td>
<td>5.25</td>
<td>0.33</td>
</tr>
<tr>
<td>6+Plays</td>
<td>157</td>
<td>33.13</td>
<td>6.00</td>
<td>0.48</td>
</tr>
<tr>
<td>0 Participation</td>
<td>162</td>
<td>31.44</td>
<td>5.40</td>
<td>0.42</td>
</tr>
<tr>
<td>1-4 Participation</td>
<td>184</td>
<td>31.96</td>
<td>5.20</td>
<td>0.39</td>
</tr>
<tr>
<td>7+Participation</td>
<td>77</td>
<td>35.51</td>
<td>5.73</td>
<td>0.66</td>
</tr>
</tbody>
</table>
Determining a level at which a difference between the performance of the compared groups could be significant.

Therefore, the analysis of data was organized to reveal any indications of significance between: (1) different majors in college; (2) males and females; (3) freshmen, sophomores, juniors and seniors; (4) movie-goers and non-movie-goers; (5) play-goers and non-play-goers; (6) television-viewers and non-television-viewers; (7) play participants and non-play participants; and (8) students of few English courses and many. Hence, it was necessary to establish a level at which a difference could be significant.

1/ Mills makes the following statement:

If a given difference between hypothetical and observed values would occur as a result of chance one time out of one hundred, or less frequently, we may say that the difference is significant. This means that the results are not consistent with the hypothesis we have set up. If the discrepancy between theory and observation might occur more frequently than one time out of one hundred solely because of the play of chance we may say the difference is not clearly significant. The results are not inconsistent with the hypothesis. The value of T (the difference between the hypothetical value and the observed mean, in units of the standard error of the mean) corresponding to a probability of 1/100 is 2.576. One hundredth part of the area under a normal curve lies at a distance from the mean, on the axis, of 2.576 standard deviations or more. According, tests of significance may be applied with direct reference to T.

interpreted as a normal deviate (i.e., as a deviation from the mean of a normal distribution expressed in units of standard deviation). A value of T of 2.576 or more indicates a significant difference, while a value of less than 2.576 indicates that the results are not inconsistent with the hypothesis in question.

Formulae:

\[
SE_M = \frac{SD}{N-1} \quad SE_D = \sqrt{SE_{M1}^2 + SE_{M2}^2} \quad CR = \frac{Diff}{SE_D}
\]

In the light of the preceding information any difference between the means of the different groups with a critical ratio of 2.576 or better will be interpreted as statistically significant.

To reinforce the critical ratio in those instances where the groups were not strictly composed of one major

\[ r_{bis} = \frac{M_2 - M_1}{\sigma \sqrt{N_2 \times N_1}} \]

The following tables show the comparison of these groups on the Test of Drama Appreciation.

Table 5. The Art Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Art</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>55</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>31.48</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.62</td>
<td>5.29</td>
</tr>
<tr>
<td>S.E.</td>
<td>.62</td>
<td>.66</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>3.54</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.91</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>3.91</td>
</tr>
</tbody>
</table>

A comparison of the two means on the Test of Drama Appreciation reveals a significant difference between the Art majors and the Drama majors. The difference 3.54 shows a critical ratio of 3.91. The difference can be interpreted to have occurred by chance far less frequently than one time out of one hundred and is statistically significant.

Therefore, the critical ratio 3.91 is statistically significant in favor of the Drama majors.
Table 6. The Business Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Business</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>128</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>32.51</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.22</td>
<td>5.28</td>
</tr>
<tr>
<td>S.E.</td>
<td>.46</td>
<td>.66</td>
</tr>
</tbody>
</table>

The mean score of the drama group 35.02 as compared to 32.51 of the business group yields a difference of 2.51 in favor of the drama group. The critical ratio 3.14 is statistically significant.
Table 7. The Education Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Education</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>71</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>32.07</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.16</td>
<td>5.23</td>
</tr>
<tr>
<td>S.E.</td>
<td>.62</td>
<td>.66</td>
</tr>
<tr>
<td>Z</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Diff.     | 2.05      |
| S.E.      | .91       |
| Z         |           |
| C.R.      | 3.24      |

The mean score of the education group 32.07 as compared to 35.02 of the drama group yields a difference of 2.05. The critical ratio 3.24 is statistically significant in favor of the drama group.
Table 8. The English Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>English</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>68</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>32.03</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.52</td>
<td>5.28</td>
</tr>
<tr>
<td>S.E.</td>
<td>.67</td>
<td>.66</td>
</tr>
</tbody>
</table>

Diff. 2.99
S.E. .94

A comparison of the two means on the Test of Drama Appreciation reveals a significant difference between the English majors and the Drama majors in favor of the drama group. The difference 2.99 shows a critical ratio of 3.18 which is statistically significant in favor of the drama group.
Table 9. The Liberal Arts Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Liberal Arts</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>106</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>31.37</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.85</td>
<td>5.28</td>
</tr>
<tr>
<td>S.E.</td>
<td>.57</td>
<td>.66</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diff.</th>
<th>3.65</th>
</tr>
</thead>
<tbody>
<tr>
<td>S.E. Diff.</td>
<td>.87</td>
</tr>
<tr>
<td>C.R.</td>
<td>4.20</td>
</tr>
</tbody>
</table>

The mean score of the liberal arts group 31.37 as compared to 35.02 of the drama group yields a difference of 3.65 in favor of the drama group. The critical ratio is statistically significant in favor of the drama group.
Table 10. The Science Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Science</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>30</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>30.41</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.26</td>
<td>5.28</td>
</tr>
<tr>
<td>S.E.</td>
<td>.95</td>
<td>.65</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>4.61</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>1.05</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>4.27</td>
</tr>
</tbody>
</table>

The mean score of the science group 30.41 as compared to 35.02 of the drama group yields a difference of 4.61 in favor of the drama group. The critical ratio 4.27 is statistically significant.
Table 11. The Social Studies Majors Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Social Studies</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>26</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>31.11</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>6.21</td>
<td>5.29</td>
</tr>
<tr>
<td>S.E.</td>
<td>.67</td>
<td>.66</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>3.81</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td>.94</td>
<td></td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>4.05</td>
</tr>
</tbody>
</table>

A comparison of the two means on the Test of Drama Appreciation reveals a statistically significant difference between the Social Studies majors and the Drama majors in favor of the Drama majors. The difference 3.81 shows a critical ratio of 4.05.
Table 12. The Business Majors Compared with the Education Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Business</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>198</td>
<td>71</td>
</tr>
<tr>
<td>Mean</td>
<td>32.51</td>
<td>32.07</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.22</td>
<td>5.16</td>
</tr>
<tr>
<td>S.E.</td>
<td>.48</td>
<td>.62</td>
</tr>
</tbody>
</table>

Diff.      | .44
S.E. Diff. | .77

C. R.      | .58

A comparison of the two means on the **Test of Means**

**Appreciation** reveals no significant difference between the business group and the education group. The difference .52 shows a critical ratio of .58. The difference can be interpreted to have occurred by chance far less frequently than one time out of one hundred and is not statistically significant.
Table 13. The Liberal Arts Majors Compared with the Education Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Liberal Arts</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>106</td>
<td>71</td>
</tr>
<tr>
<td>Mean</td>
<td>31.37</td>
<td>32.07</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.85</td>
<td>5.16</td>
</tr>
<tr>
<td>S.E.</td>
<td>.57</td>
<td>.62</td>
</tr>
<tr>
<td>Diff.</td>
<td>.44</td>
<td></td>
</tr>
<tr>
<td>S.E.</td>
<td>.77</td>
<td></td>
</tr>
<tr>
<td>C.R.</td>
<td>.58</td>
<td></td>
</tr>
</tbody>
</table>

The mean score of the liberal arts group 31.37 as compared to 32.07 of the education group yields a difference of .44 which may be interpreted as not significant since the critical ratio is .58.
Table 14. The Liberal Arts Majors Compared with the Business Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Liberal Arts</th>
<th>Business</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>106</td>
<td>123</td>
</tr>
<tr>
<td>Mean</td>
<td>31.57</td>
<td>32.51</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.85</td>
<td>5.22</td>
</tr>
<tr>
<td>S.E.</td>
<td>.57</td>
<td>.46</td>
</tr>
<tr>
<td>Diff.</td>
<td>.70</td>
<td></td>
</tr>
<tr>
<td>S.E.</td>
<td>.84</td>
<td></td>
</tr>
<tr>
<td>C.R.</td>
<td>.83</td>
<td></td>
</tr>
</tbody>
</table>

The mean score of the liberal arts group 31.57 as compared to 32.51 of the business group yields a difference of .70. The critical ratio .83 is not statistically significant.
Table 15. A Random Sample of the 459 College Students Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Random</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>65</td>
<td>68</td>
</tr>
<tr>
<td>Mean</td>
<td>31.68</td>
<td>33.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.25</td>
<td>5.28</td>
</tr>
<tr>
<td>S.E. M</td>
<td>.26</td>
<td>.66</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>3.34</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.98</td>
</tr>
<tr>
<td>G.R.</td>
<td></td>
<td>3.32</td>
</tr>
</tbody>
</table>

The mean score for the random sample is 31.68 as compared to 33.02 for the drama group. The difference between the means is 3.34 and yields a critical ratio of 3.32 which is statistically significant in favor of the drama group.
Table 16. A Random Sample of the 456 College Students Compared with the Art Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Random</th>
<th>Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>( n )</td>
<td>64</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>32.19</td>
<td>31.48</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.40</td>
<td>4.62</td>
</tr>
<tr>
<td>S.E. ( M )</td>
<td>.69</td>
<td>.62</td>
</tr>
</tbody>
</table>

| Diff. | .71 |
| S.E. \( \text{Diff.} \) | .93 |
| C.R.  | .76 |

The mean score for the random sample is 32.19 as compared to 31.48 for the art group. The difference between the means is .71 and yields a critical ratio of .76 which is not statistically significant.
Table 17. The Total Group of College Students Compared with the Drama Majors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Total Group</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>391</td>
<td>65</td>
</tr>
<tr>
<td>Mean</td>
<td>31.51</td>
<td>35.02</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.23</td>
<td>5.28</td>
</tr>
<tr>
<td>S.E.</td>
<td>.26</td>
<td>.66</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>3.51</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.23</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>15.25</td>
</tr>
</tbody>
</table>

The mean score of the 391 college students 31.51 as compared to 35.02 of the drama group yields a difference of 3.51 and a critical ratio of 15.25 which is statistically significant in favor of the drama group.

Therefore, consistently the comparison between the performances of the drama group and all other groups yielded critical ratios which were statistically significant in favor of the drama group.
Table 18. The Freshmen Compared with the Sophomores

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Freshman</th>
<th>Sophomore</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>93</td>
<td>83</td>
</tr>
<tr>
<td>Mean</td>
<td>32.12</td>
<td>31.19</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.67</td>
<td>4.82</td>
</tr>
<tr>
<td>S.E.</td>
<td>.77</td>
<td>.54</td>
</tr>
</tbody>
</table>

| Diff.    | .93      |
| S.E.     | .94      |
| Diff.    |          |
| C.R.     | .99      |

The mean score of the freshmen 32.12 as compared to 31.19 of the sophomores yields a difference of .93 and a critical ratio of .99 which is not statistically significant.
Table 13. The Freshmen Compared with the Juniors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Freshman</th>
<th>Junior</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>93</td>
<td>136</td>
</tr>
<tr>
<td>Mean</td>
<td>32.12</td>
<td>32.49</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.67</td>
<td>5.88</td>
</tr>
<tr>
<td>S.E.</td>
<td>.77</td>
<td>.51</td>
</tr>
</tbody>
</table>

| Diff.     | .37      |
| S.E.     | .93      |
| Diff.     |          |
| C.R.     | .40      |

The mean score of the freshmen is 32.12 as compared to 32.49 for the juniors. The difference between the means is .37 and yields a critical ratio of .40 which is not statistically significant.
<table>
<thead>
<tr>
<th>Statistic</th>
<th>Freshman</th>
<th>Senior</th>
</tr>
</thead>
<tbody>
<tr>
<td>$N$</td>
<td>23</td>
<td>132</td>
</tr>
<tr>
<td>Mean</td>
<td>32.12</td>
<td>31.19</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.61</td>
<td>5.67</td>
</tr>
<tr>
<td>S.E.</td>
<td>.77</td>
<td>.49</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.13</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.91</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>.54</td>
</tr>
</tbody>
</table>

The mean score of the freshmen is 32.12 as compared to 31.19 for the seniors. The difference between the means is .13 and yields a critical ratio of .54 which is not statistically significant.
Table 21. The Sophomores Compared with the Juniors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Sophomore</th>
<th>Junior</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>86</td>
<td>138</td>
</tr>
<tr>
<td>Mean</td>
<td>31.19</td>
<td>32.49</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.92</td>
<td>5.88</td>
</tr>
<tr>
<td>S.E.</td>
<td>.54</td>
<td>.51</td>
</tr>
</tbody>
</table>

| Diff.     |           | 1.30   |
| S.E. Diff.|           | .74    |
| C.R.      |           | 1.76   |

The mean score of the sophomores is 31.19 as compared to 32.49 for the juniors. The difference between the means is 1.30 and yields a critical ratio of 1.76 which is not statistically significant.
Table 22. The Seniors Compared with the Juniors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Senior</th>
<th>Junior</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>132</td>
<td>136</td>
</tr>
<tr>
<td>Mean</td>
<td>31.99</td>
<td>32.49</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.61</td>
<td>5.88</td>
</tr>
<tr>
<td>S.E.</td>
<td>.49</td>
<td>.51</td>
</tr>
</tbody>
</table>

The mean score of the seniors 31.99 as compared to 32.49 for the juniors yields a difference of .50. The critical ratio .70 is not statistically significant.
Table 23. The Sophomores Compared with the Seniors

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Sophomore</th>
<th>Senior</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>95</td>
<td>132</td>
</tr>
<tr>
<td>Mean</td>
<td>31.19</td>
<td>31.99</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.92</td>
<td>6.61</td>
</tr>
<tr>
<td>S.E.</td>
<td>.56</td>
<td>.49</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.80</td>
</tr>
<tr>
<td>S.E.</td>
<td></td>
<td>.73</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>1.10</td>
</tr>
</tbody>
</table>

The mean score of the sophomores 31.19 as compared to 31.99 for the seniors yields a difference of .80. The critical ratio 1.10 is not statistically significant.

Therefore, it is apparent that the performances on the Test of Drama Appreciation between freshmen, sophomores, juniors, and seniors were not statistically significant.
Table 24. Students Who Had Not Taken Any English Literature Courses Compared with Students Who Had Taken Two English Literature Courses

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 English</th>
<th>2 English</th>
</tr>
</thead>
<tbody>
<tr>
<td>$n$</td>
<td>69</td>
<td>159</td>
</tr>
<tr>
<td>Mean</td>
<td>32.03</td>
<td>33.09</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.31</td>
<td>5.73</td>
</tr>
<tr>
<td>S.E.</td>
<td>.64</td>
<td>.46</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>1.05</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.79</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>1.329</td>
</tr>
</tbody>
</table>

A comparison of the two means on the Test of Drama Appreciation reveals no significant difference between the performances of students who had not taken any English literature courses and those who had taken two. The difference 1.05 shows a critical ratio of 1.329. The difference can be interpreted to have occurred by chance far less frequently than one time out of one hundred and is not statistically significant. This is supported by a biserial correlation of .115.
Table 26. Students Who Had Not Taken Any English Literature Courses Compared with Students Who Had Taken Three English Literature Courses

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 English</th>
<th>3 English</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>69</td>
<td>92</td>
</tr>
<tr>
<td>Mean</td>
<td>32.03</td>
<td>32.13</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.31</td>
<td>5.34</td>
</tr>
<tr>
<td>S.E.</td>
<td>.64</td>
<td>.59</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.10</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.07</td>
</tr>
<tr>
<td>C.F.</td>
<td></td>
<td>.115</td>
</tr>
</tbody>
</table>

The mean score of those students who had not taken any English literature courses 32.03 as compared to 32.13 of those students who had taken three English literature courses yields a difference of .10. The critical ratio of .115 is not statistically significant. This is supported by a biserial correlation of .012.
Table 26. Students Who Had Not Taken Any English Literature Courses Compared with Students Who Had Taken Four English Literature Courses

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 English</th>
<th>4 English</th>
</tr>
</thead>
<tbody>
<tr>
<td>$N$</td>
<td>49</td>
<td>63</td>
</tr>
<tr>
<td>Mean</td>
<td>32.03</td>
<td>31.15</td>
</tr>
<tr>
<td>$S.D.$</td>
<td>5.31</td>
<td>5.67</td>
</tr>
<tr>
<td>$S.E.$</td>
<td>.64</td>
<td>.72</td>
</tr>
<tr>
<td>$t$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.08</td>
</tr>
<tr>
<td>S.E.</td>
<td></td>
<td>.06</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.08</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>.917</td>
</tr>
</tbody>
</table>

The mean score of those students who had not taken any English literature courses 32.03 as compared to 31.15 of those students who had taken four English literature courses yields a difference of .08. The critical ratio .917 is not statistically significant. This is supported by the biserial correlation .100.
Table 27. Students Who Had Not Taken Any English Literature Courses Compared with Those Students Who Had Taken Five or More English Literature Courses

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 English</th>
<th>5+ English</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>69</td>
<td>89</td>
</tr>
<tr>
<td>Mean</td>
<td>32.03</td>
<td>33.96</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.31</td>
<td>5.99</td>
</tr>
<tr>
<td>S.E.</td>
<td>.64</td>
<td>.63</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>1.33</td>
</tr>
<tr>
<td>S.E.</td>
<td></td>
<td>.90</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C.F.</td>
<td></td>
<td>1.478</td>
</tr>
</tbody>
</table>

The mean score of those students who had not taken any English literature courses 32.03 as compared to 33.96 of those students who had taken five or more English literature courses yields a difference of 1.33. The critical ratio 1.478, supported by the biserial correlation .147, is not statistically significant.

Thus, there were no statistically significant differences in the performances on the Test of Drama Appreciation between those students who had taken no, one, two, three, four, five, or more English literature courses.
Table 28. Students Who Had Not Watched Any Television Compared With Students Who Had Watched Television from One to Five Hours Per Week.

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 TV Hours</th>
<th>1-5 TV Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>98</td>
<td>194</td>
</tr>
<tr>
<td>Mean</td>
<td>31.24</td>
<td>32.31</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.64</td>
<td>5.88</td>
</tr>
<tr>
<td>S.E.</td>
<td>.37</td>
<td>.42</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>1.07</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.71</td>
</tr>
<tr>
<td>G. F.</td>
<td></td>
<td>1.507</td>
</tr>
</tbody>
</table>

The mean score of those students who had not watched any television 31.24 as compared to 32.31 of those students who had watched television from one to five hours per week yields a difference of 1.07. The critical ratio 1.507, supported by the biserial correlation .129, is not statistically significant.
Table 29. Students Who Had Not Watched Any Television Compared with Students Who Had Watched Television Six or More Hours Per Week.

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 TV Hours</th>
<th>6+ TV Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>98</td>
<td>159</td>
</tr>
<tr>
<td>Mean</td>
<td>31.24</td>
<td>33.88</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.64</td>
<td>6.00</td>
</tr>
<tr>
<td>S.E. M</td>
<td>0.57</td>
<td>0.39</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>2.64</td>
</tr>
<tr>
<td>S.E.</td>
<td></td>
<td>0.69</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>3.826</td>
</tr>
</tbody>
</table>

The mean score of those students who had not watched any television 31.24 as compared to 33.88 of those students who had watched television six or more hours per week yields a difference of 2.64. The critical ratio 3.826, supported by a biserial correlation of .404 is statistically significant in favor of those who viewed television six or more hours per week.

It should, however, be noted that 61 out of 159 (38 percent) of those students who viewed television six or more hours per week were drama majors.
Table 30. Students Who Had Not Seen Any Movies Compared with Students Who Had Seen One Movie Per Month

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Movies</th>
<th>1 Movie</th>
</tr>
</thead>
<tbody>
<tr>
<td>( N )</td>
<td>43</td>
<td>100</td>
</tr>
<tr>
<td>Mean</td>
<td>31.16</td>
<td>31.90</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.58</td>
<td>5.64</td>
</tr>
<tr>
<td>S.E. ( \bar{X} )</td>
<td>.85</td>
<td>.57</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.74</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>1.025</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>.721</td>
</tr>
</tbody>
</table>

The mean difference between those students who had not seen any movies and those students who had seen one movie per month is .74. The critical ratio .721 is not statistically significant. This is supported by a biserial correlation of .079.
Table 31. Students Who Had Not Seen Any Movies Compared with Students Who Had Seen Two Movies Per Month

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Movies</th>
<th>2 Movies</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>43</td>
<td>108</td>
</tr>
<tr>
<td>Mean</td>
<td>31.16</td>
<td>33.22</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.88</td>
<td>5.73</td>
</tr>
<tr>
<td>S.E.</td>
<td>.88</td>
<td>.55</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diff.</th>
<th>2.06</th>
</tr>
</thead>
<tbody>
<tr>
<td>S.E.</td>
<td></td>
</tr>
<tr>
<td>Diff.</td>
<td>1.01</td>
</tr>
<tr>
<td>C.R.</td>
<td>2.04</td>
</tr>
</tbody>
</table>

The mean difference between those students who had not seen any movies and those students who had seen two movies per month is 2.06. The critical ratio 2.04, supported by the biserial correlation .216, is not statistically significant.
Table 32. Students Who Had Not Seen Any Movies Compared with Students Who Had Seen Three Movies Per Month

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Movies</th>
<th>3 Movies</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>43</td>
<td>96</td>
</tr>
<tr>
<td>Mean</td>
<td>31.16</td>
<td>32.43</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.58</td>
<td>6.06</td>
</tr>
<tr>
<td>S.E.</td>
<td>.65</td>
<td>.62</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>1.27</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>1.054</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>1.204</td>
</tr>
</tbody>
</table>

The mean score of those students who had not seen any movies per month compared with students who had seen three movies per month yields a difference of 1.27. The critical ratio 1.204, supported by the biserial correlation .135, is not statistically significant.
Table 33. Students Who Had Not Seen Any Movies Compared with Students Who Had Seen Four or More Movies Per Month

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Movies</th>
<th>4+ Movies</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>43</td>
<td>107</td>
</tr>
<tr>
<td>Mean</td>
<td>31.16</td>
<td>32.66</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.56</td>
<td>5.46</td>
</tr>
<tr>
<td>S.E. M</td>
<td>0.56</td>
<td>0.55</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>1.50</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>1.00</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>1.50</td>
</tr>
</tbody>
</table>

The mean score of those students who had not seen any movies 31.16 as compared to 32.66 of those students who had seen four or more movies per month yields a difference of 1.5. The critical ratio 1.50, supported by the biserial correlation .162, is not statistically significant.

Thus, there were no statistically significant differences in the performances on the Test of Drama Appreciation between those students who had seen no, one, two, three, four, or more movies per month.
Table 24. Students Who Had Not Seen Any Legitimate Plays Compared with Students Who Had Seen Two to Four Legitimate Plays Per Year

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Plays</th>
<th>2-4 Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>102</td>
<td>190</td>
</tr>
<tr>
<td>Mean</td>
<td>32.08</td>
<td>31.87</td>
</tr>
<tr>
<td>S.D.</td>
<td>6.46</td>
<td>6.28</td>
</tr>
<tr>
<td>S.E.</td>
<td>.54</td>
<td>.38</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.21</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.66</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>.318</td>
</tr>
</tbody>
</table>

The mean score of those students who had not seen any legitimate plays 32.08 as compared to 31.87 of those students who had seen from two to four legitimate plays per year yields a difference of .21. The critical ratio .318, supported by the biserial correlation .025, is not statistically significant.
Table 28. Students Who Had Not Seen Any Legitimate Plays Compared with Students Who Had Seen Six or More Legitimate Plays Per Year

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Plays</th>
<th>6+ Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>102</td>
<td>157</td>
</tr>
<tr>
<td>Mean</td>
<td>32.08</td>
<td>33.18</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.46</td>
<td>6.00</td>
</tr>
<tr>
<td>S.E.</td>
<td>.54</td>
<td>.49</td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>1.10</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.72</td>
</tr>
<tr>
<td>C.R.</td>
<td></td>
<td>1.528</td>
</tr>
</tbody>
</table>

The mean difference between the performances of those students who had not seen any legitimate plays compared with students who had seen six or more legitimate plays per year is 1.10. The critical ratio 1.528, supported by the biserial correlation .143, is not statistically significant.

Thus, there were no statistically significant differences in the performances on the Test of Drama Appreciation between those students who had seen no, two, to four, or six or more legitimate plays per year.
Table 56. Students Who Had Not Participated in Any Plays Compared with Students Who Had Participated in One to Four Plays

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Plays</th>
<th>1-4 Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>1.62</td>
<td>1.84</td>
</tr>
<tr>
<td>Mean</td>
<td>31.44</td>
<td>31.96</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.4</td>
<td>5.2</td>
</tr>
<tr>
<td>S.E.</td>
<td>.42</td>
<td>.38</td>
</tr>
<tr>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diff.</td>
<td></td>
<td>.52</td>
</tr>
<tr>
<td>S.E. Diff.</td>
<td></td>
<td>.57</td>
</tr>
<tr>
<td>C.F.</td>
<td></td>
<td>.0121</td>
</tr>
</tbody>
</table>

The mean score of those students who had not participated in any plays 31.44 as compared to 31.96 of those students who had participated in one to four plays yields a difference of .52. The critical ratio .0121, supported by the biserial correlation .0614, is not statistically significant.
### Table 37. Students Who Had Not Participated in Any Plays Compared with Students Who Had Participated in Seven or More Plays

<table>
<thead>
<tr>
<th>Statistic</th>
<th>0 Plays</th>
<th>7+ Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>162</td>
<td>77</td>
</tr>
<tr>
<td>Mean</td>
<td>31.44</td>
<td>35.51</td>
</tr>
<tr>
<td>S.D.</td>
<td>5.4</td>
<td>5.73</td>
</tr>
<tr>
<td>S.E.</td>
<td>.42</td>
<td>.68</td>
</tr>
</tbody>
</table>

| Diff.     | 4.07    |
| S.E.      | .78     |
| C.R.      | 5.038   |

The mean score of those students who had not participated in any play 31.44 as compared to 35.51 of those students who had participated in seven or more plays yields a difference of 4.07. The critical ratio 5.038, supported by the biserial correlation .449, is statistically significant in favor of the seven or more play-participants.

Thus, the only statistically significant difference in the performances on the *Test of Drama Appreciation* was in favor of those students who had participated in seven or more plays.
Focus on inter-group correlations.-- By means of critical ratios and biserial correlations comparisons of college students' performances on the Test of Drama Appreciation were made. Statistically significant differences were indicated between the performances of students who had: (1) not watched television, or watched television from two to four hours, as compared with students who had watched television six or more hours per week, in favor of the latter group; (2) not participated in plays, or participated in from one to four plays, as compared with students who had participated in seven or more plays, in favor of the latter group; and (3) majored in Art, Business, Education, English literature, Liberal arts, Science, or Social Studies, as compared with students who had majored in Drama, in favor of the latter group. The latter comparison showed the highest statistically significant critical ratio, that of 15.260, when compared with the total group tested. These data once again point up the validity of the test.

4. Reliability Data

Determining reliability.-- The techniques used in determining the reliability coefficients of the scores on the author's test were: (1) the split-half method re-enforced by the Spearman-Brown Prophecy formula, which is the best of
the traditional procedures for a power test; (2) the Hoyt formula by means of the method of analysis of variance; and (3) the test-retest comparison computed by the Pearson Product Moment formula.

Split-half method. -- An examination of the reliability of the Test of Error Association was made on 100 randomly selected answer sheets. The reliability was determined by the split-half method comparing the total scores of odd- and even-numbered items using the Pearson Product Moment correlation formula given below:

$$r = \frac{\sum xy - (\sum x)(\sum y)}{\sqrt{(\sum x^2 - (\sum x)^2)}(\sum y^2 - (\sum y)^2)}$$

In computing the total scores for each part of the test the number right method of scoring was used. The Spearman-Brown Prophecy formula:

$$r(2L) = \frac{2r}{1 + r}$$

was used to correct for reducing the test parts to half their total length. The estimate of the reliability of Part I as a whole was found to be .961; the estimate of the reliability of Part II as a whole was found to be .751; and the estimate of the reliability of the total test was found to be .8926.

Hoyt formula. -- The Hoyt formula for the coefficient of
reliability by means of analysis of variance is:

\[ r_{xx} = \frac{K}{(K-1)} \left[ 1 - \frac{\sum s_g^2}{s_x^2} \right] \]

where \( r_{xx} \) is the reliability coefficient of the test,
\( K \) is the number of items in the test,
\( s_g^2 \) is the variance of item \( g \) (equals \( p_g(1-p_g) \)), where \( p \) is the percentage getting the item correct and \( s_x^2 \) is the test variance.

The estimate of reliability according to the above formula for Part I of the Test of Drama Appreciation was .76; for Part II, .88; for the total test, .826.

**Test-retest comparison**—A group of 52 college students from the School of Education at Boston University were retested. The reliability according to the test-retest comparison computed by the Pearson Product Moment formula for Part I was .92; for Part II, .89; for the total test, .947.

**Summary of estimates of the coefficients of reliability**—Indicated in table 38 is a summary of the estimates of the coefficients of reliability for this study in terms of:

(1) the split-half method re-enforced by the Spearman-Krohn Prophecy formula, (2) the Hoyt formula, and (3) the test-retest comparison computed by the Pearson Product Moment formula based upon the scores of 52 college students.
Table 38. Test of Exner Association Reliability Data: Split-half Method Re-enforced by the Spearman-Brown Prophecy Formula, the Hoyt Formula, and the Test-retest Comparison Computed by the Pearson Product Moment Formula

<table>
<thead>
<tr>
<th></th>
<th>Split-half and Spearman-Brown (1)</th>
<th>Hoyt Formula (2)</th>
<th>Test-retest Comparison (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td>.86</td>
<td>.76</td>
<td>.92</td>
</tr>
<tr>
<td>Part II</td>
<td>.75</td>
<td>.65</td>
<td>.93</td>
</tr>
<tr>
<td>Total Test</td>
<td>.89</td>
<td>.83</td>
<td>.95</td>
</tr>
</tbody>
</table>

Interpretation of reliability. The Kuder-Richardson formula is not advised by most statisticians for use in a timed-test situation. In this respect, the split-half technique was preferred. However, since the test items were so difficult for the majority of the group to whom this test was administered, it was the belief of the author that the true reliability was estimated by the test-retest comparison.

5. Correlations with Other Data

Elements correlated. A number of correlations were made between the writer's test scores and other data. In all cases, except the test for sex differences, the Pearson coefficient of correlation was used because the relationships between each set of variables was rectilinear. Indicated in table 39 is a summary of the relationships of the elements of
the study in terms of the Pearson Product Moment correlation ("r") and the Fisher ("t").

Table 39. Relationships Existing between Various Elements of the Study as Determined by Pearson Product Moment Correlations and the Fisher "t".

<table>
<thead>
<tr>
<th>Variables</th>
<th>N</th>
<th>Method</th>
<th>Coefficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Test vs. Age ..........</td>
<td>456</td>
<td>Pearson &quot;r&quot;</td>
<td>-.219</td>
</tr>
<tr>
<td>Total Test vs. Sex ..........</td>
<td>456</td>
<td>Fisher &quot;t&quot;</td>
<td>.12</td>
</tr>
<tr>
<td>Total Test vs. I.Q. .......</td>
<td>145</td>
<td>Pearson &quot;r&quot;</td>
<td>.203</td>
</tr>
<tr>
<td>Total Test vs. Schol. Apt.</td>
<td>45</td>
<td>Pearson &quot;r&quot;</td>
<td>.02</td>
</tr>
<tr>
<td>Total Test vs. Reading ...</td>
<td>45</td>
<td>Pearson &quot;r&quot;</td>
<td>.24</td>
</tr>
</tbody>
</table>

Test of Drama Appreciation vs. Age.-- In connection with the correlation between pupil performance on the author's test and the ages of pupils, it was found that the ages of the total group varied from seventeen to thirty-eight years, and that the mean age of this group was 22.07. The results of the correlation produced an "r" of -.219, indicating an insignificant inverse relationship between the performances on the Test of Drama Appreciation and age.

Test of Drama Appreciation vs. sex.-- The measure used to compare the performances on the Test of Drama Appreciation between the men and women was the Fisher "t". According to
Croxton and Cowden\(^1\) the Fisher "t" is an excellent method of obtaining the significance of the difference between two means when \(N\) is small. The formula is as follows:

\[
t = \frac{\bar{x}_1 - \bar{x}_2}{s_{1-2}}
\]

The "t" test was performed on a total of 456 college students who took the Test of Drama Appreciation. This group consisted of 245 men and 213 women. The mean score of each sex and the difference between these means are found in Table 40.

**Table 40. Comparison of the Mean Scores of the Men and Women on the Test of Drama Appreciation**

<table>
<thead>
<tr>
<th>Sex</th>
<th>Number</th>
<th>Mean</th>
<th>Diff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men .....</td>
<td>243</td>
<td>32.33</td>
<td>.23</td>
</tr>
<tr>
<td>Women .....</td>
<td>213</td>
<td>32.61</td>
<td></td>
</tr>
</tbody>
</table>

The computation showed "t" to equal .12 giving a level of significance of about .90, which indicates that the difference of the means of the scores of the men and women in the Test of Drama Appreciation might occur 90 times in 100 due to chance and sampling. Also, the biserial

correlation between these two groups proved to be .001. Therefore, there was no evidence of a significant difference between the relative scores of the sexes on the author's test.

Test of Drama Appreciation vs. intelligence.-- The School of Education group of 145 students was used for this computation. For this correlation between pupil performance on the author's test and the intelligence quotient from the Otis Quick-Scoring Mental Ability Test (Garme A), "r" revealed a relationship of .003 between the two variables, indicating no significant correlation.

Test of Drama Appreciation vs. scholastic aptitude.-- In computing the correlation between student performance on the author's test and scholastic aptitude as measured by the Ohio State University Psychological Examination, 45 students from the School of Education were used. The resulting coefficient of correlation was .02. This coefficient would be interpreted as indicating no relationship between the two variables.

Test of Drama Appreciation vs. reading comprehension.-- In computing the correlation between student performance on the Test of Drama Appreciation and reading comprehension as measured by the Cooperative English Test (CET), 45 School of Education students were used. The resulting coefficient of correlation was .24. Such a coefficient would be interpreted as indicating some, though not marked, relationship between
the two variables. Since the author's test involves listening, which is a process closely akin to reading, some positive correlation would be expected.
CHAPTER V

SUMMARY AND CONCLUSIONS

1. Summary of the Study

Research.-- Research concerning the nature of aesthetic perception of drama revealed the following pertinent facts:

1. Aesthetics deals with the totality of the work of art (Bell, Fry, Dewey, Richards).

2. Perception involves the "whole" object and the "whole" person (Santayana, Angell, Carr, Robinson, Dewey).

3. Aesthetic experience and perception are interrelated (Pratt and Hungerland).

4. Televised plays and stage plays are basically the same (Eubank, Lawton).

5. Drama must be perceived as an organic "whole" (Cassner, Ferguson, Langer, Craig).

6. Drama induces an empathetic experience which is involved in perception (Webster, Allport).

7. Appreciation depends on the total person (Bullock).

8. A major concern of education is the development of appreciation abilities and tests (Munro, Spear).

9. Aesthetics can be measured (Munro, Santayana).

10. A test of drama appreciation should be developed directly from plays (Cassner).

11. The drama appreciation test situation should present
the individuals with something beside simple "yes" and "no" responses. A more complex process is involved (Center, Pratt).

12. A test of drama appreciation should be developed directly from dramatic plays (Ossner).

The construction of the instrument.-- In formulating the multiple-choice test items, the steps involved were: (1) the establishment of the medium for the test; (2) the selection, recording, and photographing of plays; (3) the selection of specific sets of photographs and excerpts of dialogues; and (5) the combining of the actual test items.

Two parts (I and II) of the Test of Drama Appreciation were constructed for ease of administration and scoring. In both parts the dialogues were arranged in the same order as the chronological sequence within the plays. Particularly, in Part II was emphasis given to the continuity of drama. Part I consisted of 36 items; Part II, of 42 items.

In connection with the above, it was evident that practically any available dramatic production, judiciously selected to meet the requirements of good drama and used in conjunction with carefully selected items, would have possible value as drama test material. Thus, it would seem that many drama tests, similar to the author's, could be constructed if one so desired.
The administration of the test.-- All the test were administered by the author to the 722 college students from the cooperating institutions: (1) Boston University, (2) Emerson College, (3) Massachusetts School of Art, (4) Museum School of Fine Art, (5) Northeastern University, and (6) Simmons College. Each of the two parts of the test, only administered to groups of twenty or over to approximate the "audience-feeling", took fifty-five minutes to administer. Thus, the total length of administration for Parts I and II was one hour and fifty minutes.

2. Conclusions

Reliability of the instrument.-- Part I and Part II of the Test of Frame Appreciation appear to be reliable measures of the concepts they are measuring. This conclusion is supported by: (1) the corrected split-half reliability coefficients of .68 for Part I, .76 for Part II, and .89 for the total test; (2) the Hoyt's formula by the method of analysis of variance reliability coefficients of .76 for Part I, .65 for Part II, and .83 for the total test; and (3) the test-retest comparison reliability coefficients of .92 for Part I, .89 for Part II, and .85 for the total test.

Validity of the instrument.-- By the very construction of the instrument validity was established internally. Photographs were taken at the exact moment the dialogue,
simultaneously recorded from a "live" play, was spoken. Thus, all precautions to insure that the test was well constructed were taken.

By means of item analysis using the Walker-Cohen Probability Table for Item Analysis by Means of Sequential Sampling, 55 out of the 78 items in the entire test were accepted as discriminating at the 5 per cent level. The following items were rejected:

Part I: 1, 2, 5, 6, 7, 13, 15, 19, 20, 22
Part II: 1, 2, 3, 4, 6, 9, 13, 19, 20, 21, 22, 23, 36

Therefore, a total of 23 items were rejected.

As a result of the analyses of inter-group correlations by means of the critical ratio and the biserial correlation, the following pertinent data were revealed:

1. Comparisons on the performances on the test between students who had majored in Art, Business, Education, English Literature, Liberal Arts, Science, and Social Studies as compared with students who majored in Drama indicated statistically significant differences in favor of the Drama majors. The total group tested as compared with the Drama majors showed the highest statistically significant critical ratio, that of 16.250.

2. Comparisons on the performances on the test between freshmen, sophomores, juniors, and seniors indicated no statistically significant differences.
3. Comparisons on the performances on the test between those students who had taken no, one, two, three, four, five, or more English literature courses indicated no statistically significant differences.

4. Comparisons on the performances on the test between those students who had not watched any television and those students who had watched television from one to five hours per week as compared to students who had watched television six or more hours per week indicated a statistically significant difference in favor of the latter group. The critical ratio between the comparison of those students who had not watched television and those students who had watched television six or more hours per week was 3.326.

5. Comparisons on the performances on the test between students who had seen no, one, two, three, four, or more movies per month indicated no statistically significant differences.

6. Comparisons on the performances on the test between those students who had seen no, two to four, or six or more legitimate plays per year indicated no statistically significant differences.

7. Comparisons on the performances on the test between students who had not participated in any plays and students who had participated in one to four plays as compared with students who had participated in seven or more plays indicated
statistically significant differences in favor of the latter group. The critical ratio between the comparison of those students who had not participated in any plays and those students who had participated in seven or more plays was 5.038.

The very low correlations with age, sex, intelligence, scholastic aptitude, and reading comprehension indicate that the Test of Drama Appreciation is neither a measure of maturation, nor a test of sex, intelligence, scholastic aptitude or reading comprehension. There is very little relation ($r = -0.213$) between ages of college students and performance on the test. There is practically no relationship between the performance on the test and both sex ($r_{bis} = 0.03$) and intelligence as measured by the Otis Quick-Scoring Mental Ability Test (003). Likewise, there is practically no relationship between the performance on the test and scholastic aptitude as measured by the Ohio State University Psychological Examination (0.02). There is some, though not marked, relationship between the performance on the test and reading comprehension as measured by the Cooperative English Test ($C_2T$) (.24).

In the light of the fact that (1) the items have been developed from actual "live" drama; (2) the test does furnish the type of appreciation essential to drama because the items
require responses which are closely related; (3) 55 out of 73 items of the total test discriminate at the 5 per cent level; (4) the Test of Drama Appreciation scores do not correlate highly with any of the variables studied; and (5) statistically significant differences were found in comparing students who had viewed television six or more hours per week, who had participated in seven or more plays, and had majored in Drama as compared with other comparable groups, the conclusion is made that the Test of Drama Appreciation, Parts I and II, is a valid measure of drama appreciation.

In the light of the above data and with experience gained in the administration of the test, it is concluded that the value of the instrument lies in its use as a study procedure, or exercise by college students as a means of measuring, interpreting and improving their own capacities to appreciate drama. The instrument appears to have much promise as a tool for the study of drama, and as a base for further research.

Further study of the relationship of the scores from this instrument and other variables might reveal some value of the test as a predictive or diagnostic device.
3. Limitations of the Study
1. The televised play was used.
2. Complete, whole plays were not used.
3. Still photographs were employed.
4. A more select criterion group of professional actors was not used.
5. Part II of the Test of Drama Appreciation was not a true sequence type item.

4. Recommendations for Further Research
1. Compare pupil performance before and after taking a course in drama appreciation.
2. Experiment with the test on drama school students, especially with regard to their achievement in various drama courses.
3. Compare pupil responses on the test with results on other appreciation tests, such as the Carroll Prose Appreciation Test.
4. Conduct an experiment in which testees act out the dialogue and then select a photograph.
5. Re-analyze and readminister the test after eliminating the least valuable items according to item analysis and possibly weighing the most valuable.
6. Administer the test to various groups of drama professionals and establish attainment levels.
7. Administer test to prospective actors and retest after completion and follow up for success.

8. Conduct an item analysis study with regard to the types of items and their difficulty and discriminative power.

9. Make a detailed comparison of pupil performance of the types of items.

10. Analyze pupil performance with respect to each of the seventy-eight dialogues.

11. Submit the test to a jury of experts in the field of drama and compare their answers.
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FIRST TENTATIVE INSTRUMENT

+ Excerpts were quoted from Waiting for Lefty by Clifford Odets published by Random House, Inc., New York in 1935.
DIRECTIONS:

Read the selection below. Pretending that people are what they look like, study the accompanying portraits. Choose one character who you think would most likely say the selection. Indicate your choice by placing an "x" (x) in the corresponding parenthesis.

( ) 1.  ( ) 2.  ( ) 3.  ( ) 4.  ( ) 5.  ( ) 6.

If big business went sentimental over human life there wouldn't be big business of any sort.
DIRECTIONS:

Read the short dialogue below. Study the accompanying pictures. Choose one picture which you feel would most closely correspond with the atmosphere created by the dialogue. Indicate your choice by placing an "x" (x) in the corresponding parenthesis.

( ) 1.  ( ) 4.
( ) 2.  ( ) 5.
( ) 3.  ( ) 6.

But that sort of life ain't for the dogs which is us. I get like thunder in my chest when we're together. If we went off together I could maybe look the world straight in the face, spit in its eye like a man should do. It's trying to be a man on earth! Two in life together.

But something wants us to be lonely like that - crawling alone in the dark. Or they want us trapped.

Sample test item #2
DIRECTIONS:

Read the dialogue below. Study the accompanying pictures. Choose one picture which you feel would most closely correspond with the mood created by the dialogue. Indicate your choice by placing an "x" (x) in the corresponding parenthesis.

( ) 1.
( ) 2.
( ) 3.
( ) 4.
( ) 5.
( ) 6.

Stanhope: Fire away.
Hibbert: This neuralgia of mine. I'm awfully sorry. I'm afraid I can't stick it any longer - I'm going down to see the doctor. He'll send me to the hospital when he understands -

Stanhope: I've seen the doctor. I saw him this morning. He won't send you to the hospital, Hibbert; he'll send you back here. He promised me he would. (There is silence) So you can save yourself a walk.
Hibbert: I've a perfect right to go sick if I want to. The man can't why can't an officer?
Stanhope: No man's sent unless he's very ill. There's nothing wrong with you, Hibbert. The German attack's on Thursday; almost for certain. You're going to stay here and see it through with the rest of us.
Hibbert: I tell you I can't - the pain is nearly sending me mad. I'm going! I've got all my stuff packed. I'm going now - you can't stop me!
Stanhope: Good God! Don't you understand? - he'll send you back here. Dr. Preston's never let a shirker pass him yet - and he's not going to start now - two days before the attack -
Hibbert: Let me go -
Stanhope: If you want, I'd have you shot - for deserting.
It's a hell of a disgrace - to die like that.
Stay here, old chap - and see it through -
(Hibbert stands trembling, trying to speak)

Hibbert: Why don't you shoot me? Stanhope! I've tried
like hell - I swear I have. Ever since I came
out here I've hated and loathed it. Every sound
up there makes me all - cold and sick. I'm
different to - to the others - you don't under-
stand. It's got worse and worse, and now I can't
bear it any longer. I'll never go up those steps
again - into the line - with the men looking at
me - and knowing - I'd rather die here.
TEST OF DRAMA APPRECIATION PART I

(INCLUDING TRANSCRIBED RECORDINGS)
TEST OF DRAMA APPRECIATION
SAMUEL I. SQUIRES
TEST OF DRAMA APPRECIATION - PART I
by
Samuel I. Squires

Appearing on the following pages are series of six pictures, each series of pictures pertaining to a particular play.

Twice during each set of pictures, you will listen to a recording taken from the actual televised play. At the end of each recording, when the dialogue is stopped, you are to select the picture you feel to be most appropriate at that particular moment. You will be allowed approximately thirty seconds to make your selection, at which time the second recording will be played for a few moments, then stopped for you to make your second or last picture-selection from the group of six.

Remember, two recordings followed by two pauses in which two picture-selections will be made with each series of six pictures.

Are there any questions?

Now, turn the page keeping your answer sheet beside the page and we will proceed to items one and two taken from the play "Edward My Son".

(This test is to be used for experimental purposes only and is not to be reproduced).
"EDWARD MY SON"

**Item No. 1**

HARRY: Well, how's the boy?
ARNOLD: He's not very fit. We've just had a specialist.
        Have a drink, Harry.
HARRY: Nothing serious, I hope.
ARNOLD: Harry, I've got to have a thousand pounds.
HARRY: A thousand pounds?
ARNOLD: To send my son to Switzerland.
HARRY: Oh! That's too bad, do you have any friends or relatives?
ARNOLD: Why, I haven't got any with a thousand pounds, I thought you might help me.
HARRY: Me?
ARNOLD: I thought we might sell the business.
HARRY: R.uh! The way that business is now I'd give a thousand pounds to get rid of it.
ARNOLD: Harry, do you know a fellow called Ethrington?
HARRY: Ethrington? No. Who is he?
ARNOLD: He works for an insurance company. He's a fire assessor.
HARRY: A fire assessor? Are you mad?
ARNOLD: No. Are you scared?
HARRY: I'll have none of it!
ARNOLD: Suppose you leave it to me.
HARRY: Why, I wouldn't dream of such a thing. A fire assessor. Why... a... I never... but, (Background Music) How well do you know him?

**Item No. 2**

HARRY: Look here, Arnold, well, I've been thinking things over, and I'm afraid that fire scheme of yours is off.
ARNOLD: Off?
HARRY: Off. Yes, I was crazy to agree to it in the first place. Come to think of it, I didn't exactly agree.
ARNOLD: Yes, you did. Why did you give me two hundred pounds to square Ethrington?
HARRY: Well, I was crazy to do it. How look here, you get around and see Ethrington, and tell him there isn't going to be any fire, and you bring back my two hundred pounds with you.
ARNOLD: That's going to be a little difficult, Harry.
HARRY: Why?
ARNOLD: I didn't give him your two hundred pounds.
HARRY: Oh! Then you mean the whole scheme's off?
ARNOLD: The scheme isn't off, Harry. I've started the fire.

HARRY: You've done what?

ARNOLD: I decided to go ahead without Ethrington, and besides
I needed your two hundred to send my son and wife to
Switzerland. I think I've done a pretty good job as long
as they don't discover it too soon. It's had half an hour.
Another quarter and we ought to be all right.

HARRY: You won't get away with it. I'm getting out of here.

ARNOLD: Oh, Harry, come along and stay another quarter of
an hour and see what happens. You'll sleep so much better.

HARRY: Well, how will you know when?

ARNOLD: The police will ring up. Anyway, you'll hear the
fire engines. They have to go around the corner. Harry,
how much insurance do we carry?

HARRY: We raised it five thousand.

ARNOLD: I hope we haven't been greedy.

HARRY: Well, you're mad, taking a chance like this.

ARNOLD: So do I.

HARRY: Well, why in heaven's name did you do it?

ARNOLD: I did it because I was pushed, you fool, and if it
comes off, I'll never complain of my luck again no matter
what happens. I'll use it all up tonight. This is the
way I want it to be. I want my boy to walk through life
without a limp. That's all I ask!
"THE SOUND AND THE FURY"

Item No. 3

DAUGHTER: Jason, did I get a letter today?
JASON: You got a sweetie that knows how to write?
DAUGHTER: Please, Jason, from mother, did I get a letter from mother? Please, Jason, did I get one?
JASON: What's the matter, I never knew you to be so concerned about anybody before.
DAUGHTER: Please, Jason, did I get one? (Gasp) You already opened it. Mother wrote to me about a dress.
JASON: Your grandmother knew you been hear'n from her? What would she say, getting letters behind her back?
DAUGHTER: A dress, a new dress, did she mention it? She was going to send me money for one.
JASON: Now, if you said, "Mighty" I'd understand, it sounds more like her. A nighty is black ah lace you could see through.
DAUGHTER: A dress, a new dress!
JASON: Who'd let you wear it?
DAUGHTER: I don't have a decent one!
JASON: You don't look altogether naked in the one I paid for. Even if that stuff on your mouth does hide no rub than anything else you've got on. You daren't...
DAUGHTER: See if I wouldn't.
JASON: Then what would you do?
DAUGHTER: You don't believe me?
JASON: You do, or I'll make you sorry you ever drew breath.
DAUGHTER: I'm sorry now. I'm sorry I was ever born.
JASON: Well, I know somebody who is even sorrier before that, your mother.

Item No. 4

DAUGHTER: Susan! (Background Music)
SUSAN: Aren't you ashamed of yourself. Just hit me if you gotta hit somebody, hit me.
CAROLINE: (From the next room) Jason, Jason, is that you?
SUSAN: Miss Caroline, you want to get her started too?
JASON: Yes, mother. Well, all right, we'll put this off for a little while. Don't think you can run it over me, you little alley-cat, you and your carnival man. (Susan crying) You little alley-cat!
SUSAN: Hush, talking that way. I'm not going to let him touch you.
DAUGHTER: Go away from me!
JASON: I've got as much pride in my kinfolk as anybody, even if I don't always know where they came from.
DAUGHTER: All right! I was born bad and I'm going to hell and I don't care. I'd rather be in Hell than any where you are!
"THE SOUND AND THE FURY"

Item No. 6

DAUGHTER: You didn’t wait. They all told me you’d come here, and it was so far. But, all the time on the bus I kept imagining how it would be. "Hello," I’d say, "Hello, I bet you’re surprised to see me." And you’d say, "No, I knew you’d come." Then you’d hold me... I love you.

CARNIVAL MAN: And then what?

DAUGHTER: Then we’d get married and go away together. You and me, like you said.

CARNIVAL MAN: I say a lot of things.

DAUGHTER: Wherever you said.

CARNIVAL MAN: I usually say, "Frisco." Was it Frisco?

DAUGHTER: I don’t care.

Item No. 6

CARNIVAL MAN: What you do is climb up back on that bus and home to mama. You got enough fare? (Sees money) Here! Where did you get...

DAUGHTER: Steven, listen please. Remember the first time you saw me. Remember what you said the first time you saw me: "Now there’s a nice girl." I am a nice girl aren’t I? (Sobbing - Background Music)

CARNIVAL MAN: Sure you are. Sh...Sh...Sh.
"SUSPICION"

Item No. 7

JOHNNY: (Background Music) Hello, monkey-face. Do you know about Beekie?
MARY: Yes.
JOHNNY: I was very fond of him.
MARY: Were you?
JOHNNY: Excepting you, I loved him more than anything else in the world.
MARY: Excepting me? Johnny, a police inspector was here.
   (Background Music)
JOHNNY: What did he want?
MARY: It seems that someone Beekie knew was with him in Paris.
JOHNNY: Yes, so I read in the late edition.
MARY: He wants you to call him. Inspector Benson is his name. He thought you could help identify the friend.
JOHNNY: What did you tell him? Did you mention the real estate deal?
MARY: Yes. I told him Beekie was planning to dissolve it.
JOHNNY: Inspector Benson? Remind me to call him the first thing in the morning, won't you?
MARY: Shouldn't you call him now, Johnny?

Item No. 8

JOHNNY: Why? If I had anything to tell him, but I haven't.
   (Background Music)
MARY: Poor Beekie. Were you able to spend any time with him in London?
JOHNNY: Only Tuesday afternoon and evening. I saw Walter Crodden on the nine o'clock plane.
MARY: I was so lonesome while you were in London. I wanted to call you, but, I didn't know where you were staying.
JOHNNY: I was at the Hogarth Club. You know I always stay there. (Background Music)
"SUSPICION"

Item No. 9

MARY: As your employer...
CAPTAIN MELBECK: Of course you are worried, Mrs. Alisgarth, but on the other hand, I told Johnny that I wouldn't prosecute.
MARY: Prosecute? What on earth are you talking about?
MELBECK: You mean you don't know? Well, what reason did Johnny give you when I discharged him?
MARY: When did you discharge him?
MELBECK: Almost two weeks ago.
MARY: Captain Melbeck, you're not very clever, if this is a joke I wish you'd tell me.
MELBECK: It's not funny for me, Mrs. Alisgarth. We had an unexpected audit. Johnny's account showed a deficit of two thousand pounds. (Background Music) I'm sorry, he should have told you.
MARY: Oh! You say you're not going to prosecute?
MELBECK: Well, not for the time being; I told Johnny I'd give him every opportunity to replace the money, but, after all....
MARY: Of course. Thank you. Thank you for stopping by. (Background Music)

Item No. 10

ISABELLE: ...the revolver, and the revolver is concealed in the wall cabinet. The man strikes the note, and well there you are.
JOHNNY: Much too contrived. If you're going to kill someone make it simple. Am I right, Doctor?
DOCTOR: Oh, absolutely, provided you don't get caught.
MARY: How would you do it, Johnny? Simply, I mean.
JOHNNY: I don't know, but I'm sure it can be done.
DOCTOR: Of course it can.
JOHNNY: Dozens of people have committed murder walking around the street as you and I.
MARY: Dozens?
ISABELLE: Hundreds, is more like it.
MARY: Do you suppose those murderers are happy?
JOHNNY: I don't know. I don't see why not.
ISABELLE: It depends upon discovery, of course.
JOHNNY: You know, I've often wondered why it is that up to now no one has invented a poison that can't be traced. What about it, Doctor?
DOCTOR: That's what I have been trying to tell you. Isabelle
asked me a few months ago to do some research for her. She wanted an untraceable poison for her next book. And do you know, strangely enough, I found it. Amazing, isn't it?

ISABELLE: Oh, no you don't. That's the one secret you're not going to give away. After all, if you're going to give it away now, heaven knows who's going to steal it.

JOHNNY: Isabelle, don't you trust me?

ISABELLE: I do not. No author trusts anyone with a plot idea.

JOHNNY: An undetectable poison! What's the catch? Awful to taste? Caustic, impossible to get?

DOCTOR: No, not in the least. It's a substance used daily everywhere. And there's no taste at all, come to think of it.

JOHNNY: It must be a very pleasant way to die.

DOCTOR: (Background Music) Oh! Dear! (Mary groans)
"SUSPICION"

Item No. 11

JOHNNY: (Background Music, laughing) Isabelle is quite a girl, isn't she? How that woman can think for a moment she can play bridge? What's the matter darling? Chill? Are you catching cold?

MARY: Yes, I think I am.

JOHNNY: You better get straight in bed. I'll get you an extra blanket.

MARY: No! No, Johnny, I'll be all right. I...I don't know what's the matter with me, I'm all nerves tonight. Would you mind sleeping in the other room tonight?

JOHNNY: I'd mind very much.

MARY: Please, Johnny, I haven't been sleeping very well lately.

JOHNNY: If that's the way you want it. Goodnight. I hope you feel better.

Item No. 12

JOHNNY: You'll know I have to go to prison.

MARY: Prison?

JOHNNY: I can't pay Melbeck back.

MARY: I can! Johnny, Johnny, I've got rings. I've got jewelry, mother can help, I know she can. Johnny, Johnny, I love you. I'd die if you ever went to prison. Darling, I'd die if you ever left me. Johnny. (Background Music)

JOHNNY: What makes you think that I'll ever change?

MARY: Because you love me. Do it for me, Johnny, because you love me.
"PASSPORT"

Item No. 13

EDITOR: Look, Ben, you've been out of this business for five years, as far as I know. Now, an awful lot can happen in that length of time in a business like ours. A whole set of prejudices is attached to these organizations, admittedly. Some people's stock goes up and others' goes down for a variety of reasons. You muffed a couple of big jobs right after the war, remember? You didn't show any desire to remain in this business. I heard about the way you disappeared one day in Rome in the middle of an assignment.

BEN: Oh, my mind must have been wandering.

EDITOR: Where did you disappear to, Ben?

BEN: I don't remember. What difference does it make?

EDITOR: All right. Ben, ordinarily I'd hesitate to ask you this question. It sounds like idle curiosity. Was it because of Martha? If it was, I don't know how you'd expect anybody to do much more than sympathize with you. Many wives have left many husbands in this world.

BEN: Well, I don't want you to get nauseous, but I was decorated by the War Department a half hour before I got my "Dear John" letter. I was confused by all the attention.

Item No. 14

BEN: What do you mean I'm going to London?

EDITOR: Hamlet, my son, I told you we were off base with all that dead-wood and young blood business. There's a spot open in the London office. Phil Paxton is going to Tokyo, I cabled New York that you were available. That's the way I put it, available, and I got an answer this morning telling me to tell you to go directly to London as soon as you can and report to old Joe Ritchie. Oh, I booked you at the VOAC for a leaving on the eleven o'clock flight. So dust off your passport and get packed you haven't got much time. What's that matter.

BEN: You'd better cancel it.

EDITOR: Cancel it? Did I hear you right?

BEN: I'm afraid you did.

EDITOR: You mean you're not going to take the job?

BEN: That's right.

EDITOR: Well, have you got another job?

BEN: No, no, I haven't got another job. Tom, I'm sorry about the inconvenience I caused you.

EDITOR: Inconvenience? You don't know the half of it. I didn't just cable New York, I telephoned. I was on the
phone for over half an hour with K. T. Henry. They were about to send a man out from the home office.

BEN: Tom, I'm sorry.

EDITOR: Well, so am I. I've squandered good offices on this deal. Look, Ben, all right, this is purely selfish now. My stock automatically drops drastically unless you're in London tomorrow morning. I took it upon myself to say some pretty extravagant things about you. Don't think it didn't turn into a hot debate.

BEN: Tom. Just let's say that something came up. You were right. It's been a long time. I'd better remain among the unemployed right now.

EDITOR: Oh, how do you propose to finance this enterprise?

BEN: Maybe, I'll meet a kind stranger.

EDITOR: Not funny.

BEN: I didn't mean it to be.
"PASSPORT"

**Item No. 15**

ADOLPH: Do you know what I have in my hand, Mr. Dana? It's Barocher's passport. Since you insist it is yours for the two days I shall be gone from Madrid. Frankly I would have liked to show her the París I love, the opera, Maxime's, all of them. I cannot begin to convince you that there was absolutely no risk on your part. But, I deterred to your anxiety. The passport is yours in exchange for the use of your own.

BEN: Maybe I've changed my mind.

ADOLPH: Surely, you are joking? If you changed your mind, of course, there is nothing I can do about it.

BEN: It would hurt, wouldn't it?

ADOLPH: You have a sadistic streak in you, Mr. Dana. It's part of the fact that you are a man without a shred of belief in anything. I knew that about you at once.

BEN: Did you?

ADOLPH: Don't take offense. Considering most of what we are given to believe in, such an attitude indicates a certain strength and maturity.

**Item No. 16**

ADOLPH: But, you were joking, just now, weren't you?

BEN: You might call it that.

ADOLPH: Of course, I might have known. From the first I couldn't believe that international law was sacred to you. Certainly, not at all it's assinine levels.

BEN: Why?

ADOLPH: Because to a certain extent I was describing myself.

And I couldn't believe that we are so different. That is why I approached you.

BEN: And if you were wrong?

ADOLPH: Neither of us would have shot the other in such a case.

BEN: My shooting days are over.

ADOLPH: Precisely, and so are mine. In any event I wasn't wrong, was I?

BEN: Not too far wrong.
"PASSPORT"

Item No. 17

(Background Music)

EVA: I don't know how to begin. I waited for two days calling on my courage. It's hard for me to talk to you.

BEN: A man without a passport is as good as dead in Europe. That would describe me perfectly. But it's your status also. And it will go on being your status as long as it is mine.

EVA: Then I'll report you to the police.

BEN: If you do, then I'll tell the police in what manner your passport fell out of your possession. I don't know what the penalty is for that in Spain, but I assure you you'll be no better off than you are right now.

EVA: It is a tragedy we cannot feel any other pain but our own. If we could we would never inflict it on others.

BEN: After awhile you get numb, I promise you that.

EVA: That's even worse. One should be dead then.

BEN: Don't you believe it. Being alive is worse. It's better than being dead.

Item No. 18

EVA: You told me that you once crossed the boarder into France, past the boarder officials.

BEN: What of it?

EVA: Why couldn't you do it again?

BEN: Why?

EVA: To try to find Adolph.

BEN: That's pretty bad advice. Thank you anyway.

EVA: It's better than waiting. If you haven't given me my passport, I would have tried to steal it from you. Because it's better to try than not to try.

BEN: Well, let me tell you something you don't know. You can't register at any hotel in Europe without a passport. And the local police strictly enforce that rule.

EVA: Unless you're visiting a person who's already registered there.

BEN: Well, I don't know of anyone I could visit under those circumstances, I assure you.

EVA: Why couldn't you be visiting me? Well I have a passport now.
ITEMS 17-18
"ONCE A GENIUS"

Item No. 19

STEPHIE: "The Enchanted Waltz" will keep poppa's name alive in this business. Why even now, even today, people pay money to see it. Well, perhaps, not here, but a check comes every month from Italy.

NORMAN: Look, I'm not a critic, I'm not even in the business. I'm just a lousy lawyer, but even a child can figure out why those countries still played it. It was their escape to the past.

STEPHIE: Was? It still is.

NORMAN: Stephie, "The Enchanted Waltz" has been out of circulation for two years.

STEPHIE: What do you mean?

NORMAN: It hasn't been shown anywhere for two years.

STEPHIE: The money? The checks?

NORMAN: Well, my business has been pretty good and the money would have gone to Uncle Sam anyway. So you see, I'm just as bad as the rest of you anyway. (Background Music) Stephie, your father's living in a dream world. This love affair he has with an old movie he once made has got to be broken up.

STEPHIE: All right, darling, but do it gently.

Item No. 20

STEVE: Your father resents me, Stephie. As a matter of fact he would die if he knew you were here now.

STEPHIE: Do you think it is easy for me?

STEVE: No, I know it isn't. Well, then, in the second place, Stephie, I'm not so crazy about him.

STEPHIE: Well, I didn't ask you to like him, I asked you to help him.

STEVE: You once hurt me very deeply, Stephie.

STEPHIE: Oh, Steve, that was years ago, and I didn't want to hurt you.

STEVE: I was just another refugee who worked for him in Vienna; someone not good enough to marry Max Farber's daughter.

STEPHIE: Oh, he thought I was too young for you.

STEVE: No, Stephie, he thought I was too broke for you. I'm not the kind of man who forgets.

STEPHIE: Then also remember that it was He who started you in this business, and that once you were in love with his daughter, and it is I who ask you this favor now.
"ONCE A GENIUS"

Item No. 21

(Background Music)

MAX: Perhaps, Stephanie, they are right. Perhaps, I am, as they say, displaced.

STEPHIE: Oh, no, Pappa, soon you will make other pictures just like that one.

MAX: Here, in Hollywood? Do they know a true artist when they see one?

STEPHIE: If only you could produce.

MAX: Ah...

STEPHIE: If only you could work, wouldn't that be wonderful?

MAX: No, No, I have my reputation to protect. I must be careful. I have to wait for the right time. Waiting in this business my dear is a talent.

Item No. 22

NORMAN: Why should he chisel, it's not his money?

MAX: It's not a matter of money. No! No, he's afraid I won't sell.

NORMAN: You wouldn't sell? You mean that somebody actually offered to pay you for the rights and you refused?

MAX: Well, "The Enchanted Waltz" is not for sale. That's how it is. All these years I have known the time will come, and the time is now.

MRS. FARBER: For what, papa?

MAX: For Max Farber to remake his greatest picture.

MRS. FARBER: Wunderbar!

STEPHIE: Are you going to produce it yourself?

MAX: Yes, independently, as before. I'll plan it, I'll cast it, I'll produce it myself. I'll find the money. I'll start the financing tomorrow. There's a man in the Bank of America. His name is Paul Collier. I understand he's a man with much heart. (Background Music)
"ONCE A GENIUS"

Item No. 23

NORMAN: Steve Simco is a big man, in the film business, pop. He has been for years. Does he go around looking at twenty year old pictures?

MAX: There're no great pictures to look at. Do you know what he'd give to have his name on a picture like this?

NORMAN: At least he keeps up with the times, the new techniques.

MAX: Norman, what could be new? People want a little laugh, a little cry. Yes, cameras change and the size of the screen, but what makes them laugh and what makes them cry, that doesn't change, I assure you.

Item No. 24

MAX: Well, tell me, Mr. Collier, how did they like it? All these people you did see?

COLLIER: Now, you must remember that a great deal has happened in your business the last fifteen or twenty years. It wouldn't be fair to judge without allowing for the technical differences.

MAX: You mean otherwise it stands up?

COLLIER: Well, it's...let's say it's interesting.

MAX: Oh, you see, I was right for you. You are a man with heart.

COLLIER: That word is forbidden in my language.

MAX: Then the gentlemen who watched it with you, they liked it as much as you?

COLLIER: About as much.

MAX: Ah, but that's wonderful, that's...of course, I expected a nice reaction, but nothing, nothing like, like that. Why, I...with a...an old prince in a foreign language, it's overwhelming.

COLLIER: Well, to tell you the truth, Mr. Farber, I couldn't understand most of it.

MAX: You don't have to, as long as you like it.

COLLIER: Well, it's unimportant whether I like it or not. This bank only goes in on fully organized situations.

MAX: Oh, but my dear Mr. Collier, if, if you react the way you do, to my picture, it's no problem to organize. That's my job.

COLLIER: But, I'm only one man. I can only recommend others beside. So don't count on it, please.

MAX: If you say not to count on it, I won't count on it. All right.
COLLIER: I'll appreciate it.
MAY: You've said nothing.
COLLIER: Thank you.
FATHER: You're cut loose, boy. You're turned out into the jungle. You coast in the rut for the next thirty years, or you hack your own way through to the high mountain and up. You be an executive vice-president, or you be somebody all on your own; and if it's somebody that must mean a change in your current plans, mustn't it? Excuse me.
MARY: Jackson, don't.
JACKSON: Don't what?
MARY: Ooh, when you get that look, Ooh it frightens me.
JACKSON: Mary, do you have to have a drink every minute on the minute?
MARY: Oh, well, I never wanted to...
JACKSON: It's so unattractive.
MARY: Oh, Jackson, happy birthday, darling.
JACKSON: So he thinks I'm a fool, does he? So he thinks I'm a fool? Well do you know what I'm going to do?
MARY: No.
JACKSON: I'm going to show him.
MARY: You do that.

JACKSON: His jungle, that's a great lie, Mary. It doesn't have to be a jungle at all. It only depends on how you involve yourself. You know something I don't know at all? I can't figure out that I'm not sure of, can a man change the whole direction of his life, Mary? No, I don't mean that, do I, I mean the whole direction of himself.
MARY: I think he can, if he wants to.
JACKSON: If he wants to. Yes, that's the key isn't it? You're right, yes, that's the key. (Background Music)
"LUCIFER"

Item No. 27

JACKSON: It's been a very successful party, Mary, so far.
    I thank you. Yes, Miss Keys? {Background Music}
MARY: Jackson, what is it? What is it, Jackson?
JACKSON: My father is dead. His plane crashed. My father
    is dead.

Item No. 28

JACKSON: You know me better than anyone in the whole world.
    How tell me the truth: did I or did I not hate my father?
MARY: Jackson! Jackson! Jackson, he's dead.
JACKSON: He is dead, and I am not. Do you see the significance
    of that? I am not! Do you understand that, Mary, I am not!
    No, I did not hate him, I didn't. I competed with him,
    yes, and I was...yes, that's it...I feared him. For years
    and years and years I feared his displeasure. Oh, I am
    very tired. I didn't sleep last night.
MARY: Nor I.
JACKSON: I did not hate him. I'm not making any sense, am I
    Mary?
MARY: Darling, you better go to bed.
JACKSON: No. Do you know what the night can be like?... If
    you think through it?
MARY: What, darling?
JACKSON: It's like a great mirror that you see yourself in
    very clearly and very sharply. I'm glad my father is dead.
ITEMS 27-28
"LUCIFER"

Item No. 29

JACKSON: ...And I said it aloud, I said my father is gone.
I said my father is gone, and then Miss Keys, the oddest
thing happened, at the precise moment that I said my
father is gone, (Background Music) the sun began to rise...

Item No. 30

JACKSON: Who's replacing me?
Mr. Peabody: A man from the outside. He's on his way up to
see me now. (Background Music)
JAMES GILMORE: How do you do? I'm James Gilmore. Mr. Peabody
is expecting me.
SECRETARY: He's right in there.
JAMES GILMORE: Thank you very much. Oh, excuse me please.
JACKSON: Oh, it's all right. (Background Music)
"LADY RUTH"

Item No. 31

MRS. WATERS: Henry, Henry! Well, what are you doing home so early? There's nothing wrong, is there?
HENRY: It's hot, that's all.
MRS. WATERS: (Laughing) Ho! Ho! I'll bet, I'll bet you good Confederate money there's a better reason than that now!
HENRY: I have never, not in all the years you worked at Coleman Brothers, I have never known you to take a few hours off for the heck of it, now.
MRS. WATERS: What's the matter with Lady Ruth?
HENRY: What secrets did you pry out of Lady Ruth?
MRS. WATERS: Now, don't you try to change the subject. This is my day for trying to pry secrets out of people. First Lady Ruth, and then you. Oh, I got it in the back of my mind that you got some good news for me, and that's the reason for your early arrival. Am I right, or am I wrong?
HENRY: What secrets did you pry out of Lady Ruth?
MRS. WATERS: Now, you're the most irritating man. Come on now, Henry, tell me, it went through didn't it, it went through?

Item No. 32

MRS. WATERS: Oh, you! You are, you are enough to make a person just get up and die, I swear. You know I had my heart set on going to Richmond. Why, Lady Ruth was going to go to college there, and well, you know all that.
HENRY: I'm sorry, Ven, honestly I am, but what could I do? You know, I have no say so over those things.
MRS. WATERS: Oh, how well I know. And if I didn't know, this would be the pudding that proved the cock.
HENRY: I know you're disappointed, honey, but we'll make the best of it.
MRS. WATERS: I'm tired of making the best of things all my life. Why, you never done a thing that you promised.
HENRY: I didn't promise, honey, you know that. I guess my mistake was telling you before I was certain.
ITEMS 31-32
"LADY RUTH"

Item No. 32

MRS. WATERS: You're right, Deena, you're right. I'm going to help her. You just wait and see. Oh, she doesn't even realize what a lucky day this is. Why, this is just "Old Man Opportunity" just knocking at the door, and we're going to let him in. She's going to be the rose queen, you just wait and see. (Background Music) For once in my life something's going to turn out the way I wanted it to be. Maybe she's right, maybe it all started as a joke, but it's not the way it's going to end. Something has got to go my way. She's going to be the rose queen.

DEENA: Don't hurt her, Mrs. Waters, and don't hurt yourself.

MRS. WATERS: Hurt her? Why, I love her more than anything in the whole world. You know that, why could I hurt her? Why, I just want to make her realize that she is somebody...My Lady Ruth, my Lady Ruth is going to be a rose queen.

Item No. 34

MRS. WATERS: Oh, Deena, I did a terrible thing last night, didn't I?

DEENA: Yes, you did.

MRS. WATERS: I know, I know, I could just destroy myself for being such a fool. I don't know what possessed me. If I was in court I would have to plead temporary insanity. I don't know how anybody can be so mean as to talk to me again.

DEENA: Oh, they'll talk to you, Miss Waters.

MRS. WATERS: I've been trying to figure out what made me act the way I did, Deena. It's not like me to act so, well so, so ungracious, and so darn right common. I say it, I acted real common.

DEENA: Common?

MRS. WATERS: Yes, common. That is the only words for it. Just screaming as if I didn't know what good manners were. If my mom would have heard me, she just would have died.
"LADY RUTH"

Item No. 35

LADY RUTH: It's going to be such a disappointment to her. Just like I failed her.
DEENA: Now, you ain't going to fail anybody. So you get that out of your head. You know you better learn one thing Lady Ruth, and learn it pretty quick...
LADY RUTH: What?
DEENA: Well, it don't make no difference, none at all, if you don't do what other people expect of you. You only got one person to worry about, that's you. Now, you run back out there, and try to make your guests feel good, even if you don't.
LADY RUTH: O'kay. Deena, Oh, Deena, I think you have more understanding than anybody I know.
DEENA: Oh, hush up.
LADY RUTH: It's true. I mean it.
DEENA: Thank you for saying that. But, you got it all wrong, baby. It ain't that I got understanding, it's just that I don't need to understand when I love somebody.

Item No. 36

LADY RUTH: It's not so easy, especially after the word gets around after mamma's scene last night. Everyone at school will be talking about it. It will be Topic "A". I don't know how I'm going to get through tomorrow. I just wish I didn't have to go back to that old school, that's all I wish.
DEENA: Well, you sure are wishing for the wrong thing. Now, you just go right back to that old school, and you act like nothing ever happened, that's what you do. You know you're going to be real surprised at the way people act towards you. You wait and see.
LADY RUTH: They're going to laugh at me.
DEENA: Nobody laughs when you're making the best of a bad time. Why, if I was you you know what I'd do? I'd go right to the dance. Oh, I'd go there if it killed me to do it.
APPENDIX C
TEST OF DRAMA APPRECIATION PART II

(INCLUDING TRANSCRIBED RECORDINGS)
TEST OF DRAMA APPRECIATION
SAMUEL I. SQUIRES
TEST OF DRAMA APPRECIATION - PART 11

by

Samuel I. Squires

Appearing on the following pages are series of six pictures, each series of pictures pertaining to a particular play.

Six times, during each set of pictures, you will listen to a recording taken from the actual televised play. At the end of each recording, when the dialogue is stopped, you are to select the picture you feel to be most appropriate at that particular moment. You will be allowed approximately thirty seconds to make your selection, at which time the second recording of dialogue will be played for a few moments, then stopped for you to make your second picture-selection; then the third dialogue and selection, etc., until you have listened to six dialogues and selected six pictures appropriate to each dialogue and in the proper sequence.

Remember, six dialogues followed by six pauses in which six picture-selections will be made with each series of six pictures.

Are there any questions?

Now, turn the page keeping your answer sheet beside the page and we will proceed to items one to six taken from the play "Passport".

(This test is to be used for experimental purposes only and is not to be reproduced).
"PASSPORT"

**Item No. 1**

EVA: But I didn't stay in while you were out. I went to some of the travel bureaus also; I went to Swiss R & B and France.
BEN: Thank you.
EVA: But, I didn't have any luck of course.
BEN: Well, that leaves me three things to focus on; there's the opera, Maxime's on Friday night and the Ritz Bar every day at five. He might just want to return to the scene of his happy conquest, he spoke about them to me so fondly.
EVA: You will need a gun, can you get one?
BEN: A gun

**Item No. 2**

EVA: But you don't think he's going to give in to you just because you're asking for it?
BEN: I can be firm without a gun.
EVA: I am afraid for you, may I say that?
BEN: Don't be. If I find Adolph I can handle him.
EVA: I'm not afraid if you do catch him, but if you don't.
BEN: I'm not even considering that a possibility. I wouldn't want your gesture to go to waste. I'll find him don't worry about it.

**Item No. 3**

EVA: I'm afraid for that too. (Background Music) I will feel a little regret, but you'll go away. People always go away at one time. Most always one doesn't care.

**Item No. 4**

BEN: But, it's different now. You care? If I went away, you'd care? Then why think about it?
EVA: Forgive me, I'm not speaking sense. (Background Music)

**Item No. 5**

BEN: Would it ever occur to you that a man could think of you as something besides a servant or a useful object? No, I guess it wouldn't.
EVA: It comes slowly. And though I pretended to be for many times I don't quite fully understand it. Why should you feel anything towards me, who has been what I have been. Such a person's hopes are limited.

Item No. 6

BRO: What we have been is not important, but what we might be is, and hopes, my hopes are unlimited. (Background Music)
"THE SOUND AND THE FURY"

Item No. 7

JASON: Emma, are you out of your mind coming back to this town?
EMMA: That's not what you're suppose to say when you haven't seen someone in a long time. You're to tell them how well they look and how glad you are to see them.
JASON: Did anybody recognize you?
EMMA: No, none.
JASON: You weren't to come back. That's what we agreed.
EMMA: You,Jason, you've got to...
JASON: I don't got to anything. We're done as far as we're concerned. So get out. Go on, back where you came from.
EMMA: I can't! I won't!

Item No. 8

JASON: What do you want?
EMMA: I want to see Quentin.
JASON: You can't come near her.
EMMA: Just near her. Only see her. Just want to see her. Not talk to her, I don't mean that.
JASON: We don't even know your name in the house.
EMMA: Jason, if you can fix it so I can see her, I'll give you fifty dollars.
JASON: You're Jeff's mother!
EMMA: A hundred?
JASON: I wouldn't have her know it for a thousand.
EMMA: It would just take a minute. At the hotel, I've got a room.
JASON: In your own name?
EMMA: No, of course not. You could bring Quentin into the J lobby, and I'd be there, and I'd see her.
JASON: And that's all?
EMMA: That's all!

Item No. 9

EMMA: Jason, you have father's name, do you think I have to ask him twice? Once even?
JASON: Yes, he did leave me something. A name. And who got everything else? The money from the sale of the last pasture? You and your fancy wedding, and your favorite brother to send him to Harvard for a year so he could
blow his brains out. Well, anyway, he got the year in.
EMMA: Jason, all I'm asking...
JASON: I know what you're asking, but you got nothing at
   stake.

Item No. 10

EMMA: Oh, no: I've got nothing at stake.
JASON: Here, stop that. Keep your voice down.
EMMA: Oh, God. God.
JASON: You get out of town now, you hear?
EMMA: Two hundred?
JASON: You haven't got two hundred dollars.
EMMA: I don't have it with me, but I can get it.
JASON: Eh, I know how'd you get it. You'd get it the same
   way you got her.

Item No. 11

EMMA: (Background Music) Jason, I wouldn't ask you if there
   were any other way.
JASON: You're right, there's no other way.
EMMA: Quentin's all right, isn't she?
JASON: Do you want her back? I could spare her.
EMMA: What about the money I've been sending from the farm?
JASON: They're always six days late.
EMMA: She's been getting the nice things, the things like
   other girls. Jason, let me see her. It's been fifteen
   years. Jason, she's mine. She's my daughter.

Item No. 12

JASON: I don't reckon anybody's likely to forget that. You
   do what I say?
EMMA: Yes?
JASON: I could call you at the hotel.
EMMA: When?
JASON: What time does the bus leave from wherever you came
   from?
EMMA: Seven.
JASON: Seven? Well, some time before that I could bring her
   over to the hotel. What's your room number?
EMMA: 208
JASON: And the next bus is at seven?
EMMA: Yes?
JASON: I'll take what you've got. But, come seven I want you on that bus.
EMMA: How can I be certain?
JASON: Let go, you want someone to come in and see us?
EMMA: I'll be waiting.
"EDWARD MY SON"

**Item No. 13**

ARNOLD: Why do you want to expel my son?
HENRY: Well, let me put it this way. Every school, Mr. Holt, has its own distinctive atmosphere, its own pattern, shall we say. The boys are of a kind. It may occasionally happen that a boy comes to a school and finds himself unable or unwilling to conform to that particular pattern.
ARNOLD: Alice in Wonderland, isn't that splendid?
HENRY: It is then the duty of those responsible to inform his parents so that another, and more shall we say, congenial media may be selected.
ARNOLD: Oh, but Edward finds the media here most congenial.
HENRY: That is most flattering, but it must not be allowed to alter our decision that he will be better off elsewhere.

**Item No. 14**

ARNOLD: Why?
HENRY: I find him a corrupting influence.
ARNOLD: On whom?
HENRY: On his companions.
ARNOLD: Oh, what a relief! I thought for a moment he might have corrupted you.
HENRY: Mr. Holt, if you will forgive my saying so, I find this a rather more serious matter than you appear to do.
ARNOLD: I doubt it, Henry. If you will forgive my saying so, I find the idea of my small son corrupting anyone... rather absurd. If I didn't I could be very angry indeed.
HENRY: This is your small son's handwriting.
ARNOLD: Oh, dear! Well, I suppose that's one way of getting it out of his system, I suppose. At any rate, he hasn't written it on the walls.
HENRY: I'm afraid I wouldn't put that past him.
ARNOLD: Do you want to expel him for writing smut?
HENRY: That is not the only reason.
ARNOLD: Adolescence is a rather difficult time for some children. Have you thought of thrashing him?
HENRY: I have flogged him once this term already.
ARNOLD: Really, how did he take his punishment?
HENRY: Not very well I'm afraid. He bit me... in the hand.
ARNOLD: (Laughs) Oh, I beg your pardon. How frightfully painful. You put something on it at once, of course?
What did you do then?
HENRY: What would you have done, Mr. Holt?
ARNOLD: I think I would have put on a thick pair of gloves and started again.
HENRY: Gloves did not occur to me, Mr. Bolt. your son has no respect whatever for authority. He is a misfit.

**Item No. 15**

ARNOLD: What did you thrash him for?
HENRY: For stealing another boy's wristwatch.
ARNOLD: Nonsense, I don't believe it. He's got two of his own. Did he admit it?
HENRY: Yes.
ARNOLD: Henry, I want my son to remain here. I believe Edward's a decent, nice child who with a little care and attention can turn out a credit to Grainbury. He is a challenge probably, but a challenge you must accept. Where do you suppose he learned all this, in his home, from me, from his mother? He learned that here, Henry, that's your responsibility and you shall not shelve it!
HENRY: I cannot accept that...
ARNOLD: You're going to accept that and a great deal more.
HENRY: Are you threatening me?
ARNOLD: Yes, I am. Sit down.

**Item No. 16**

ARNOLD: Admirable though your administration of Grainbury as a seat of learning may be, your financial handling of the situation has been hardly adequate.
HENRY: How do you mean?
ARNOLD: Before the war you embarked on an ambitious building scheme, the capital for which was subscribed by the Westminster Bank.
HENRY: Now look here.
ARNOLD: Please don't look interrupt. The mortgage has never been repaid. Nor are you in a position to repay it. At the risk of seeming old fashioned, Mr. Henry, I hold the mortgage.
HENRY: I don't understand.
ARNOLD: Why not? It's perfectly easy to understand. I'm making you bankrupt. Grainbury was a fine school. What will happen to it all now? the playing fields, the library, the swimming pool of which you were so justly proud? Building lands? Do you think? Or a factory site, or a luxury hotel? Or do you think there'll be somebody foolhardy enough to try and start another school here?
If so, perhaps they'll let you come back one day when the scandal's died down. Not as the head, of course, as an assistant master. Wasn't quite the future you planned for yourself, was it? Wasn't quite the future I planned for Edward.

**Item No. 17**

**ARNO LD:** What is it they say? The best laid schemes of mice and men, they are not to blame?

**HENRY:** I can't believe it. I can't believe that here in England in the year 1935 one man can destroy another man's life, his career, a whole tradition, as calmly as...well, wait a minute, I was rather hasty. You win.

**ARNO LD:** Ah, my dear fellow, no question of victory or defeat, we merely worked out a solution together. Sit down. About these mortgages, you know, I think it's very unwise that you should ever again be put in the position in which you were right now. I propose to write you a check for thirty seven thousand pounds. I think that will take care of the matter once and for all, ah?

**HENRY:** Oh, but look here, I don't quite follow.

**ARNO LD:** This is a gift, Mr. Henry, an unconditional gift.

**HENRY:** You're an extraordinary man, Mr. Holt.

**ARNO LD:** I'm a practical man, Mr. Henry, please no thanks.

You know this is really the most delightful room. I wonder if you'd mind if I had it copied.

**HENRY:** Copied?

**ARNO LD:** Yes, I'm moving into a new block of offices. This is so much the sort of room I'd like to have for myself even down to the desk. You wouldn't care to sell me the desk, would you?

**HENRY:** Well, under the circumstances, Mr. Holt, I hope you will accept it for a gift, an unconditional gift, please, no thanks.

**Item No. 18**

**TEACHER:** Am I to understand that Edward Holt is remaining?

**HENRY:** Only for another seven years. (Background Music)

(Knock at the door) Come in, Edward.
"EDWARD MY SON"

**Item No. 19**

LARRY: Hello, Evaline.

EVALINE: Hello, Larry. Sit down. In at the birth and in at the death, my friend.

LARRY: I only just heard.

EVALINE: He was shot down this morning, over the coast...

LARRY: Of course. Thank you.

EVALINE: Edward hated funerals and grief. Whenever I get killed, he said, all I want my friends to do for me is to have a jolly good drink.

LARRY: To Edward.

EVALINE: Edward my son.

**Item No. 20**

LARRY: How's Arnold taking it?

EVALINE: Arnold? Oh, he thinks it was all well worthwhile.

LARRY: Do you remember Edward's first birthday and Arnold's toast: "The world's your oyster."

EVALINE: Very well. And you wore a blue dress.

LARRY: Fancy you remembering that. I also think of that evening. It was such a perfect start and yet it was the beginning of the end.

**Item No. 21**

EVALINE: Have some more champagne. It all went wrong, Larry, and I don't know why. That's what I want to know, why? It wasn't just that Edward was weak and Arnold spoiled him. Other parents spoil their children and they get over it. Why didn't Edward?

**Item No. 22**

LARRY: He would have got over it. He'd have been all right.

EVALINE: Would he?

LARRY: Where's Arnold now?

EVALINE: At the aerodrome. He'll be back soon. You must stay and see him. He'd like someone to talk to. I shall go up to my room and get into bed and get drunk. Just quietly by myself. Very drunk.
Item No. 23

EVALINE: Extraordinary the things people do, isn't it? Well, we've finished the champagne and it's no good asking Summers for anymore because he won't let me have it. It's rationed, you know. My husband, is in the government now. Well, here he is, Lord Holt, Minister of Champagne.

ARNOLD: Larry, how good of you to come.

LARRY: I wanted to for a long, long, time.

ARNOLD: I've just been down to see his commanding officer.

I wish you could have heard what he said. He said he was the best boy in the squadron, Larry. He said he didn't know what fear meant. He never took a chance with anyone's life but his own. He said he was a born leader of men. I liked that best of all.

EVALINE: What an extraordinary life that man must have?

ARNOLD: What?

EVALINE: Sitting there all day telling parents fairy stories about their own children.

ARNOLD: Haven't you better go to bed?

EVALINE: No! Arnold, I want to hear what the commanding officer said; I want to find out about Edward. I never really knew him properly. Not like his commanding officer. He summed him up in thirty seconds...just as long as it takes a sparrow to fall to the ground. They said it would have taken thirty seconds for Edward to fall. He wasn't very high.

Item No. 24

EVALINE: I wonder what he thought about. What his commanding officer would say, I suppose. He was a born leader of men like his father. I thought that would please you, Arnold. He didn't say where they were going to be lead, did he? He didn't know the real joke.
"LADY RUTH"

**Item No. 26**

VAN: Don't you? When I was a young girl I think I liked parties more than anything else in all creation and I haven't changed much. In that respect, I mean. I think if anyone were to offer me a choice between a bag of diamonds and a real good party to go to, I think I would choose the party.

BOY: I'd choose the bag of diamonds.

VAN: Well, you're not a girl, honey, you're not a girl. You see girls just love parties and the men just tolerate them.

**Item No. 26**

VAN: My Lady Ruth, My Lady Ruth, would just kill me if she knew I was doing this. But what she don't know don't hurt her, isn't that right.

BOY: Yes, mam.

VAN: Well now, what I had in mind was this; since you're such a nice young man, and such a very good dancer, well, you really are now, how would you like to take My Lady Ruth to the senior prom with you? That is, if you don't have another date already? You don't, do you?

BOY: Oh no, mam, no, I'm going to stag it.

VAN: Oh, you don't want to do that. You take My Lady Ruth with you, why it would be much more fun than going stag, and just think, when they announce that she is going to be the Rose Queen, well, you just escort her right up there to that throne for the crowning and then afterward, of course, you and she would learn the grand promenade. Now, wouldn't that be a thrilling experience? I'll make it worth your while. I'll by Lady Ruth's corsage for you. And you could use the family car to get there and back? Now, how would that be?

BOY: Well, I told you, Miss Waters, I don't want to take a date to the dance, I want to go stag.

VAN: I'll give you five dollars. No, I mean, so that you could go out after the dance and get something to eat. You understand what I mean? Why the whole date wouldn't cost you one cent. I feel just awful having to beg you this way. It's just that we're new here in town. You understand and My Lady Ruth, well, she don't know too many boys yet. Oh, please do this for me, young man.

BOY: No, Miss Waters.
Item No. 27

VAN: I just don't understand you. Why, any other young man would just jump at the chance. I said jump at the change; to take a girl to a ball where she's going to be crowned Rose Queen.

BOY: Miss Waters, if I take somebody to the dance I would have asked somebody. Well, the truth is, Lady Ruth isn't going to be the Rose Queen and Lady Ruth would be the first one to tell you that.

VAN: What are you trying to say?

BOY: It's pretty well known around the school that we nominated Lady Ruth sort of.

VAN: Sort of as a joke, is that what you mean?

Item No. 28

VAN: You're a liar. You're a liar, young man. Do you hear me? That's a mean, cruel, terrible thing to say about anyone. If anybody ever told me that a guest in my house would have such a thing I never would have believed them. Now I want you to get out of here.

BOY: Please, Miss Waters.

VAN: I suppose you think this whole party's one big joke. Now you get out of here.

HENRY: What's going on here. Van, Van, what's happened?

VAN: Get that boy out of here.

HENRY: You tell me what's going on here. Tell me what happened.

BOY: I didn't do anything. She just started screaming at me. Let me go.

HENRY: Van, Van, what's happened?

VAN: Don't call me Van, don't call me Van, my name is Eva Angelina, don't you ever, ever, ever call me Van again.

Item No. 29

VAN: Now look here everyone, you go on home, the party's over. My Lady Ruth isn't good enough for you, now go on home and laugh. She ain't going to be your Rose Queen. Now the party's over and I want you all to get out of here. I don't want to see your faces anymore.

LADY RUTH: Mama, what is the matter.

VAN: I don't want to hear anything out of you, now turn that thing off. What's the matter are you all deaf? Didn't you hear what I said? I said the party's over.
Item No. 30

VAN: I want you all to go home.
HENRY: I'm sorry everybody, I'm very sorry. (Background Music)
GUEST: I had a lovely evening, Lady Ruth. I don't know when...I...I'm sorry.
"LADY RUTH"

Item No. 31

VAN: Now, Lady Ruth. Lady Ruth, I made a perfect fool of myself last night. I did a ghastly thing, and I'm sorry and I apologize. But most of all I did a bad thing for you, Lady Ruth, and I want to ask your forgiveness.

LADY RUTH: Oh, it's all over with, mama.

VAN: No, I don't think it's all over with. I don't want you to harbor any resentments against me; I don't want you to hate me for spoiling your chances.

Item No. 32

LADY RUTH: My chances? My chances for what?

VAN: Chances to be the Rose Queen; why, after what I did...

LADY RUTH: Oh, is that why you thought I'd be mad? Because you'd spoil my chances to be the Rose Queen? I never had any chance. I mean nothing that happened last night could change that one way or the other.

VAN: Oh, there you go, there you go with that negative attitude. Well, how do you know what might have happened, if, if your mama hadn't done such a terrible thing, and if that girl, Sue Ellen, or whatever her common name is, if she hadn't given a party on the same night, it might have turned out mighty differently indeed.

LADY RUTH: You're not really sorry for last night. You're only upset because it interfered with your plans.

Item No. 33

VAN: My plans? My plans were all for you. Why, oh, there you go, there you go just twisting my words right out of shape. Honey, I'm trying to make it up to you but you are not letting me now.

LADY RUTH: Mother, there's nothing you have to make up to me.

VAN: Oh, yes there is. I spoiled your chances for being the Rose Queen and now you can't even go to the dance.

LADY RUTH: Why not?

VAN: Why not. You sure aren't intending to go to that dance the way that children are behaving.

LADY RUTH: Oh, I don't know. I wanted to go.
Item No. 34

VAN: You wanted to...well, I don't know, I can't fathom you at all. But here you are. You've been acting Miss Scaredy-Fritches ever since this Rose-Queen thing came up.

LADY RUTH: Say what you permit mama, I don't really care.

VAN: Now, look here. I asked you to come up here to tell you that I was sorry, but if you continue in this way you're going to make me forget my good intentions.

LADY RUTH: I'm going, mama.

VAN: You are not going until I am through talking to you.

LADY RUTH: Mama, what is it you want with me? Is there anything to say to me that you haven't already said? I just want to be left alone.

VAN: Left alone, is that what you want? Do you want to be left alone? Well, listen to me Daughter of mine that is exactly what you are going to be. You are going to be left alone. You are going to be an old maid unless you straighten yourself out and quit. And let me tell you an old maiden lady is no blessing to any family and that's just where you're heading as sure as you're born.

Item No. 35

VAN: Oh, honey, honey, I don't want to hear your feelings like this. I try to help you. Now look it here, now. You've been in this school for seven months and you don't have a boyfriend...one. You don't even have any girl-friends, and I'm sure that's not a thing to be proud of.

LADY RUTH: Mama, I tried. I tried...

VAN: That's what I'm trying to tell you, honey. If a girl does not have beauty than she at least has to cultivate a few graces.

Item No. 36

LADY RUTH: I'm sorry I'm not beautiful, but I can't help it.

VAN: But, you can help it, you can help it. That is what I am trying to tell you. You're just like your daddy. You never take the initiative and do anything. You let everybody step all over you. When you finally get a chance to be somebody, to be something more than just a mushroom, you think of a million excuses for not taking advantage of the opportunity. I don't know. I've done
everything for you I know how, but you don't show the least bit of love or respect or consideration for anything I say to you.

LADY RUTH: Mama, I tried to love you. I wanted you to love me, but you don't. I don't know what to do.

VAN: What do you mean?

LADY RUTH: I don't know what to do.

VAN: What do you mean I don't love you? Why I love you more than anything in the whole world. It don't take a crystal ball to see that it don't do me any good. (Door slam)

Now, now what did I do wrong? Now, I would just like somebody to please tell me, what did I do wrong?
"LADY RUTH"

Item No. 37

LADY RUTH: I'm not going back in that house. I'm not going back in that house again.
DENA: Did you hear what I said, turn off that engine. Now, get out of there.
LADY RUTH: She doesn't love me, Dena. No matter what she does, daddy always makes me decent for her. She's not going to hurt me anymore.
DENA: I said get out of there and stop that crying.
LADY RUTH: Dena, I haven't got anybody but you.
DENA: What am I supposed to do? Pick you up and kiss you where it hurts. You got too old for that a long time ago. Why here you are almost a woman and you act like a baby who needs a wet nurse.
LADY RUTH: I love you, Dena, you've been more than a mother to me than she has.

Item No. 38

DEN A: Stop that kind of talk right now. You've got a mother. You've got a mother and you've got a father.
LADY RUTH: You think she's right, too.
DEN A: I'm not saying she's right or wrong. I'm saying she's your mother and don't you forget it.

Item No. 39

LADY RUTH: I'm not going to go back in there and ask mama to hurt me some more. She doesn't want me and I don't want her. My heart, I wish I never had to see her again. I wish she was dead.
DEN A: I'm ashamed I heard you say that. I'm ashamed that anybody could hear you say such a thing. Now you listen to me, Lady Ruth, that's your mother and if I'm around you're going to talk respectful of her.
LADY RUTH: You hit me.

Item No. 40

DEN A: Maybe it will knock some sense into you. Maybe now you will grow up. You're going to have to, because you can't lean on me anymore. I don't want a half-grown woman hanging on my neck, and that's the truth. You got
no claim on me and I got no claim on you and that's the way it should be. No, I don't want you hanging all over me.

LADY RUTH: You stopped loving me, too?
DENNA: I'll love you until the day I die.

Item No. 41

DENNA: But love'n and respect'n is two different things and right now, Lady Ruth, I don't respect you.
LADY RUTH: Then, leave me alone.
DENNA: How can anybody respect you, if you don't respect yourself?

Item No. 42

DENNA: You've been doing nothing all day except feeling sorry for yourself, because your mama made a mistake. You took a look at mama and daddy and you found out they are ordinary people who got plenty of faults and unhappiness and make mistakes just like you.
**INFORMATION SHEET**

**Part I**

**Date**

**Name**

(First) (Initial) (Last)

Male ( ) Female ( ) Single ( ) Married ( ) Age

College

Freshman ( ) Sophomore ( ) Junior ( ) Senior ( ) Graduate ( )

Major

Minor

List the English courses you have taken:

- 
- 
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- 
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Check the TWO fields in which you are the most interested and the TWO fields in which you are the least interested under the proper column.

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Approximately, how often do you see:

- TV per week (Hours) - 0( ) 1-5( ) 6-10( ) 11-15( ) 16-20( ) 21-25( )
- Movies per month - 0( ) 1( ) 2( ) 3( ) 4( ) 5( ) 6( ) 7( ) 8( )
- Plays per year - 0( ) 2( ) 4( ) 6( ) 8( ) 10( ) 12( ) 14( ) 16( )

Have you ever participated in a play? Yes ( ) No ( )

If so, in how many? In what capacity?

(Over)
### Part I

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### Part II

Blacken in the parentheses designating the appropriate order or sequence of the six pictures of each set.

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