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Drama in the high school

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Thesis
Drama In The High School
Submitted by
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for the degree of Master of Arts.
Outline

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   b. necessity for outlet
   c. popularity of the theatre
   d. influence of the theatre
   e. formation of tastes
   f. drama a vital part of literature

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Chapter I

The Need for Drama in the High School

The universality of that which for lack of a better and more accurate term we shall call the dramatic instinct is too well recognized to demand proof. Every stage of life furnishes evidence of its existence. In early life this instinct finds an outlet in the games and play of childhood, when according to wish one may be a roaring lion, a cowboy or a whole army of soldiers. The play ground is a good observation field from which to watch the outerung of these desires. How familiar to the storyteller is the plea, "Oh, let's play the story. May I be the big bear?" Here is also noticed the popularity of the games wherein enters the element of imitation of merging one's own personality in that of another, be it person or animal.

At the approach of adolescence this outlet is stopped. The games and pursuits of the child are laid aside. The new interests of developing manhood and womanhood are substituted for the old interests of childhood. Life has assumed a different aspect and a new significance. Impulses hitherto unrealized appear while many of the childhood impulses become devitalized. But the desire to assume another personality, to express a suppressed self is not extinct. The impulse is seeking fresh channels. These, for the greater part, take their form in the theatres and moving picture houses where a stimulus is afforded the imagination until it can almost be believed that the desire is being satisfied. The popularity of the moving picture house among girls and boys of the adolescent age is unquestionable. It is demonstrated by the fact that in a certain high school in Massachusetts it was found that out of 400 pupils questioned as to the frequency of their attendance at the moving pictures
55 percent went at least once a week.

One cannot deny that the theatre, whether it present the legitimate drama or the moving picture, is one of the most influential institutions of our country. In one of our towns with a population of about 17,000 are two moving picture houses which have an average daily attendance of about 2400. From this it can be seen that the power of the theatre in shaping the ideals and convictions of a country is unlimited. The drama, pictured or spoken, is one of our strongest educational forces. In the town already mentioned the average daily school attendance is about 2800 which compared with the 2400 people in attendance at the moving pictures shows the relative influence of the two institutions.

If one were to query, "What is the most important institution of your country?", I am sure that the unanimous answer would be, "The School." We find testimony of this in the careful training, of our teachers, the inspection of the schools, the numerous educational conferences and the numberless books written on education. No one would deny that all this is essential—very essential. But how about the theatres? Are they managed by well trained educators and carefully inspected? Are conferences held to ascertain whether they are doing their work efficiently, whether they are educating the public to high ideals and sending forth men and women mentally and morally fitted for life? To answer this it is necessary only to look at the announcements of the theatres. Then is it realized that the food for thought
cast by the theatre before the adolescent is not the moral nourishment which develops young men and women of clean minds and high ideals.

Even our young people realize the worthlessness of the present day theatrical productions. The following extract taken from the theme of a pupil in the third year of high school is an evidence of this. "Why do thousands of people flock to the moving pictures day after day, week after week? Evidently with the object of spending time and money to get—What? Occasionally an educational picture or a dramatic production of value. Seldom does the audience feel any special interest in the educational picture, unless to see it finished. Seldom does one see a picture that he is going to remember, that is going to be of any use to him other than for a good night's rest a few hours later. What has one for his money? No lasting impression, no daily help, no higher morals. Then why is so much time spent at the movies? Because the new generation of America is the pleasure loving type."

This brings forth the question as to whether the blame falls justly on the theatre. The manager will tell you emphatically that it does not. The theatre must give the public what it wants or fail. "Produce the audience and we will produce the worthwhile plays," is the cry of the theatre. But from where is this audience to come? Back to us comes the answer, "The child of today is the audience of tomorrow." It is the child of today, then, who must in the tomorrow force the demand for better drama. It is the child of today whose tastes must be accordingly cultivated. Thus
ultimately the responsibility reaches the school and rests there.

The high school recognizing the adolescent period as particularly favorable to the molding of tastes and ideals lays special stress on the teaching of literature. In almost every high school a student in order to obtain a diploma must have completed four years of work in literature. In the literature course the novel is studied carefully. Short stories, essays, and poems are also given due attention. But the drama—is this being studied? Without exception every English teacher will reply; "Why, of course! We read several of Shakespeare's plays."

Yes, several of Shakespeare's plays are read in spite of the fact that Shakespeare himself objected to his plays being printed for the purpose of being read, realizing that a play, unless acted, could not be thoroughly appreciated. And what is the result of this study of Shakespeare? I believe it is well illustrated by an incident related to me by a young teacher, beginning her career as instructor in English. She had told the class that they would next study Shakespeare's, "As You Like It." The announcement was received with a groan. Her inquiry as to whether they disliked plays brought forth the answer from one of the boys, "No, plays are great. But those aren't like real plays—All you do is answer questions on what happened, and look up the meaning of a lot of queer words and memorize some speeches." This was the appreciation of Shakespeare that the study of literature had developed.
The study of a few Shaksperian plays is all the attention that is given to the drama. Yet the drama is the most vital part of literature for it makes the most direct appeal; bringing the senses more into play. Contemporary drama is totally ignored. Much of our finest modern literature is however written in dramatic form. Surely the productions of the age in which we live must be of some importance and deserve some place in our curriculum, being as they are the outcome of present conditions and sending their influence as they will into the future.
Chapter II.

The Value of the Study of Drama.

Linked with the study of the drama in the high school is the subject of

amateur dramatic presentation. Amateur dramatic presentation of drama takes shape not

only in high school dramatic productions but at present is given pro-
morance in community dramatics and even church dramatics for the pre-
sentation of religious subjects. This widely recognized popularity

brings the inquiry as to what is the value of dramatics other than as a

form of diversion.

It is hardly necessary to point out that the play is a most natural

means of training the power of the student to appreciate and interpret

literature. A pupil who is going to take part must necessarily under-

stand the character he is representing, the impulses governing his actions,

and his relation to the other characters and the circumstances of the

play. He notes the complication of events leading to the climax and read-

dily appreciates the highest point of interest. Through his vicarious ex-

perience his understanding of men is quickened. He soon realizes that cer-

tain inward states of mind and traits of character produce definite outward

effects on people and conditions. From the repetition of the language of

the play he unconsciously receives an impression which, finally finds ex-

pression in the repetition of some of this language.

The high school student is a hero worshipper. To achievement, nobility

and personal power he pays homage. He has some general aspirations in

that direction, but his ideas of the means of attainment are very vague.

In the study of the character to be impersonated a great deal is learned a-

bout cause and effect. What was before abstract now becomes concrete. Ways

of attainment of the end stand out clearly. Not only have the ideals of the

student become very definite and his understanding of a hero keen but he has
also been given a lesson in the way to satisfy his ambitions in that
direction.

In dramatics we also find a corrective. As G. Stanley Hall
tells us "We have here great possibilities of psychic and moral
gthopedics. If a dirty child is set to act the part of a clean one;
a rowdy that of a gentleman etc.; this sets up compensating and
corrective agencies as the records of the Children's Educational
Theatre abundantly show. On the other hand if a child acts the bad
part, this may start the higher cathartic activities by releasing the
next superior power that represses the bad inclination.

What is more essential to success, both business and social
than self-confidence and poise? How many failures in business have
found the cause of the failure in a lack of self-confidence. How
frequently we see a man of mediocre ability forging ahead of a man
of much greater power simply because the latter did not have enough
confidence in himself to exercise his power. Almost invariably this
weakness is traced back to the adolescent age, that trying period
when the average boy would rather fail his high school course than
speak before a large group of people. But here dramatics come to
his aid. The boy is given a small part in a play. He doesn't have
to say much and what he does say is addressed to members of the
cast. He feels their moral support. His exit comes. Why that
wasn't so bad after all. Thinking it over afterwards, the rehearsals
and the excitement leading up to the play; he decides that it was
fun. Believes he'll try for a part in the next play. This time the
part is larger. Well he went through the last play all right so he
needn't worry about this one. Again everything goes well and our
friend the boy forgetting that his voice used to crack sometimes
and that his arms and legs couldn't always find a place for them-
selves, remembers only that he acted before a hall full of people.
So why should he be afraid to get up and express his opinions before a few.

Conditions are the same with the girl. Through training in proper control of the body in movement on the stage, and supremacy of mind over body, awkwardness gives way to grace. No longer does she feel ill at ease before people. Now she has a sense of her own power and hers is that most coveted charm—poise.

Often has it been said that no nationality can lay more claim to a disagreeable voice than the Americans. Unfortunately we do little to remedy this national defect. Of course, we have oral English classes in all our schools. But in how many schools is any attention given to the voice other than to its audibility. The fault is not the teacher's for she very often does not know enough about the voice to follow any other course. Too frequently indeed, the teacher's own voice is a poor model for the class. It is the business of the dramatic instructor to know the basic principles of voice training and as a result it is in dramatics only that the voice of the student receives corrective treatment. The value of training in oral expression or, rather, the disastrous results of the neglect of it can be readily realized after hearing the average high school pupil read a choice bit of literature. Then do we cease wondering at the difficulty of the English teacher in developing an appreciation of literature. Unless the curriculum offers a course in oral expression the only provision for the teaching of this art is what is offered in dramatic training.

Nowhere in school work is the student given more opportunity for the exercise and growth of initiative than in dramatics. Here is he allowed to put into affect his own ideas. The suggestion is put before the publicity committee that an original scheme of ad-
vertising is needed to attract the attention of the public. The committee must then depend on its own ingenuity. The stage manager is left to his own resources to produce certain scenic effects. The costume committee and the property managers are given the same opportunity. These committees in doing their various duties must necessarily shoulder a certain responsibility. With all these groups working together for one definite purpose, practical training is being given in cooperation. A certain increased alertness is also noticeable among the members of the cast for each must be watched for his cue and ready to bridge over any awkward pause caused by forgetting lines.

In adding up these many proofs of the value of dramatics we find that the sum equals a line, forceful, attractive personality which the school must give to every student if it is to fulfill its chief obligation.
Chapter III

The Place of Drama in the High School Curriculum.

All high schools give plays. Dramas are presented by the various classes, the athletic association, the dramatic club, the French club and several other agencies. As numerous as these agencies are the reasons for presentation of plays. In many high schools the senior play is an annual event and often bases its justification of continuance on the precedent established by former senior classes. Frequently money is needed to cover graduation expenses and the class decides on the play as a means of getting money and at the same time a great deal of fun. It may be the athletic association whose funds are rather low and it is agreed that the most effective way to replenish the treasury is to present a drama. With this purpose in mind the chief qualification of the chosen play is freedom from expense. Not long ago I heard a principal remark to the teacher who was coaching the athletic association play "Don't pick a play with a royalty. We don't want any expense because we're put for money. It doesn't matter if the play isn't much good. As long as it's a play the audience will come anyway." Under such conditions how difficult would be the task of the teacher who was trying to uphold high standards for the drama. Until this commercialization of the high school play is ended there can be no hope of giving birth to an appreciation of worth-while drama in the school. Another obstacle in the path of appreciation is the attitude of the high school teachers who tolerate the drama as a school function and do not recognize it as an art. They take it for granted that a play will be put on at least once a year. This, of course, will take a great deal of time which should be put in on regular school work but as long as it is going to be done the best thing is to coach the pupils in their parts and get it over as
quickly as possible and with a minimum amount of time devoted to it. They do not realize that this drilling of the students merely for exhibition purposes tends toward disastrous results.

One step in lifting the drama to its deserved place in the high school is the dramatic club. This has become a very popular school organization. Almost every large school which has not yet reached the level of a regular, established course in the drama at least boasts of a dramatic club. There are many classes of these clubs. There is the organization which has not advanced far in its development, being nothing more than a formal agent for the presentation of plays. This club is probably directed by an English teacher to whom falls the task of coaching the plays and who gives her service but not her interest. The only chance for participation in club activity is when the annual plays are to be given. It is realized that everyone can't take part in the plays and as this is the only activity in the club the interest flags and the membership diminishes.

Fortunately there are now in most of our large high schools special teachers for oral expression and drama who possessing a keen consciousness of the purpose of the club, an enthusiasm for the work, and a storehouse of knowledge pertaining to the subject convert the dramatic club into a working, achieving institution. A good example of such an organization is The Dramatic Club of Central High School in Birmingham, Alabama. This club has a membership of two hundred. It is directed by the teacher of Expression. Each year there is published a year book containing the names of the officers, the committees and the members together with the programs for the coming year. Following are a few of the programs which will give a general idea of the work undertaken.
In some school membership to the dramatic club is restricted. This is the case in the Woodward High School in Cincinnati, Ohio where the Freshmen are not eligible to the club. This is generally done where it is believed that the Freshmen have not reached a maturity which enables them to join in the work of the club. It is often a question, too, whether credit and how much ought to be given toward graduation for work done in the dramatic club. Some schools do not grant any credit but the movement is fast spreading which gives credit for dramatic club work as for any subject in the curriculum. In the Framingham, Mass. High School the club meets two hours a week and receives two credits for a year's work in the dramatic club.

This granting of credits shows advance toward the much advocated plan of a regular course in the drama placed on an equal basis with the other subjects in the curriculum. This plan has already found a place in the schools of Chicago, Cleveland, St. Louis, and many other pro-
gressive educational cities and has worked successfully. It has been proved that the drama is a vital part of literature. Without debate is it acknowledged that no course in literature in complete without it. History, modern languages, drawing and other subjects are offered as electives in the curriculum. The value of many of these electives is mainly cultural. Surely it can not be denied that a course in the drama is as cultural as any of these subjects. The purpose of the high school is to prepare the student for his place in the community according to his individual capacities. This thought has found a different form of expression in the statement that the three processes of education are the training of the mind, the instilling of moral judgment, and the cultivation of personality. To earn a place in the high school curriculum a subject must prove its efficiency in this direction. Drama certainly passes the first test, and what subject is there in the curriculum that can qualify as well as drama in the other two processes? The argument may be offered that there is not enough time to introduce any more subjects in the curriculum but the fact that drama has been proved the equivalent in the educational processes of the other accepted subjects and the superior of many overrules this objection. The importance of the drama is so apparent and the value of such a course so emphatic that it must soon come to its rightful place in the school. As Emma Sheridan Fry has said, "Adequate understanding of the educational value of the drama must win for it ultimately a dignified place in the curriculum of our high schools."
The enterprising teacher who decides to establish a course in the drama may find opposition founded on the difficulties in establishing such a course. She can avert this opposition by anticipating the difficulties and proving them groundless. One objection may be that it would be more expensive for the teacher would thus be given an extra subject to teach and would have to be paid accordingly. In most high schools the teacher having charge of the dramatic club is assigned one class less than the other teachers. This free period can be turned over to the drama course. It is likely that the teacher will find this plan more agreeable than having her work continued after school hours. Another argument grounded on expense is the cost of books. This expense can be covered by the proceeds from the public plays given by the drama class and the course can easily be made self-supporting.

The scope of the work should be such as to give the student a general view of the drama, its development, its representatives and their relation to the development, and sufficient knowledge of the principles of construction to aid in the appreciation of this art. The teacher will undoubtedly want to undertake the study of the representative dramas of the various periods of development and of the different nations. In order to do this it may be well to offer a course in comparative drama and one in contemporary drama. These courses may be given in alternating years or a brief course in comparative drama may be given the first semester leading up to contemporary drama in the second term. At the end of this chapter will be
found a list of books from which the teacher may draw in her selection of material.

The methods of teaching the drama may be as varied as the personalities of the teachers. After the teacher has the ground work of the course she will naturally want the chance to try out her own individual ideas. The pupils, too, it will be found will have many original schemes and suggestions for the course. To launch the pupils forth on the course all that is necessary is to give them a general knowledge of the requirements of the drama. A play is then assigned to be read aloud in class. Parts are given for each scene so that every pupil will take part in one or more scenes of the play. Each one is to come to class thoroughly acquainted with the character he is to impersonate. He must know his characteristics, mannerisms, general appearance, the impulses governing his actions. If there is any development or change of character, he will know the circumstances bringing it about and whether it is logical. He will also understand the relation of this character to the other characters in the cast and to the complications of the plot. The first lesson is given over to such discussion by the members of the class of the characters they are to interpret and of the plot construction. The second or third lesson will be given over to the presentation of the play. Following each scene will be a critical discussion of the work. The pupils are then at liberty to question the cast members as to the basis of their particular interpretations or to tell why they did not believe the interpretation to be a true one. It is thought that such a character would not speak in that tone under such circumstances or another character would not carry himself that way. Can the cast members then justify their interpretation?
At this point it may be found that certain pupils do not know how to use their voices properly. If there is not a department of Expression or Oral English in the school the drama teacher may here quite fittingly give some help. Improper posture or carriage may be noticed and here again the suggestions of the teacher will be quite valuable. Now, following the presentation of the play will come a discussion of its general value and of how far it measures up to the set standards. There will, no doubt, be interest in learning something about the author of the play, the forces governing its creation, and what might be the influences or impressions left by its presentation. The pupil having some knowledge of the different classifications will rather pride himself on being able to place the play in its proper period and class.

It is often well to so intersperse the study of the one act play in the course as to make it possible to present one before the assembly about every two months. The play to be presented should be studied according to the method followed in the study of the other plays. No outside coaching by the teacher is required. The play is to be a presentation of a piece of class work done by the pupils, not an exhibition of what intensive drilling by the teacher will do. Every pupil is to appear in at least one of these plays. If the hour of assembly is convenient and the hall large enough to permit, it is well to extend an invitation to parents and friends of the school children to attend these plays. In this way the influence of the course is extended. One or two evening plays may be given each year by the drama class. The same method of procedure should be followed in the class study of these plays. Of course, in this case, it would be impossible to do all the work in class, yet not a great deal of outside time needs to be devoted to this project. The work of the course makes it unnecessary. Remembering that the purpose of the course is not merely to give to a select few an appreciation of the drama but to spread the influence of this
work as far as possible, it is wise to reduce the admission fee to the minimum in order to attract large audiences.

This is not the only way in which the drama course can help in the movement toward the abolishing of the worthless and the introduction of art in the American theatre. This can be done by encouraging the presentation of worthwhile productions in the local theatres. When such a production is announced the study of the play may be taken up in class. Then the class should attend the play in a body. Other pupils attracted by this group attendance also go, while the public in general curious to know what attracted all the high school people will be drawn to the performance. The manager of the theatre finding then that a worthwhile play means a large audience and consequently big returns will try the experiment again and finding it still works will give his theatre over to art. Very often he will be willing to give reduced rates to the high school pupils on these performances because of the advertising value of their attendance.

These few suggestions for the high school drama course are offered only as a tentative plan for the ingenious teacher will, without doubt, employ her own ideas which may work far more effectively. But whatever may be the plan followed in conducting the drama course it is well to keep in mind the statement of Professor Baker of Harvard who remarked that pupils are seldom taught to feel or see a play as different from a story though it is only in realizing the action that a play can be properly appreciated and judged.

Following is a list of books together with a list of plays which may be helpful to the teacher in her selection of material for class work.

Books

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<th>Chief Contemporary Dramatists</th>
<th>T. H. Dickinson</th>
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<td>Chief European Dramatists</td>
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<td>Great Plays</td>
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<td>The Atlantic Book of Modern Plays</td>
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<td>The Drama</td>
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<tr>
<td>Theatre Arts Magazine</td>
<td>7 East 42nd Street, New York</td>
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Reading List for Drama Course

Aldrich, Thomas Bailey

A Set of Turquoise

Angier, Emile

The House of Fourchambault
The Post-Scriptum

Bangs, John Kendrick

The Barringtons at Home
The Worsted Man

Barrie J. M.

The Admirable Creighton
The Will
Pantaloons
The Professor's Love Story
Quality Street
Rosalind

Bjornsen, Bjornstjerne

A Lesson in Marriage

Branch, Anna H.

Rose of the Wind
The Shoes That Danced
The Violin-Maker of Cremona

Coppee

Davis, Richard Harding

The Dictator
The Galloper
The Littlest Girl

Dix B. M. and Sutherland E. A.
The Road to Yesterday

Dunsany, Lord

The Gods of the Mountains
A Night at an Inn
The Golden Doom
King Argumenes
Dunsany, Lord
The Lost Silk Hat
Euripides

Gape, Zona
The Neighbors

Galsworthy, John
Justice
The Mob
The Silver Box
The Sun

Gillette, Wm.
Secret Service

Goldsmith, Oliver
The Good Natured Man
She Stoops to Conquer

Gregory, Lady
The Full Moon
Hyacinth Halvey
The Jackdaw
Spreading the News
The Travelling Man
The Workhouse Ward

Hankin, St. John
The Cassilis Engagement

Howells, W. D.
The Elevator
Five O'Clock Tea
A Likely Story
The Mouse Trap
Evening Dress
The Register
The Smoking Car
The Unexpected Guests
Reading List for Drama Course  (continued)

Jonson, Ben  The Sad Shepherd
Kennedy, The Servant in the House
Klein The Music Master
Maeterlinck The Blue Bird
Masefield The Tragedy of Pompey
Molière The Doctor in Spite of Himself

Noyes, Alfred The Hypochondriac
Parker, Louis The Merchant Gentleman
Peabody, Josephine The Miser
Peple Sherwood
Pinero Disraeli
Rostand, E. The Piper

The Littlest Rebel
The Prince Chap
The Amazons

Princess Far-Away
Cyrano de Bergerac
L'Aiglon
The Romaneeers

You Never Can Tell
Major Barbara
Androcles and the Lion
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Chapter V
The Dramatic Club

The first meeting of the dramatic club is ordinarily given over to the election of officers and the outlining of the purpose of the club and general plans for the coming year. The officers of the club consist of a president, vice-president, secretary, treasurer, and faculty adviser. Some clubs place on the list of officers to be elected for the year the stage manager and the publicity manager. In my opinion, however, these positions should be filled by different persons for each play in order to distribute the experience gained in the fulfilling of the accompanying duties. If the club is being organized, a committee will be appointed to draw up a constitution. Important among the by-laws of the constitution are the ones stipulating that each member must appear a fixed number of times on the program and that any pupil absenting himself more than a certain stated number of times from the meetings is to be dropped from the membership roll of the club. This provision disposes satisfactorily of the students who join the club merely to take part in the public plays and who only attend at such times. Following the election of officers, the faculty adviser or some student who was a member of the club during the past year will give a talk informing the new members of the purpose of the club, what it has done in the past, and what it aims to accomplish in the ensuing year. A program committee will then be appointed for the coming year or semester. I suggest this plan rather than that of selecting a committee for each meeting in order that there may be some unity in the work of the year.

The program committee will, of course, work with the faculty adviser. The programs for the year will follow some definite plan in accordance with the purpose of the club. Talks may be given by different members
on various phases of the drama. Reports may be made on the relation of the drama to the local community. A number of outsiders interested in the subject may often be found who will be willing to speak before the club. Among these are the dramatic critic of the newspaper and the managers of the local theatres. Representative plays may be read at the meetings. Frequently scenes may be presented from these. One-act plays also will be popular on the programs. The committee will find it advisable to confer with the heads of several of the departments to see whether they can cooperate in any way. The teachers of foreign languages might be interested in having the dramatic club present scenes from certain plays in connection with the work they are doing in the literature of the foreign countries. The English teacher, also, will probably have suggestions to offer. The plan of having the programs for the year printed together with the membership list in booklet form is a good way to advertise the club. Some pupils are drawn into the ranks on seeing how attractive the programs are, others by a desire to see their names in print.

To each program a student director will be assigned. Among the duties of this director is the choosing of members of the club for the several numbers of the program. In this selection the rule holds fast that no student may appear twice before the club until every student has taken part in one performance. The director is in reality a student coach who directs the work and training of the students who appear on his program and is assisted when necessary by the faculty adviser. The faculty adviser allows the student coach to take full responsibility and to fall back on his own resources, only interposing now and then a helpful suggestion.

The one-act plays given at the club meetings are often repeated before the assembly. Some clubs prefer to present these only at the
regular club meetings but to open these meetings to all the students including the junior high school pupils and to charge an admission fee of five cents. Parents and friends are also admitted to these performances at the same rate. In regard to the two dramas which the club will probably present publicly during the year it is well to repeat the suggestion that the price of admission should be low enough to attract a large audience. For these presentations it will be well to appoint a stage manager, a property manager, a publicity manager, and often a costume manager in order that the coach and the cast may give full attention to the play itself.

In some schools the question of what is to be done with the proceeds from the play is often difficult to settle. The athletic association needs funds and feels that the dramatic club should help it. The school paper is also in need of aid and believes that it should have the financial help of the club. Help, such as this, given by the club is to be highly endorsed for it develops a certain altruism in the pupils and increases the spirit of cooperation in giving them a chance to work together for a common, good cause. Nevertheless, I think that the needs of the club itself should also be taken into consideration. Has the club a good library of the drama? Is the stage in the assembly hall properly constructed and equipped for the presentation of plays? In order to carry out the purpose of the dramatic club I think it is necessary to fill these needs.

In the discussion of the dramatic club I believe that more important than all other considerations is that of the faculty director. On her hinges the success of the club. Whether or not the club is a live, enthusiastically working organization depends entirely on her. Better were it not to have any dramatic club rather than to have the director of it a person without interest and enthusiasm in the work for nothing would more surely kill the love and enthusiasm which the pupil has for
Keep the head erect; do not lower the eyes.
Remember the importance of facial expression.
Make every movement and gesture have a definite purpose.
Make every line important.
When you "make a point" allow the audience enough time to appreciate it before you continue.
When there is laughter or applause do not proceed until it has ceased.
Do not allow the end of your speech to die away.
Do not cluster on the stage.
When no action is called for hold the body in repose.
Your entrances and exits are important; make the most of them.
You have the whole evening; don't hurry.

The following books may be of help to the teacher in the production of plays.
Producing in Little Theaters.--Clarence Stratton.--Henry Holt & Co.
The Little Theatre in the U. S.--Constance D'Arcy Mackay. " " ".
Costumes and Scenery for Amateurs. " " " " ".
How to Produce Children's Plays. " " " " ".
Patriotic Drama in Your Own Town. " " " " ".
Play Production in America.--Arthur Edwin Krows.-- " " " ".
the drama; and we know, it is necessary that a pupil love a subject in order that he do his best work in it. The teacher in addition to having an acquaintance with dramatic literature should possess a knowledge of dramatic art, staging of plays, voice training etc. Unless the students are taught the principles of voice training and expression I think the club loses half its value. The work should not be assigned to any teacher who happens to have an extra period. If the work has to be taken by a regular English teacher, she should receive some preparation for the work. Thus, we see that the faculty director of the dramatic club needs special training in this subject. In addition to the regular schools of expression there are summer courses now being organized to train teachers of dramatics. During the past few years the Drama League has conducted institutes for teachers of English and drama offering courses in pageantry, drama in the high schools, community theatre, make-up, stagecraft and other subjects pertaining to dramatics. As a help to the inexperienced dramatic instructor there also are a number of books written on the subject. The titles of some of these will be found in the following chapter.
Chapter VI
The Play.

I wonder if it is realized how much a school is judged by its dramatic productions. Tell me the names of the plays you present and I'll tell you the standing of your school. This is the feeling of the public toward the high school play. How many teachers in approving the selection of a high school play realize the importance of this choice? It is a criterion by which the public judges the school. It is the literature which is being given to the child to memorize and which consequently he will retain more than any other. Interpreting the characters of the play is offered as a means of broadening the student's knowledge of human character. It is to give him a taste for worthwhile drama. When I read the title of the plays presented by some high schools, especially the small high schools, I ask myself what could possibly have been the basis of selection and how the coach could justify herself in sanctioning the choice of such a play.

One of the first requisites of the high school play is that it should have literary value. So often I have heard that groundless objection, that such plays are too difficult for high school people. If that teacher would take the trouble to investigate a little, she would find that there are as many plays of value that are within the scope of power of the high school students as there are of the type that is so popular because it is easy for a high school to put on.
In the discussion on a drama course in the high school a list of plays was given which might be used as reading material. When these plays are read either in the classroom or the dramatic club, it will be found that many of them can be adapted for presentation. Another requirement of the play is that there be not attached to it a royalty beyond the reach of the club finances. Heavy expense in this line is unnecessary for many of the best plays have little or no royalty. The setting of the scenes must be within the power of the young stage manager. Often times the stage settings may be modified and a simple stage arrangement substituted for a very elaborate one will be found to work just as well. One of the chief considerations, however, is that the play have a strong appeal both to the members of the cast and to the audience. In order that the students do good work in the play it is necessary that they like it and unless it appeals to the audience, the main purpose of the presentation is defeated, that of attracting the public to worthwhile drama.

After selecting the play it is necessary to cast the parts. In order to assign the parts it is necessary to know thoroughly all the students. It is necessary to know the general cast of the character of each, his temperament, mannerisms, the range of his voice, and other facts pertaining to the individual. Selection should never be based on appearance. This is the least of the needed qualifications for it may be brought about to suit the demand
by artificial means. A little skill in make-up together with proper
costuming produces the desired appearance. In order to give the
student a fair tryout he should know the play beforehand and should
be worked up to a pitch where he has lost self-consciousness. Never
should the pupil be requested to take a part which he dislikes for the
results may be unfortunate. There should be kept in mind together with
the suitability of the pupil to the part, the suitability of the part to
the pupil—how well it meets his individual needs. It should always be
remembered that just as important as the effect of the play on the
audience is the effect of the play on the pupil who is taking part in it.
As important as the selection of the cast is the choice of business
manager, stage manager, and various committees. The business manager
must, of course, be a student of some business and executive ability in
order that the business end may run smoothly. As assistant business
manager I should advise choosing a boy who needs to develop initiative
and executive ability. A large portion of the responsibility should be
placed on the shoulders of the assistant manager while the manager checks
up to see that the work has been done. Again in the case of the stage
manager I should make place for the boy who needs a chance to shoulder
responsibility and work independently. Perhaps there is a boy in the
mechanic arts course who has of late been losing interest in his work.
Choose him for the position and tell him that he is chosen because of his
experience in the mechanic arts course. He now takes a certain pride in
his school work which was the cause of his being chosen to run something
and his interest comes back without looking for it. As chairman of the
costume committee it would be well to appoint a girl who needed to take
more interest in personal appearance. Now that she is charged to see that
everyone is dressed according to his character and circumstances, she be-
gins to notice that character is revealed in personal appearance, and soon the lesson begins to have results. Too many committees are confusing and are the cause of inefficient work but I should give as many people as could work well on one project a chance to take responsibility and to do things on their own initiative.

When parts have been assigned and committees appointed there comes the big question of rehearsals. What a session of trials and troubles rehearsal means to the coach! How often have I heard the tragic tale of the pupil who wouldn't learn his part until the last minute and the pupil who cut rehearsals. The first step to be taken in preparation for these events is to arrange a schedule of rehearsals and post it. The members of the cast must then arrange to save those dates for rehearsals. From fifteen to twenty-five two hour rehearsals are needed to present a full length play. Before the parts are memorized the coach should have one meeting with the cast at which time the play is read aloud. This is done that wrong habits may not be formed in the beginning through misinterpretation of thought or character. Before beginning the rehearsals the coach must study the play carefully and construct her stage business and decide on every detail in order that after a suggestion is once given it will not be changed, for continuous change of directions is the cause of much blundering and confusion. The teacher should work on the system of analytic and constructive work by the pupil guided by the teacher and not on the system of imitation which is shallow and without any permanent value. When the student analyzes the character until he knows it thoroughly the oral interpretation comes naturally and without conscious effort. When
the imitative method is used the pupil is trying to keep in mind how the teacher told him to do it and as a result all the thought and feeling of the drama is lost, leaving it a mechanical piece of work.

Arrange to rehearse as soon as possible with the conditions under which the play is to be given. If it is possible to use for all the rehearsals the hall in which the play is to be presented, obtain the use of it for at least the first few rehearsals when stage conditions are being fixed in the minds of the cast. Whatever properties are needed for the play should be used from the beginning or if this is not possible substitutes should be used in their stead.

It is wise to have at least three dress rehearsals. The first may be given a week before the play, the next three days later, and the last the day before the performance. All force should be put on and all criticisms offered before the dress rehearsals. After that no suggestions are to be made. The attitude of the coach from now on is to be one of encouragement. The cast is to have that week to get accustomed to going through the play in the circumstances in which it will be presented. Neither should any prompting be done during this period. The cast should be forced to be self-reliant. The coach will do well not to emphasize the importance of the performance for that brings on an atmosphere of excitement and nervousness. Instead place the emphasis on the rehearsal. It is sometimes suggested that on the night of the performance the coach should sit in the audience but personally I am in favor of having the coach behind the scenes. Following are some general suggestions for the cast.

Whenever practicable speak to the audience, but do not make this apparent.
Summary

The need of the study of drama in the high school is due not only to its importance as a factor in the study of literature but also to the necessity of training the audience of tomorrow in the appreciation of dramatic literature. In addition to the satisfaction of this need the value of the study lies in the unexcelled influence it has in developing in the students those qualities essential to the adult if he is to give to his community the greatest service possible. Up to the present the school has not been sufficiently keenly conscious of the value and need of this study. Too frequently we find that the drama is serving a commercial end. In school where it is given recognition because of its own merit the work generally takes form under the organization of the dramatic club. As work done in the club is rarely rewarded with credits toward graduation little encouragement is given to its development and consequently its influence is confined to a limited area. Fortunately we find that the movement toward the establishment of a regular course in drama in the high school is gaining more force. Although the dramatic club can do much toward carrying out the purpose of the study of the drama, the real hope is to be found in the drama course. Herein lies the salvation of the drama. Here is the greatest source of development of the qualities desirable in men and women.
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