1934

Drama in the high school.

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Thesis

DRAMA IN THE HIGH SCHOOL

Submitted by

Rose Clare Enos

(B. S. in Ed., Bridgewater Normal School, 1929)

In partial fulfillment of
requirements for the
Degree of Master of Education

1934

First reader - Everett L. Getchell, Professor of English
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Drama in the High School

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DRAMA IN THE HIGH SCHOOL

Introduction:

The teaching of dramatics in high schools conforms with our modern education. "All the world is a stage, and the men and women merely players." For, to be, is to act. By active participation in the acting of plays the students share the joys and the sorrows, the tragedies and the triumphs of the men and women portrayed. The greater the guidance of the instinctive dramatic power, the more completely the personality of the individual is submerged into that of the character represented. If our students, upon graduation, are to be confronted with problems of adult life, they should know and realize how these same problems have been solved by others. By adopting the ideas of others, through acting, they become more mature in their outlook upon life. Education should propose to assist in the making of better and happier men and women. In general, we are happy if we can meet our individual difficulties with a certain degree of efficiency and certainly dramatics aim to show the way.

It has its place in the high school because it is there that education must attempt to raise the standards of civilization. The college reaches only
a few, and the grades deal with children too imma-
ture to know acting, though they themselves are con-
stantly dramatizing many and varied parts.

Dramatics is one of the good things that is being
added to our high school curriculum and is meeting
with inevitable success. In writing this thesis, I
have tried to show why the drama should have a place
in our public schools. The reasons may be classified
as intellectual and social.
I. Universal Interest in Dramatics

A.

From the earliest times the drama has been used as a vehicle for moral instruction. In fostering the religious ideals the church has, for many centuries, employed various forms of the drama, from the mystery and morality plays of the Middle Ages to the modern dramatic pageants. It is true that the church and the commercial drama have been, for some time, divorced in their ideals; however, this is due not to the failure of the drama to teach ideals, but to the shift in the interests which it portrays. In churches today we still use the histrionic art in the form of dialogues, playlets and pageants. In our schools dramatization has been used, and is being used increasingly, as a means of giving instruction.

B.

Our theaters have become a commercial proposition, but they furnish an excellent pastime, and also a worthwhile opportunity for spending our leisure time. It is quite impossible for us all to be actors on the commercial stage, but it is not impossible for our high schools to provide the occasions for self-expression. Every boy and girl likes to pretend through impersonation.
It is instinctive to pretend. Dramatics is the highest form of this instinctive act of pretence by which the individual takes on the appearances, acts and thoughts of another.

Dramatic action furnishes an outlet for the emotions. By its use pent-up feelings, intense joy or unbearable vexations find a safe form of expression. Certainly with so many cases of dementia precox and neurasthenia in our institutions it would do us all good to get free from these pent-up feelings. Primitive peoples satisfied the dramatic urge by songs and pantomimic dances; Orientals by striking situations and arresting declamations; the Greeks by ritual and tragic drama; people of later days by comedy and farce. Civilization restrains and suppresses the voluntary expression of man's emotions but it cannot wholly stifle or extinguish them.

The Greeks appreciated fully the aesthetic, religious and educational values of the drama. To them dramatic activity had a definite educational aim; it included both the writing and acting of plays. Greek youths recited Homer in their schools, and, at the state expense, witnessed the plays of Sophocles, Euripides and Aeschylus. Their poetic dramas furnished much of the material for the Greek schools.
To be completed on form...
Translations of the Greek dramas became important texts in Roman schools, and writers of drama, especially comedy, produced many plays during the period of the Roman empire.

There was little use made of the drama, however, from the period of the Romans until the revival of learning, and at that time the drama was instituted, as might be supposed, for the teaching of Latin.

Schoolmen, however, realized the value of dramatic production and plays were soon written in the vernacular for students, in order that they might improve their memories, voices, pronunciation, posture, gesture, and assurance.

It is doubtful if many today see the drama as such a vital factor in the life of young people as did Martin Luther. He said in his letter to Dr. Callarius, who had written him concerning the advisability of using the school play at Dresden:

"The act of comedies must not be forbidden to boys at school, but allowed and encouraged; first, because it is good exercise for them in their Latin, and secondly, because they will be reminded of duties of their office and station, and of what is becoming for a servant, a gentleman, for young fellows, for old, and what they all ought to do. Besides in these plays
we find written down the cunning tricks of friends and the frauds of bad people; also what are the duties of parents and children: how children and young people are to be attracted to matrimony when they are of suitable age and kept faithful to it, and how children are to be obedient to parents and how they are to carry on courtship."

C.

Colleges and universities have for some time maintained dramatic clubs. Today it is not unusual to read in an eastern state the announcement of a play to be presented by a midwestern college. Some college dramatic clubs have won for themselves enviable reputations, and the type of play they produce is a strong testimony for the use of drama by students.

Even college clubs which do not leave their own halls are doing excellent work in amateur dramatics. The plays are carefully chosen and produced by the members of the clubs. The number of such clubs is an indication of the present interest in the drama. So keen is the interest and so valuable is the right study and use of the drama that colleges all over the country are introducing into their curriculum courses in story-telling, drama and pageantry.
A department of Boston University offered the following courses in this line: Evolution and Theory of the Drama, Comparative Study of the Drama, The Rise and Development of the English Drama, Critical Study of Six of Shakespeare's Plays, American Drama, Research in the Drama, Recent Drama (German), Playwriting, Modern Drama, Ibsen, The History and Theory of Pageantry, The Technique of Pageantry, Dramatic Composition, Story Telling and Short Story Writing.

It is evident that dramatics in some form was introduced into the early program of the American public schools. A volume by Charles Stearns, preceptor of the Liberal School at Lincoln, Massachusetts, entitled "Dramatic Art for Use in the Schools" was published in 1798 and deals with the pedagogical and ethical value of dramatic presentation. The author, in his introduction says, "The rudest nymphs and swains, by practising on rhetoric will soon acquire polite manners, for they will often personate the most polite characters."
II. **Place of Dramatics in the High School**

Dramatics has not, as yet, found its place in the high school curriculum. If, however, the interest of students is an advantage, there is much to be said for dramatics. The dramatic instinct is at work in our pupils; for pupils delight in imitating the society of their elders and in feeling that their actions have a larger significance than an ordinary deed in everyday life.

Whether or not the dramatics of the school shall be organized as a regular part of the curricular work or as a unit of the extra-curricular activities program will be determined by local conditions. Capable faculty leadership and sufficient financial support must be considered. Probably most well-organized schools will have both curricular and extra-curricular provision for its program of dramatic activities. Thus it should be, for the English teacher cannot give all her time to play-acting. Every high school should realize the value of a dramatic club, especially for those who have a bit of histrionic ability.

If wisely superintended, acting in good plays widens the actors' sympathies, increases his powers of appreciation, deepens his imagination and drives home a lesson or an image of beauty in a way that no amount
of passive desk study can do.

Besides the imaginative, emotional, and even moral benefits, dramatics can be easily made a vehicle for educational purposes. The significance of the great dramas is never so clearly felt as when one has an active role in living through a part of Hamlet's philosophical questionings, or the moral anguish of Macbeth.

Then, too, better training in this field in the schools is sure to react on our theaters, demanding an improved drama and a better film on the screen. Students acquainted with the humor of Falstaff, or Rosalind's wit, are likely to demand something better than cheap comedies or the "slapstick" cinema farce.

The aim of drama should be to give an insight into human life as it is lived in social relations and to inculcate a desire for the better things of life as they are revealed. The prime aims of the school theater may be summarized as follows: "To create and develop in all student participants: a greater sensitiveness to the beauties inherent in the spoken work; a more lively interest in and a fuller comprehension of the play of ideas and the conflict of emotions expressed through the medium of"

"Theater and School" Hume and Foster
Introduction Page 9
to be continued

Your turn, please...
the drama; an increased appreciation of the ocular
sensations awakened through light, color, form, and
design as these appear in the living stage picture;
a heightened feeling for movement and rhythm, both
elemental factors in the acted play; and in general
a comprehension of the basic elements which, when
perfectly synthesized, constitute the art of the
theater. Now the theater in the school, properly
conceived and directed, offers to the student through
his participation in the play, whether as actor, stage
manager, or mechanic, an experience which becomes of
exceptional importance in his development. We believe
that such experience should stimulate the imagination,
arouse curiosity, formulate taste, and increase ap-
preciation, and in general should develop the emotion-
al life to the enrichment of the whole personality.
If this approach is fundamentally sound, it follows
that the educational theater is not to be judged by
what it produces in the ways of plays, actors, or
productions, but rather by the measure and value of
its contribution to the intellectual and emotional
life of the students engaged in its varied activities."

The aim of English instruction should be to fur-
nish such social environment as will serve, on the
one hand to stimulate and arouse social instincts and
The removal of important information or the use of
sensitive data without proper authorization can lead to severe
consequences for both the organization and the individual.
It is therefore crucial to ensure that all employees are
aware of the company's data protection policies and
understand the importance of safeguarding sensitive
information.

In addition, it is important to regularly review and
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By implementing strong data protection measures, companies
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impulses, and, on the other hand to give opportunity for the expression of these through proper language forms.

The college is now and will continue to remain an educational opportunity for the few. The high school must constitute the great effective socializing institution in our civilization.

Every normal adolescent is developing social interests and arriving at judgments of value. In drama he gets nearer to real life than in any other course. Our curricula should be regarded from the standpoint of the student and not of the subject matter. Therefore, dramatics should be required in the first year so that all who enter may get some of it. In the second, third and fourth years, it should be given as an elective so that all who are interested and have ability may be given ample opportunity for expression.
The college to you is not a place of leisure, nor a stage for relaxation. The college is a place of intense activity and constant striving. It is the time when you will face the challenges of life and the responsibilities that come with them. It is the time when you will learn the value of hard work and perseverance. It is the time when you will discover your strengths and weaknesses. It is the time when you will find your place in the world. It is the time when you will shape your future.
III. General Purposes and Benefits of Dramatics.

A. Pupils

The greatest benefit from dramatics should be gained by the pupils. It should serve as an outlet for self-expression as an effective means of overcoming self-consciousness. A pupil should be able to give a memory selection, or an oral recitation before his classmates with greater ease and confidence as a result of his participating in dramatics.

His interest in literature should be increased. He should develop a "consciousness" of good literature; that is, he should be a better judge of good and bad literature and should be able to recognize both kinds. He should gain power in being a critical observer of the theater. Dramatics should aim to teach him the necessary qualities of an actor, and the pupil should know the reason why one actor is superior to the others about him.

Drama should aid in the development of personality. Personality involves mental, moral and physical habits of living and thinking. A variety of types of drama is essential both in reading and in production. Farces, comedies, fantasies, poetic plays and some types of tragedies will aid in rounding out a
personality. School dramatics will develop in the pupil resourcefulness, a knowledge of human life and altruism, qualities necessary to a pleasing personality.

An excellent opportunity is offered for reforming and creating personalities in the allotment of parts, as, for instance, the part of an aggressive character for a timid student, for a pupil certainly takes into his own make-up a bit of the character he is portraying.

Through an analysis of the motives, causes, and true reasons for characters, words, and actions in any play the student's understanding and sympathy for the lives of others about him should be enlarged. He should become broadminded in his understanding of daily problems.

He should acquire a greater ability in expressing thoughts and emotions through correct manipulation of gesture and voice. His voice should be better modulated and under control at all times.

When the pupil is assigned a part in a play and brings to bear all his energy and understanding to make the most of it, his resourcefulness is taxed to the utmost.

*English Journal  September 1916

"A School Course in Dramatics"--J. N. Dorey
To ensure that our application is optimized for performance, we need to carefully analyze the data and make necessary adjustments.

In order to improve the efficiency of our system, we conducted extensive testing to identify bottlenecks and inefficiencies. These findings have helped us to refine our approach and implement more effective strategies for resource allocation.

The results of our analysis have been particularly promising, showing significant improvements in system performance. We are continuing to monitor and evaluate the system to ensure that it remains optimized.

Thank you for your attention and support.

Best regards,

[Signature]

[Name]
"If it does not make him exercise initiative and enterprise in illuminating his part with interest and force; if it does not open his eyes to a wide range of personal habits, mannerisms and all that makes a man's genius count among men; if it does not give him discriminating taste, alertness, mental grasp, poise of body and of mind, nothing else will."

"Perhaps more important than this is the knowledge of human nature gained and applied. It is our aim to teach honesty, so let our pupils study the part of the liar, the thief, or the hypocrite; if we want them virtuous, let them portray the evil-doer; of sweet of manner, tolerant in judgment and sympathetic, let them exhibit the traits of the prig, the snob, the "grouch", the pedant, the recluse, the cynic, and the miser--stingy of purse and of self. Not the least important are the moral considerations, correctness of judgment, concentration of mind, initiative, independence, and unselfishness which should and do result."

School dramatics breeds good spirit and altruism. A football team needs team work, so does the cast in a play. As there is a football coach there should be an instructor in dramatics. If the work is to be outside of the classroom, an English teacher, capable of
doing the work, should be engaged.

Does the drama act as an educational force and medium? This question is answered in the "Handbook of the Drama". Cooke states, "It is a mistake to suppose that the drama itself has any influence upon a people. Dramatics work in their primary influence upon a people or an audience only as impressions given to the mind, and which soon afterwards leave the mind. But their value in a relative sense is quite a distinct matter and deserves some consideration. The value of placing human nature before human nature, the one in an abstract sense, the other in the concrete sense certainly is useful."

I believe that in a course of dramatics there should be opportunity for individual differences as there is in any good modern course in our high schools today. All pupils should be required to dramatize and participate to a certain extent, and then those who show any signs of histrionic talent should be given all the opportunity and supervision required to allow them to develop their ability.

A child's dramatic development should be continuous. There should never be a time from the day he first plays "horse" until he is grown up when that

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"P. J. Cooke, Chapter IV, Page 90"
book, and we now turn to a consideration of the text.

This section is an important part of the book and introduces the reader to the main ideas. It is essential to understand these ideas thoroughly before proceeding to the rest of the text.

The book is divided into several parts, each covering a specific topic. In this section, we focus on the first part, which introduces the fundamental concepts.

The main idea presented in this part is...
form of expression is not familiar to him. If a gap occurs, and is allowed to continue up to the age of thirteen or so, he will almost certainly become self-conscious and lose this form of free expression. The teacher's greatest problem in her teaching of dramatics is to get her pupils to forget themselves, to be conscious only of the part they are acting and to think, feel, and act like the characters they are portraying.

As a requisite of the course, teachers in the grades should cultivate in the students the habit of acting charades and little dramas, giving dramatic sketches of plays they have seen, stories they have read, and historical scenes they are interested in. Then, when they are in senior high school and have some enthusiasm for Shakespeare, the opportunity will arise for them to try their hand at bringing conviction to their friends and fellow students.

There are many patrons in every community whose idea of the school as an educational institution has been secured from seeing the senior play. Is it not important, therefore, that that play be as fine as can be expected from amateur actors? If there is a "Eleanor Hubbard's "Dramatic Readings from History" will be found helpful.
Dramatic Club from which members of the cast may be drawn, that performance will be a better one.

B. The School

The school also benefits from the teaching of dramatics. Acting should serve as a stimulus to interest in class work. All students are interested in dramatics. Therefore, by affording something which the students like to do the formal atmosphere in school work is dissipated. The English work especially will require less motivation to get an eager response from the pupils.

Dramatics is one of the most unifying influences of the entire range of school activities; the habit of participation engenders common feeling and purpose and cooperative spirit. Dramatics serves powerfully to turn into helpful channels the acts which arise from gregariousness, rivalry, and other instincts. The school profits when new interests help clear the formal atmosphere of routinized classrooms and lead to better class work.

In a way, a dramatic club contributes, directly or indirectly, to the education of the whole school; and in one sense, it should be the center of student cultural activity, as the gymnasium is of the physical. It does not confine its influence to the small
THE PRINCIPLE OF IMPULSE TRANSFER

The principle of impulse transfer is a fundamental concept in engineering, particularly in the field of fluid dynamics and mechanical systems. It refers to the transfer of total momentum from one system to another during the interaction between them. The principle is based on the conservation of momentum, which states that the total momentum of a closed system remains constant if no external forces act on it.

In practical applications, the principle of impulse transfer is used in various engineering problems, such as in the design of machinery, vehicles, and fluid systems. It is essential for analyzing the dynamics of systems where momentum is transferred, such as in collisions, fluid flow, and structural impacts.

The mathematical formulation of the principle of impulse transfer involves the calculation of the change in momentum of a system and the forces acting on it. This principle is also closely related to the conservation of energy and the concept of work done by forces.

Overall, the principle of impulse transfer is a powerful tool for understanding and predicting the behavior of systems that involve the transfer of momentum. It has significant implications in many areas of engineering and physics, making it a critical concept to grasp for anyone studying these fields.
number who take part. For those who are present at the performances certainly gain something, so we may say that such an organization works for the entire school.

The dramatic club becomes more a part of the school if it has definite work to do. The significance of holidays can best be made clear by the presentation of appropriate plays. Washington pageants, Christmas plays, class day activities can easily be carried on by a club that is functioning actively. The entertainment is, of course, secondary, for any dramatic organization aims to be educational and not a medium of amusement.

"No instrument is more flexible, more readily adapted to achieve certain ends, than is the school theater. As a consequence, it has been widely utilized as an effective instrument for academic instruction, an unofficial sub-curricular activity endowed with the power to animate certain types of prescribed academic material which formerly were to most school children of very little interest. Thus, by bringing the dead to life, the school theater, exemplifying the dramatic method in education, was hailed a few years ago as the project of projects, "Theater and School"--Hume and Foster
while today it is lauded as the peer of free activities. What more interesting way to present history than by a class-room dramatization? What easier way to bring home to children an appreciation of the accepted examples of good literature than by encouraging them to improvise plays drawn from the classics? What better procedure for promulgating the subtle code of ethics involved in an honor system than by dramatizing an imaginary ethical problem? Thus we see that immediately the school adopted the theater a wide range of material, vividly interesting to the youthful student, was placed at the disposal of the harassed teacher struggling to effect a workable compromise between the findings of the psychologists and the expanding curriculum prescribed by the school authorities."

C. The Curriculum

Dramatics and dramatic interpretations vitalize literature, history, civics, geography, ancient and modern languages. Biography becomes alive through the vivifying of dramatic incidents in the lives of outstanding characters. Art, manual training, home economics, oral English, public speaking and music are intensely motivated through the demands which
stagecrafts and dramatic presentation make upon them. Subject matter becomes more attractive; there is better comprehension of dramatic stories, and pupils have abundant opportunity to visualize scenes far away in time or space, reconstruct them mentally, and then act them out.

"The wide range of usefulness of educational dramatics as a means for the mental, emotional, and physical development of students, its undeniably strong appeal, the possibilities for the cooperative experience of individuals have been recognized by school authorities. The richness of the material available in this connection, the happy opportunity it offers for expression in numerous arts-and-crafts media and for coordinating the work of various departments have resulted in the almost universal welcome accorded this subject in the curricula of all up-to-date schools in this country."

"If the theater is to be stabilized and placed upon a strong working basis, it is of the highest importance that school authorities accredit the educational theater and accept it into the curriculum as a regularly scheduled subject. The schools which recognize dramatics may be classified broadly as follows:

"Theater and School"—Hume and Foster
1. Schools in which untrained teachers produce occasional extra-curricular plays.

2. Schools in which trained teachers produce occasional extra-curricular plays.

3. Schools in which dramatics clubs carry out programs of plays under faculty guidance.

4. Schools which include dramatic courses in their curricula.

5. Schools which have organized drama departments and perhaps approved courses of study for dramatics majors.

D. Teachers

Dramatics opens the way for a much needed and welcome approach to the entire student body, to student homes and families, and to the community.

A coaching assignment may help to break up set classroom habits and at times become a mental and nervous stimulant to health. New contacts and viewpoints help teaching to higher levels of satisfaction and performance. Through dramatics the teacher finds her way to fulfill the requirements of the present day demand for teaching that is interesting as well as educating.
IV. Social Value

Drama is the best available means for giving instruction in out-of-school situations. This becomes an important matter because the school is constantly reaching out beyond the boundaries of the school room to give instruction in the problems which the child meets outside, but does not encounter in school. A teacher feels it her duty to give instruction in courtesy in the church, on the street car, and in the library. How vivid these situations become when the children dramatize them!

"One teacher says, 'We have had splendid results in teaching children to respect the rights of others through plays in which we go to the library, to a lecture, or to a concert. Occasionally we pretend that we go on a crowded car. This affords a boy an opportunity to offer his seat to a lady, gives a girl a reason for properly thanking the boy who yields his seat, and furnishes an occasion for a girl to give her seat to an elderly man or woman'."

In regard to their bearing on character education, there is obviously a difference between playing and putting on plays. In play ideals are developed only incidentally as a by-product to the fair and

"Emma S. Frye--"Educational Dramatics"
Bicycles are a great way to save money and promote physical activity. In conjunction with the initiative to reduce the number of cars on campus, we encourage students to consider the benefits of biking as an alternative mode of transportation. Bicycles are a sustainable and eco-friendly option that can help reduce traffic congestion and air pollution. Furthermore, biking can be an enjoyable and healthy way to commute to and from campus. It's a great way to stay fit and active while also contributing to a more sustainable environment.
courteous conduct of the game. In putting on plays some aim other than mere play is in mind; and among other things this aim may be the presentation of ideals. The direct teaching of ideals through the use of plays, constructed for that purpose, is well worth while. The spectator is shown a vivid picture of the situation, the ideals, the trait, the action, and the consequences. This is of value because learning is easier through the eyes than through the ears. Those who participate in the play secure practice in performing the activities. The greatest number of pupils possible should take part in preparing the play for exhibition. Drama gives the best available means for giving instruction in out-of-school situations.
V. Dramatic Interpretation of the Classics

Since anything worthy to be termed an eminent knowledge of Shakespeare cannot possibly be gained or given in the classroom alone the question comes, What can be done? The most one can hope to do, is to plant in the pupils, and to build up as far as may be, a genuine taste and love for Shakespeare's poetry.

The acting of Shakespeare should be an entertainment, it should please and be delightful. What better way of enjoying Shakespeare than to know his characters well enough to act the many parts they assume? In these works we find characters portraying all phases of human life; its follies, vices, virtues, meanesses, nobilities, loves, joys, sorrows, shames, grandeurs, devotions, disasters, and divinities of men and women as they really are in the world. All these points may be better appreciated if the pupils take on a certain role and follow it through to the end.

In producing any of Shakespeare's works a full term will be necessary; but it will be worth the time, for by this continued study alone can pupils begin to appreciate his writings.

Those pupils who dramatize literature or history obtain a more complete and vivid picture of the content.
since the interpretation of questions and answers is necessary to ensure that the decisions made are based on accurate and reliable knowledge. The essence of the discussion above the document seems to be the importance of careful consideration of the facts before making a decision. In the balance, it is crucial to ensure that all parties are satisfied, and the decision is fair and just.

In this context, the potential for positive outcomes is significant. The ability to effectively communicate and collaborate with all parties involved can lead to successful resolutions. It is important to ensure that everyone's voices are heard and their concerns are addressed.

In conclusion, the document highlights the importance of careful consideration and effective communication in decision-making processes. As more complex issues arise, it is crucial to continue to refine our approach to ensure that all parties are satisfied and that the decisions made are fair and just.
Literature, including drama, if wisely selected and properly taught is one of the principal repositories of human values that has ever been worked out in the experience of the race.

In a course of dramatics something can be done each year in all the English classes. Such stories as "The Lady of the Lake", "Ivanhoe", "The Princess", "Silas Marner", "The Tale of Two Cities", are worthwhile classics. In the classroom certain recitations may be given over to dramatized forms of these works. This can be done by the teacher, or often by more mature pupils as exercises in English composition. No pretense at costume or scenery need be made in these brief dialogues. But often an entire review of the classics can be made by the pupils enacting certain episodes, the teacher filling in by reading aloud the connecting parts. The teacher can keep a record of the varying abilities of the pupils, and when they become seniors, if it is the custom of the senior class to give the annual play—material will be at hand. If a dramatic club is preferred, membership should be limited to the three upper classes. One or two plays a year can be presented for the public, but many should be produced during meetings.
To a sailor of commerce or seafaring man, or even a brave
sailor, to see the mighty 'giant' in the 'Giant's Causeway' of the
Atlantic Ocean, and to see the 'Dingles' and 'Dingles' of the
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"The interest that adolescents manifest in dramatic representation gives us a good index of its value in the teaching of English and we can profitably realize upon this interest. To attempt to teach some of the great masterpieces which we use in our instruction without taking advantage of this interest, is to neglect one of the chief means of making the teaching of English effective. It furnishes a group situation that is highly stimulating and gives at the same time opportunity for instinctive modes of expression that are seeking an outlet. A situation that permits of cooperation, furnishes a common interest, compels the assumption of responsibility and provides tests of efficiency that can be appreciated and understood by the pupils themselves is extremely useful. When we add to this the opportunity offered for expression through voice and gesture and bodily attitudes, we have a situation both as to stimulus and response that heightens appreciation of literature."

"The High School", by John Elbert Stout
The report indicates that the situation continues to escalate. It is believed that the recent developments are indicative of a broader trend, with implications that require immediate attention. The report suggests that further action must be taken to address these issues effectively.

In light of the findings presented, it is recommended that immediate steps be taken to prevent the situation from worsening. The report also highlights the importance of cooperation between all relevant parties to ensure a positive outcome.

For comprehensive information, please refer to the attached supplementary materials.
VI. Summary

In writing this thesis I have tried to put in my plea for dramatics in the high schools. In my short experience as coach of dramatics in a high school I have completely convinced myself as to its value and its place there. One of my boy actors whom I had to persuade to take part in my first play said a few days ago that he was forming a dramatic club among his "gang". Certainly that is a wholesome interest for a "gang".

Joseph Lee in "Play in Education", says:

"The instinct that makes all laws and social institutions is the same instinct that has made the gang. It is always in the virtue of the belonging instinct that we belong. The way to preserve the gang as a normal incarnation of the belonging instinct and at the same time to avoid such manipulations of it as are incompatible with modern civilization is obviously to provide opportunity and encouragement for those of its natural expressions that avoid this inconvenience. There is a theatrical element--a half real, half symbolic quality--in a great part of gang activity which makes acting an instinctive method of expression. Theatricals meet very accurately both the night haunting proclivities and the imaginative
leanings of the gang, and are often used with success in turning these to good account."

As to the universal interest in dramatics one needs no more convincing proof than that throngs were willing to gather from all parts of the world to be present at "The Passion Play", not so long ago.

As long as we have timid girls and boys too bashful and afraid to recite for more than a second we shall have work to do in dramatics. We do not aim to make professionals of our pupils but we do want to help them forget themselves long enough to take part in and have an interest in all about them, and not to be listeners always.

I have attempted to show that because of the many advantages and the great good resulting from dramatics it has earned its place as an extra-activity and in the English course. The school at large benefits from that which interests and fascinates its pupils and dramatics certainly does that.
The following play "The Guest at the Banquet" from Macbeth shows what can be done when one wishes to simplify Shakespeare's plays so that they may be more easily interpreted by high school students. It is taken from "Little Plays from Shakespeare" arranged by Evelyn Smith, published by Thomas Nelson & Sons.

A.

THE GUEST AT THE BANQUET
(From Macbeth)

Persons of the Play

Macbeth, King of Scotland, who has murdered the former king.

Lady Macbeth.

Banquo, of whom it has been prophesied that his children shall be kings.

Fleance, his son.

Ross, Lennox, and other Scottish lords.

Two Murderers.

Attendants.

Situation—Macbeth, urged by the prophecy of three witches and the ambition of his wife, has foully murdered the King of Scotland, and obtained the throne. He greatly fears Banquo, whose children, it was said, should be kings, and resolves to take his life.

Time of the events of the play: eleventh century.

Time occupied in acting the play: half an hour.
THE CURVES ON THE PAPER

Drawn by Mr. S. V. Johnson

The curves on the paper

are for the purpose of

showing the variation of the

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the experiment.
Note on Costume, Etc.

The dress of the men consists of a tunic of some woven material, either plain or pleated below the waist (forming the early equivalent to the Highland kilt), a broad leather belt adorned with studs of metal or a Celtic pattern of interlacing lines, and hose bound with thongs of leather passed below the foot and brought criss-cross to the thigh. Macbeth is crowned with a narrow golden crown. Lady Macbeth wears a long robe, girdled round the waist, and fastened in front with a great Celtic brooch. Sargent's portrait of Ellen Terry as Lady Macbeth, wearing the dress which enchanted Burne-Jones, should be studied by a stage dressmaker who wants a good model to work on. Both sexes wear jewelled ornaments--rings, armlets, and brooches of bronze and gold. The Murderers should be dishevelled and uncouth in appearance.

The representation of the ghost depends very much on the distance of the stage from the audience, and the lighting the manager has at his disposal. No one sees the apparition but Macbeth, and, in the modern theatre, it is sometimes deemed more effective to make no attempt to show it to the audience. But it certainly appeared in Shakespeare's theatre.
It is not, of course, a shrouded figure, but Banquo in the dress in which he lies dead on the road at the time of the banquet to which he has come according to promise, his face ghastly pale, and streaked with blood from his wounds.

SCENE I

A room in MACBETH'S castle at Forres. The furniture is of the simplest kind: a chest, a state seat, a bench, shaped from unpolished wood. Across the seat lies the pelt of some wild animal. On the bench sits BANQUO, as if deep in thought.

Ban. Thou hast it now: king, Cawdor, Glamis, all, As the weird women promised, and, I fear, Thou play'dst most foullly for it: yet it was said It should not stand in thy posterity, But that myself should be the root and father Of many kings. If there come truth from them-- As upon thee, Macbeth, their speeches shine-- May they not be my oracles as well, And set me up in hope? But hush! no more

(He rises and stands at the sound of a sennet.

(Enter MACBETH, as king, LADY MACBETH, as queen, LENNOX, ROSS, and Attendants.)

Macb. (greeting BANQUO). Here's our chief guest.
Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

Macb. To-night we hold a solemn supper, sir.
And I'll request your presence.

Ban. Let your highness
Command upon me; to the which my duties
Are ever knit.

Macb. Ride you this afternoon?
Ban. Ay, my good lord.

Macb. We should have else desired your good advice,
Which still hath been most grave and prosperous,
In this day's council; but we'll take to-morrow.
(Casually) Is't far you ride?

Ban. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

Macb. Fail not our feast.
Ban. My lord, I will not.

Macb. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?
Ban. Ay, my good lord: our time does call upon's.

Macb. I wish your horses swift and sure of foot;
And so I do command you to their backs.
Farewell! (BANQUO bows and goes out.

Let every man be master of his time
Till seven at night: to make society
The sweeter welcome, we will keep ourself
Till supper-time along: while then, God be with you!

(Exeunt all but MACBETH and one Attendant.

Sirrah, a word with you: attend those men
Our pleasure?

Atten. They are, my lord, without the palace gate.

Macb. Bring them before us. (Exit Attendant.

To be thus is nothing.

But to be safely thus.--Our fears in Banquo

Stick deep; and in his royalty of nature

Beings that which would be fear'd: 'tis much he dares;

And, to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear: and, under him,

My Genius is rebuked; as, it is said,

Mark Antony's was by Caesar. He chid the sisters

When first they put the name of king upon me,

And bade them speak to him: then prophet-like

They hail'd him father to a line of kings:

Upon my head they placed a fruitless crown,

And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If't be so,  
For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murder'd;  
Put rancours in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed of Banquo kings!  
Rather than so, come fate into the list,  
And champion me to the utterance! (Starting) Who's there?  
(Enter the Attendant, and the two Murderers.)  
Now go to the door, and stay there till we call.  
(Exit Attendant.  
Was it not yesterday we spoke together?  
First Mur. It was, so please your highness.  
Macb. (eying them narrowly). Well then, now  
Have you consider'd of my speeches? Know  
That it was he in the times past which held you  
So under fortune, which you thought had been  
Our innocent self?  
First Mur. You made it known to us.  
Macb. I did so, and went further, which is now  
Our point of second meeting. Do you find  
Your patience so predominant in your nature  
That you can let this go? Are you so gospell'd
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

Sec. Mur.  I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.

First Mur.  And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on't.

Macb.  Both of you
Know Banquo was your enemy. So is he mine
And every minute of his being thrusts
Against my near'st of life; and thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Sec. Mur.  We shall, my lord,
Perform what you command us.

First Mur.  Though our lives--

Macb.  Your spirits shine through you. Within
this hour at most
I will advise you--for't must be done to-night,
And something from the palace--and with him
To mark the date today and any other facts you may find

Your recent report for April 19...

The matter's pretty

I am one of those...

And the little plan or project of the whole

You have impressed that on me too.

I have to write you.

I have...

To work with curtains, window, and frame...

And I wonder if I'll be able to.

She says it to do it or not?

This of your

When things are not easy to...

And every minute of it truly

Wanted to wear a skirt and have a

And to your expectation or more than

Peacocks are champions from the--and...
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart.
I'll come to you anon.

First Mur. We are resolv'd, my lord.

Macb. I'll call upon you straight: abide within.

(Exeunt Murderers.

It is concluded. Banquo, thy soul's flight,
If it find heaven, must find it out to-night.

Curtain

SCENE II

Near the Castle of Forres. If possible, play
the scene in semi-darkness, as it should represent a
stormy twilight. There are streaks of red in the west,
but the sky is rainy and wild.

(Enter the Murderers.)

First Mur. The west yet glimmers with some
streaks of day:
Now spurs the lated traveller apace
To gain the timely inn; and near approaches
The subject of our watch.


(They crouch at one side of the stage, as if
listening and waiting. The sound of horses'
hoofs is heard without.

- 36 -
Banquo's voice. Give us a light there, ho!

Sec. Mur. Then 'tis he: the rest

That are within the note of expectation

Already are i' the court.

First Mur. (listening). His horses go about.

Sec. Mur. Almost a mile: but he does usually,

So all men do, from hence to the palace gate

Make it their walk.

First Mur. A light, a light!

(They shrink farther into hiding, as BANquo and

FLEANCE come in, FLEANCE carrying a torch.

Sec. Mur. 'Tis he.

First Mur. Stand to't.

Ban. It will be rain to-night.

First Mur. Let it come down.

(Springs out of hiding and attacks BANquo, forcing

him to the ground.

Ban. (in the voice of a man who can only just speak).

0 treachery! Fly, good Fleance, fly, fly, fly!

Thou mayst revenge. (Groaning) 0 slave! (dies.

Sec. Mur. Who did strike out the light?

First Mur. Was't not the way?

Sec. Mur. There's but one down; the son is fled.

First Mur. We have lost

Best half of our affair.

Sec. Mur. Well, let's away, and say how much is done.

(They go out, leaving BANquo lying dead.

- 37 -
than...
SCENE III

A room in the castle. On a trestle table a feast is set out. The bowls, candelabra, drinking cups, platters, etc., should be as far as possible of the Celtic pattern. Benches are set at the table for the guests. It should stand at the back of the stage, leaving room in front for the "aside" scenes between MACBETH and the Murderer, and MACBETH and LADY MACBETH. Right is a state seat, or throne, occupied by LADY MACBETH at the beginning of the scene. MACBETH goes forward to welcome the guests, ROSS, LENNOX, etc. Attendants stand ready to serve the banquet. Music plays as the curtain goes up.

Macb. You know your own degrees; sit down: at first And last the hearty welcome.

Lords. Thanks to your majesty.

Macb. Ourself will mingle with society, And play the humble host. Our hostess keeps her state, but in best time We will require her welcome.

Lady M. Pronounce it for me, sir, to all our friends; For my heart speaks they are welcome.

(Enter Murderer, and stands in the shadow of throne.)
Macb. See, they encounter thee with their hearts' thanks.

Both sides are even: here I'll sit i' the midst:
Be large in mirth; anon we'll drink a measure
The table round. (Going to the Murderer, and speaking to him in what appears to be a low tone, in which horror and warning are mingled) There's blood upon thy face.

Mur. (imperturbably). 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.

Is he dispatch'd?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats: yet he's good

That did the like for Fleance: if thou didst it,
Thou art the nonpareil.

Mur. Most royal sir,

Fleance is 'scaped.

Macb. (pressing his hands to his head). Then comes my fit again: I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears. But Banquo's safe?
Mur. Ay, my good lord: safe in a ditch he bides,
With twenty trench'd gashes on his head;
The least a death to nature.

Macb. Thanks for that:
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present. Get thee gone: tomorrow
We'll hear, ourselves, again. (Exit Murderer.

(LADY MACBETH leaves the table and crosses to her
husband, who stands in a reverie of anguish.

Lady M. My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, while 'tis a-making;
From home the sauce to meat is ceremony;
Meeting were bare without it.

Macb. Sweet remembrancer!

(Goes to the table and speaks to his guests.
Now, good digestion wait on appetite,
And health on both!

Len. May't please your highness sit.

(Enter the Ghost of BANQUO, and sits in MACBETH'S place.)

Macb. Here had we now our country's honour roof'd,
Were the graced person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!
Ross. His absence, sir, Lays blame upon his promise. Please't your highness To grace us with your royal company.

Macb. The table's full.

Len. Here is a place reserved, sir.

Macb. Where?

Len. Here, my good lord. (MACBETH starts back in horror, clutching his breast) What is't that moves your highness?

Macb. (in a tremulous, gasping voice). Which of you have done this?

Lords. What, my good lord?

Macb. (crying out to the Ghost). Thou canst not say I did it: never shake Thy gory locks at me.

(Flinging out his arm to shut the vision from his eyes, he staggers from the table.

Ross. Gentlemen, rise; his highness is not well.

Lady M. (calming the guests). Sit, worthy friends: my lord is often thus, And hath been from his youth: pray you, keep seat; He will again be well: if much you note him, You shall offend him and extend his passion: Feed, and regard him not. (Approaching MACBETH) Are you a man?
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady M. O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macb. (as the Ghost rises from his place and passes
from the table and the room). Prithee, see
there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.

Lady M. What, quite unmann'd in folly?
Macb. (glancing fearfully around). If I stand
here, I saw him.

Lady M. Fie, for shame!
Macb. (as if in a trance). Blood hath been shed
ere now, i' the olden time,
Ere humane statute purged the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.

Lady M.                  My worthy lord,
Your noble friends do lack you.

(Takes his hand to lead him to the table. Suddenly,
as if reassured by the normality of her tone and
action, he recovers control of himself, though his
voice is tired and shaken, like that of a man who
has endured some terrific strain.

Macb.                  I do forget.
(Goes to the table) Do not muse at me, my most worthy
friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all,
Then I'll sit down. Give me some wine; fill full.

(The Ghost stands by the throne, its head bent
forward, one hand clutching its throat.
I drink to the general joy o' the whole table,

(Lifts his wine-cup.
And to our dear friend Banquo, whom we miss;
Would he were here! to all, and him, we thirst,
And all to all.
Lords. Our duties, and the pledge!

(They drink. MACBETH, suddenly seeing the
figure by the throne, lets his wine-cup fall,
and again staggers from his place, one arm
lifted as if to exorcise the spirit.

Macb. Avaunt! and quit my sight! let the earth
hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

Lady M. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

(The guests start from the table, regarding
MACBETH in wonder and fear.

Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!
if he want a man to call him his friend.

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio

I'm not sure what happened.

Tarcio
(The Ghost passes from the place. MACBETH gives a great sobbing sigh, like that with which a man regains consciousness.

Why so; being gone, I am a man again. (Turning blindly towards his guests)

Pray you sit still.

Lady M. (at his side). You have displaced the mirth, broke the good meeting, With most admir'd disorder.

Macb. Can such things be, And overcome us like a summer's cloud, Without our special wonder? (Gazing at her) You make me strange

Even to the disposition that I owe, When now I think you can behold such sights, And keep the natural ruby of your cheeks, When mine is blanch'd with fear.

Ross. What sights, my lord?

Lady M. (quickly, returning to the table). I pray you, speak not; he grows worse and worse; Question enrages him. At once, good-night: Stand not upon the order of your going, But go at once.

Len. Good-night: and better health Attend his majesty!

- 45 -
Lady M. (as the guests depart). A kind good-night to all! (When the last guest has gone she stands as if turned to stone, staring before her, not glancing at MACBETH, who has sunk on the steps of the throne.

Macb. (slowly, as if his words were weighed by his horror). It will have blood; they say, blood will have blood:

Stones have been known to move and trees to speak;
Augurs and understood relations have
By magot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

Lady M. (in a dull, expressionless voice). Almost at odds with morning, which is which.

Macb. (clutching at the foot of the throne). For mine own good,
All causes shall give way; I am in blood Stepp'd in so far that, should I wade no more, Returning were as tedious as go o'er.

Lady M. (in the same toneless voice). You lack the season of all natures, sleep.

Macb. (rising). Come, we'll to sleep ... (goes slowly towards her, groping for her hand) ... we'll to sleep.

CURTAIN

- 46 -
I shall try to meet the ball better.

—Pete Sampras

Success is not final, failure is not fatal: it is the courage to continue that counts.

—Winston Churchill
B.

PROGRAM FOR HIGH SCHOOLS

Prepared by Mr. R. C. Hunter
taken from The Drama Magazine Jan. 1931

I. An Evening with Shakespeare's Fools.
   A. Launcelot and Old Gobbo--"Merchant of Venice",
      Act II, Sc. 2.
   B. Touchstone, William and Audrey--"As You Like It",
      Act V, Sc. 1.
   C. The Examination Scene--Dogberry and Verges--
      "Much Ado About Nothing", Act IV, Sc. 2.
   D. The Mechanicals' Play--Pyramus and Thisbe--

II. Poetry and Fantasy in Modern One-act Plays.
   A. "Voices" by Hortense Flexner, published in
      Representative Plays by American Authors,
      edited by Margaret Mayorga, Little, Brown &
      Company, Boston, royalty $5.00.
   B. "Six who pass while the Lentils Boil" by Stuart
      Walker in Portmanteau Plays, D. Appleton & Co.
   C. "Sir David Wears a Crown" by Stuart Walker, in
      Portmanteau Adaptations, D. Appleton & Co.

III. The Art of the Theatre.

Papers on the following subjects:
"Ten Discoveries About High School Dramatics"
Ernest Bavel in The Drama Magazine, January 1931

In a survey made by Ernest Bavel the following results were obtained from a questionnaire sent to public high schools in every state in the union.

1. Are your courses in Dramatics credited as English? Public Speaking? Dramatics? Other subjects?

The answer showed that forty-two per cent gave courses in Dramatics, but credited it as English or Public Speaking. This fact can be explained only on the ground that credit as Dramatics would not meet the needs of college entrance requirements.

2. What are the prerequisites for your course in Dramatics?

No prerequisites from fifty per cent; Junior or Senior standing twenty-nine per cent; course in Public Speaking from five per cent; Scholarship and Ability to Act from eight per cent.
3. Do you have a special course in Play Writing? One per cent answered yes; ninety-one per cent answered no.

4. Do you use a textbook?

Of the twenty-one schools using textbooks, eleven per cent used books on Dramatics proper; the remainder used texts on Public Speaking. The following texts were mentioned.

Dramatics:

"Plays for Classroom Interpretations"
by Knickerbocker .................. 3%

"Technique in Dramatic Art"
by Bosworth .......................... 3%

"Acting and Play Production"
by Andrews and Veirick ................. 2%

"One Act Plays" by Cohen .................. 2%

"Types of Modern Dramatic Composition"
by Phillips and Johnson .................. 1%

"Speech Arts" by Craig .................. 10%

"Better Speech" by Woolbert and Weavers .......... 6%

"Oral Interpretations of the Printed Page"
by Clark .................................. 3%

"Successful Speaking" by Sanford and Yeagers .... 1%

Several schools stated that notebooks, scrap-
books, lectures, general reference books, and research topics were used in place of a standard text.

5. Best hours for rehearsing?

7 to 9 A. M. ............ 6%
12 to 1 P. M. ............ 1%
3 to 5 P. M. ............ 29%
7 to 10 P. M. ............ 55%

In several instances rehearsals were held during certain hours not because they were best, but due to the fact that they were the only hours available. Several schools were under instructions from school authorities to rehearse from 3 to 5 in the afternoon.

6. How many weeks do you rehearse on a play?

Number of rehearsals per week?
Average number of weeks devoted to rehearsals ... 5.4
Average number of rehearsals per week ............ 4.3
Average number of total rehearsals ............ 23.2

7. What do you include in your course in Dramatics?

<table>
<thead>
<tr>
<th>Topics</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pantomime</td>
<td>66</td>
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<tr>
<td>Scenic Designs</td>
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<td>Make-up</td>
<td>45</td>
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<tr>
<td>Production</td>
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<td>Topics</td>
<td>Number of Schools</td>
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<td>--------------------------------------------</td>
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<td>Acting</td>
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<td>Research Topics</td>
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<td>Voice Training</td>
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<td>Stage Models</td>
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<td>Writing One-Act Plays</td>
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<tr>
<td>Characterization</td>
<td>70</td>
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<td>Eurythmics</td>
<td>3</td>
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<tr>
<td>Work shop</td>
<td>16</td>
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<tr>
<td>Lighting</td>
<td>25</td>
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<tr>
<td>History of Drama</td>
<td>10</td>
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<td>Directing</td>
<td>30</td>
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<tr>
<td>Scrapbooks</td>
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<td>Costume Designing</td>
<td>17</td>
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<td>Dramatize Stories</td>
<td>33</td>
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<tr>
<td>Memory work and oral interpretation of poems</td>
<td>8</td>
</tr>
<tr>
<td>Reading, Study and Criticism of Plays</td>
<td>10</td>
</tr>
</tbody>
</table>

8. Do you use understudies or double cast system?

<table>
<thead>
<tr>
<th>System</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Understudies</td>
<td>11%</td>
</tr>
<tr>
<td>Double casts</td>
<td>26%</td>
</tr>
<tr>
<td>Selected one cast and rehearsed</td>
<td>55%</td>
</tr>
</tbody>
</table>
9. State briefly any original methods you have discovered in conducting rehearsals.

Some worth quoting are:

"Insist upon promptness and attendance from the beginning. Motivate work so as to assure element of competition. See that student is interested in his part, and if student is not, make it clear that there are a half dozen to take his part, if he fails. Use student prompter from the beginning to hold book and mark all changes, and thus let the director be free to watch groupings and direct from the auditorium. Block out all action and business, use props from the start, and spend at least three rehearsals in a careful study and interpretation of the play. Urge students to do their own interpreting. Have special scene rehearsals with only important characters present. At all rehearsals characters not on stage 'shoot cues at one another and study their roles'. With double casts have one on stage rehearsing, and the other off stage checking memory work, and interpreting the cast in action".

Some individual suggestions were:

"It all seems a matter of discipline and respect for the director. He should be a specially trained speech teacher".
"I work out action first, use book for three rehearsals but no more. Then practice for smoothness and tempo".

"Rehearse weak spots in special rehearsals. When students are stiff, have them play scene in pantomime, then use voice and body. Dismiss rehearsals early when good work is done".

"Before the play, I write a contract which must be signed by the cast, and each is held to its requirements with dismissal from the cast as a punishment. It brings results".

"Placing the boys on one side and the girls on the other to keep them from practising 'Romeo and Juliet' when offstage".

10. State some original device or scheme you employ in facilitating learning of lines.

Most directors agreed that to work out action and interpretation in the first rehearsals, led to an understanding of the character and plot of the play, thus facilitating learning of lines. Learning lines aloud and in action was a big help. Set a definite time when no books are to be used, and urge students to learn lines. Have understudies ready to take parts.
Other pertinent suggestions were:

"Drill on picking cues fast; inexperienced do not realize cues are a problem".

"Give the psychological principle of economy and learning by the whole method".

"Suggest that players get together outside of rehearsals and learn parts".

"All memory work is to be completed by end of second week; short roles by end of the first".

"Get action immediately; stir emotional response to lines".

"Have a 'visitors' night' for first two acts, about two weeks after first rehearsal. All lines must be learned and some acting done, or part is forfeited to the understudy".

"In conclusion it is advisable to state that many of the directors who replied to the questionnaire requested that they be informed as to the final results. This can only indicate a state of doubt in many directors as to the ultimate value of the method used in teaching dramatics and an urgent desire to know what 'others' are doing".
Tragedies or Comedies?

<table>
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<tr>
<th>Type</th>
<th>Number of Productions</th>
<th>Per Cent of total</th>
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<tr>
<td>Comedy</td>
<td>1947</td>
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<tr>
<td>Drama</td>
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<tr>
<td>Farce</td>
<td>248</td>
<td>7</td>
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<tr>
<td>Tragedy</td>
<td>220</td>
<td>6</td>
</tr>
<tr>
<td>Fantasy</td>
<td>179</td>
<td>5</td>
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<tr>
<td>Melodrama</td>
<td>82</td>
<td>2</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>194/3619</td>
<td>5/100</td>
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Distribution by type of play of 3,619 productions listed in the billboard of The Drama Magazine from October, 1925 through May, 1929.
<table>
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<tr>
<th>Product</th>
<th>Quantity</th>
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<td>B</td>
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<td>$3</td>
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<td>C</td>
<td>15</td>
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<td>D</td>
<td>25</td>
<td>$2</td>
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<tr>
<td>E</td>
<td>30</td>
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Total: $70
VI. Suggestions for Plays
Suitable for High Schools

1. The American Citizen  Ryley
2. The Burglar  Cameron
3. David Garrick  Robertson
4. The Rivals  Sheridan
5. She Stoops to Conquer  Goldsmith
6. Lend Me Five Shillings  Morton
7. High C  Rosenfel
8. Ici on parle Français  Williams
9. Two Strings to her Bow  Harrison
10. Mistress Penelope  Marble
11. The Blind Girl of Castel Cuille  Longfellow
12. The Land of Hearts' Desire  Yeats
13. The Violin Maker of Cremona  Coppee
14. Mrs. Compton's Manager  Osgood
15. Nephew or Uncle  Abbott
16. Walker, London  Barrie
17. The Butterflies  Carleton
18. Mice and Man  Ryley
19. The Cricket  Waldamer
20. Little Emily  David Copperfield
<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Author</th>
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<tbody>
<tr>
<td>22.</td>
<td>A Christmas Tale</td>
<td>Maurice Baucher</td>
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<tr>
<td></td>
<td></td>
<td>Samuel French, 28-30 W. 38st., N. Y.</td>
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<tr>
<td>23.</td>
<td>The Dear Departed (comedy)</td>
<td>Stanley Houghton French</td>
</tr>
<tr>
<td>24.</td>
<td>The Edict</td>
<td>Jane Kuhn</td>
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<td>25.</td>
<td>Festival of Pomona</td>
<td>Constance D'Arcy Mackay--Henry Holt &amp; Co., N. Y.</td>
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<tr>
<td>26.</td>
<td>Florist Shop</td>
<td>Winifred Hawkbridge</td>
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<tr>
<td>27.</td>
<td>Fourteen</td>
<td>Alice Gerstenberg</td>
</tr>
<tr>
<td>28.</td>
<td>Glory of the Morning</td>
<td>W. Ellery Leonard</td>
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<td>29.</td>
<td>Golden Doom</td>
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<td>30.</td>
<td>The Hour Glass</td>
<td>W. B. Yeats</td>
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<td>31.</td>
<td>The Interior</td>
<td>Maurice Maeterlinck</td>
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<td>32.</td>
<td>Joint Owners in Spain</td>
<td>Alice Browne</td>
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<td>33.</td>
<td>Little King</td>
<td>Witter Bynner</td>
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<td>34.</td>
<td>Lima Beans</td>
<td>Alfred Kreymbourg</td>
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<td>35.</td>
<td>Lost Silk Hat</td>
<td>Lord Dunsany</td>
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<tr>
<td>36.</td>
<td>Maker of Dreams</td>
<td>Aliphant Brown</td>
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<tr>
<td>37.</td>
<td>Medicine Show</td>
<td>Stewart Walker</td>
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<tr>
<td>38.</td>
<td>Oh' Pampinea</td>
<td>Warner G. Rice</td>
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<td>39.</td>
<td>Overtones</td>
<td>Alice Gerstenberg</td>
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<td>40.</td>
<td>Pot of Broth</td>
<td>W. B. Yeats</td>
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<td>41.</td>
<td>Rising of the Moon - Lady Gregory and</td>
<td>Charles Hellem</td>
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<td>Seven Gifts</td>
<td>Stewart Walker</td>
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<td>43.</td>
<td>Six Who Pass While the Lentils Boil</td>
<td>Stewart Walker</td>
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<tr>
<td></td>
<td>Title</td>
<td>Author</td>
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<td>44.</td>
<td>Teeth of the Gift Horse</td>
<td>Margaret Cameron</td>
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<td>45.</td>
<td>Three Kisses</td>
<td>Margaret Scott</td>
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<td>46.</td>
<td>Three Pills in a Bottle</td>
<td>Rachell Field</td>
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<td>47.</td>
<td>Trifles</td>
<td>Susan Glaspel</td>
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<td></td>
<td>Portmanteau Plays—Stewart Kidd &amp; Co., Cinco</td>
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<td>48.</td>
<td>Trumpet</td>
<td>Stewart Walker</td>
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<td>49.</td>
<td>Back of the Yards</td>
<td>Kenneth Sawyer</td>
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<tr>
<td>50.</td>
<td>Bishops’ Candlesticks</td>
<td>Norman McKinnell</td>
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<td></td>
<td>from Les Miserables</td>
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<td>51.</td>
<td>Close the Book</td>
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<td>52.</td>
<td>Cooks and Cardinals</td>
<td>Norman C. Lindan</td>
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<td>53.</td>
<td>Deacon’s Hat</td>
<td>Jeanette Works</td>
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<td>54.</td>
<td>A Dollar</td>
<td>David Pinski</td>
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<td>55.</td>
<td>Duty</td>
<td>Seumas O’Brien</td>
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<td>56.</td>
<td>Enter the Hero</td>
<td>Theresa Helbourn</td>
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<td>57.</td>
<td>Ephraim and the Winged Bear</td>
<td>Kenneth Sawyer</td>
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<td>58.</td>
<td>Eyes to the Blind</td>
<td>T. B. Rogers</td>
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<td>A Fan and Two Candlesticks</td>
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<td>Man Can Do Only His Best</td>
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<td>64.</td>
<td>Miss Civilization</td>
<td>Richard Harding Davis</td>
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<td>The Old Lady Shows Her Medals</td>
<td>J. M. Barrie</td>
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<td>67.</td>
<td>The Noble Lord</td>
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<td>Roland Pertwee</td>
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<td>71.</td>
<td>The Turtle Dove</td>
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<td>Anton Tokekhoff</td>
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<td>73.</td>
<td>The Workhouse Ward</td>
<td>Lady Gregory</td>
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<td>74.</td>
<td>Adventures of Lady Ursula</td>
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<td>The Importan</td>
<td>Horace Annesley Vachell</td>
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<td>91.</td>
<td>Her Husband's Wife</td>
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92. Punella Barker and Housman
93. Tragedy of Man
94. The Man of the Box
95. What Every Woman Knows
96. The Goose Hangs High
97. Within the Law
98. So This Is London
99. Quality Street
100. Noah's Flood
101. Sacrifice of Isaac
102. Everyman
103. Everywoman
104. The Servant in the House
105. Tales of the Mermaid Tavern
106. The Rivals
107. The Good Natured Man
108. Caste
109. On Close Drama
110. One Comedy of Pinero
111. The Silver King
112. Arms and the Man
113. Caesar and Cleopatra
114. John Bull's Other Island
115. The Doctor's Dilemma
116. Strife
117. Justice
118. The Tragedy of Nan
119. The Narrowing of Ann Leete
120. The Shadow of the Glen
121. Riders to the Sea
122. The Birthright
123. The Truth
124. The Witching Hour
125. The Scarecrow
126. Milestones
127. The Piper
128. The Blue Bird
129. Justice of the Silver Box
130. Broadway Philip Dunning and George Abbott
131. The Royal Family George S. Kaufman and Edna Ferber
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133. The Big Pond George Middleton and A. E. Thomas
134. The Skyrocket Mark Reed
135. The Nut Farm George G. Brownell
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137. The Love Expert John Kirkpatrick
138. The Alarm Clock Avery Hopwood
139. Interference Roland Pertwee and Harold Dearden
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165. Holiday  Philip Barry
166. The Second Man  S. N. Behrman
167. The Purple Mask  Matheson Lang
168. Just Married  Adelaide Matthews and Anne Nichols
169. Cock Robin  Philip Barry and Elmer Rice
170. Hotel Universe  Philip Barry
171. Miss Nelly of N' Orleans  Lawrence Eyre
172. Shavings  Pauline Phelps and Marion Short
173. The Perfect Alibi  A. A. Milne
174. Jonesy  Anne Morrison and John Peter Toohey
175. Out of the Night  Harold Hutchinson and Margery Williams
176. The Last of Mrs. Cheyney  Frederick Lonsdale
177. The Silver Cord  Sidney Howard
178. Daddies  John L. Hobble
179. The Road to Rome  Robert Emmett Sherwood
180. The Cat and the Canary  John Willard

Note: "A Guide To Longer Plays" consists of a list of fifteen hundred plays compiled by Frank Shay, published by D. Appleton & Company.
Plays Listed Over Ten Times

in the Billboard of The Drama Magazine from October, 1925 through May, 1929.

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List taken from "The Work of the Little Theatres"

Clarence Arthur Perry--Russell Sage Foundation.
VII. Publishers

that will supply Lists of Plays and Catalogues

1. Agency for Unpublished Plays
   41 Concord Avenue, Cambridge, Mass.

2. American Play Co., 33 W. 42 St., New York City

3. List of dramatic material for use by Y. W. C. A.
   prepared by committee of Pageantry of the Drama
   War Work Council for the National Board
   600 Lexington Ave., New York City

4. Brentano Publishers
   727 Fifth Ave., New York City

5. Dramatic Index
   F. W. Faxon, Boston, Mass.

6. Dramatic League Book Shop
   300 Riggs Building, Washington, D. C.

7. Dramatic Publishing Co., Pontiac Building
   542 S. Dearborn St., Chicago, Illinois

8. Edgar S. Werner, Publisher
   43 E. 19th St., New York, New York

9. Eldridge Entertainment Co., Franklin, Ohio

10. John W. Luce Co.
    212 Summer St., Boston, Mass.

    923 Arch St., Philadelphia, Pennsylvania

12. Runsey Play Co.
    West 46th St., New York City

13. Samuel French Publishers
    28-30 West 38th St., New York City
14. Sanger & Jordan  
   Times Square, New York City

15. Scribners' Sons  
   597 Fifth Avenue, New York City

16. Some of the Best Dramas  
   H. W. Wilson & Co., Times Square, New York

17. Stage Guild  
   1527 Railway Exchange Building  
   Chicago, Illinois

18. "Dramatized Classics"  
   Scott Foresman, 623 Wabash Avenue  
   Chicago, Illinois

   Cincinnati, Ohio

20. "Theatre Arts Magazine"  
    $2.00  
    7 East 42nd Street, New York City

21. Walter H. Baker  
    5 Hamilton Place, Boston, Mass.

22. Washington Square Book Shop  
    17 West 8th St., New York City
Costume and Property Suggestions

The proper costuming of a play is of importance, for much of the effect to be produced is due to the color and design of the costumes. However, it is not necessary to represent every detail accurately. It is sufficient to have a general type of dress represented. One should not confuse the costumes of two countries or periods. A character should not appear on the stage wearing a ninth century Oriental gown and a nineteenth century European hat. Attention should be given to the fit, length, and condition of costumes. Wrinkles and stains show plainly by artificial light and should not be in evidence unless desired, nor should robbers, travelers or workmen appear in new costumes, but in clothes which show signs of wear. In every scene there should be some dull shades to offset the bright colors of the costumes.

Inexpensive materials are just as effective in most cases and the substitution can hardly be noticed under artificial light. Cheese cloth or cotton crepe may be used for soft, clinging gowns such as Grecian costumes; cambric and silicia for satin; silkolene for fancy figured silks; flannel for heavy cloth; burlap
for stiff materials; chintz for eighteenth century dresses; net for lace. Borders and decorations may be done with stencils or wood-blocks, stencils being used for heavier material and wood-blocks for soft. Armor is easily represented by having a burlap foundation painted with aluminum powder mixed with glue. Ermine for royalty is made of cotton batting with black cotton basted on it.

High-heeled or modern shoes should be worn only in modern plays. In earlier times sandals were worn. The arrangement of the hair is also important. It should be dressed according to the costume. An Indian girl wears her hair in two braids, a Grecian maiden has hers bound in a chaplet, but the fairy's is loose and flowing. Bows of ribbons should not be used even on children, save in modern scenes. Above all things, the parts of the costumes, the arrangement of the hair, the head-dress and footwear must be of the same country or period.

Great care should be exercised in the selection of the properties for any given performance, especially if it be a historical play. Modern inventions must not be used in ancient scenes. Fountain pens are of recent date. For plays of early days quill pens and sand are more accurate and help create the desired effect.
Many of the properties can be made by the young people. Swords, spears and shields can be made of wood and painted with silver or aluminum paint. Buckles and parts of armor can be cut from cardboard and covered with tinsel paper. Much time, labor and money can be saved by providing a safe receptacle for used properties.

Actors:

Plays with large casts are usually debarred for two reasons: first, it is difficult for the audience to keep the characters clearly in mind and distinct from one another; second, it is difficult to train a large cast of amateurs well.

Time:

It is seldom wise to trust the time length as stated on the printed play, for the information is often misleading. In plays a safe guide is to estimate a page a minute for each double-spaced typewritten sheet 8 x 11.

Action:

A play must be filled with action if it hopes to hold the interest of the audience. The gesture, the facial expression, the start of surprise or the shrinking from fear should precede the spoken words.
Audience:

The play must be one which the audience will like if it is to be a success. The interest must be secured at the very first and it must be held until the end. The selection of the play will be influenced by the type of audience that is to witness it.

A few years ago Boston University packed one of the local theatres every night for a week with a presentation of Planter's "The Captives". The play was also given in Latin. In spite of the success, it is not difficult to see that such a play under ordinary circumstances would not appeal to a popular audience. The audiences that witnessed "The Captives" were made up largely of students, faculty and alumni.

To please the average audience the play must deal with familiar scenes and themes; home, family and society. Tragedy and comedy go hand in hand in life and they need not be dissociated in a dramatic production.

Length of Play:

The one-act play is popular in high schools as it is shorter in duration and does not place so great a tax upon the physical and emotional energy of the actors. One-act plays usually call for a small cast, so that choice of persons is possible and the problems
of rehearsals simplified. The longer play should be used for any public performance such as the yearly senior play.

Rehearsals:

When assignments have been made, the entire dramatization should be read by the cast each taking his own part. This will afford an opportunity for suggestions as to correct pronunciation, impersonation and inflection. All questions, suggestions or criticisms should be frankly discussed. The first rehearsal should be planned for an early date. At first, the members of the cast should be allowed to interpret the parts as they wish. If the director feels that any one has not fully interpreted his part she should attempt to so reveal the character that any changes suggested will seem natural. By this means the youth is helped to develop a character and is not simply acting a part mapped out by another.

At the second rehearsal additional characterization may be sketched in and possible grouping suggested. By the third rehearsal all parts should be letter perfect. Any failure in memory must be supplied by the prompter. No printed pages should be allowed on the stage for perfect memory work must be reached sooner or later and if it is understood at the beginning that the play is to be memorized before the third
rehearsal matters will be simplified and a more perfect production guaranteed.

The dress rehearsal must be on the stage where the formal production is to be given and at the same hour if artificial lighting is to be used. At every rehearsal properties or their substitutes must be used to prevent awkwardness later. At the dress rehearsal the players should be in complete costume and full make-up. The entire play should be gone through without interruption as if it were being presented to an audience.

In the producing of plays it should be remembered that the spirit of the performance must be conveyed through three avenues: sound, which includes the spoken word and vocal grouping, gesture and all the necessary action; color, found in lighting, setting and costumes. The character of the production will determine how the three elements shall be used.

Scenery ready for use may be purchased by those having the funds, but it is quite possible and far more desirable to have the scenery made by the young people, and not necessarily by the participants in the play. An opportunity is thereby afforded to make use of more people and of the services of some who could not be used otherwise in the production. A youth, too self-conscious to take part in the play, may be able to
paint a scene or make a screen, and thus be made to feel that he has a part in the production.
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