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Portland Children's Theatre and language arts correlation in grades seven and eight.

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PORTLAND CHILDREN'S THEATRE AND LANGUAGE ARTS
CORRELATION IN GRADES SEVEN AND EIGHT

Submitted by

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CHAPTER I

NATURE AND PURPOSE OF THE STUDY

Statement of the Problem

This study explores the possibilities of using a community children's theatre as a supplementary resource to curriculum experience. The purpose is increasing the appreciation of the drama in junior-high-school pupils. Correlation and integration with the language arts program are evaluated with emphasis on the pupil's role as an informed consumer of dramatic entertainment.

The Children's Theatre of Portland, Maine, is the specific laboratory employed. It offers throughout the entire year a program of plays that have educational and cultural value to girls and boys. The work of two junior-high school classes in English is geared, by teacher-pupil planning in adapting the community project, to an in-school study of the drama.

Importance of the Study

The in-school dramatics program of many schools often fails to provide adequate experiences for students in audience situations in the theatre. This may be due to limitations of time allotment, absence of facilities, or lack of trained personnel. Those secondary schools which experiment in creative dramatics despite handicaps have a program of educational value. This is not the whole picture of developing appreciation of the drama. The majority of students, now and ultimate-

ly, are consumers of entertainment--not performers.

Large number of movie-going adolescents are audience-trained by attendance at school assemblies, or by presence at the plays produced by dramatic clubs or school workshops. There is value in supplementing the provisions of the school with community ventures of a corresponding nature. Such experiences, particularly when the community theatre has a high standard of stage presentations, provide the student with additional opportunities for enjoying and evaluating the drama.

Ability to evaluate entertainment cannot be developed too early. Ommanney¹ writes that this ability to appreciate and enjoy a play because the spectator knows whether or not it is good is undoubtedly one of the chief benefits to be derived from the study of dramatics.

The school can well afford to survey additional sources that provide multiple experiences for the spectator of the drama. MacGowan² states the trend:

And in the schools, literally hundreds of thousands of boys and girls are getting a critical and spiritual acquaintance with drama in an age when we used to see only a few plays a year. It is very new and very experimental--this training for leisure; but it is growing fast and growing surely.

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1. Katherine Anne Ommanney, The Stage and the School, New York, Harper and Brothers, 1932, p. 9.
 2. Kenneth MacGowan, Footlights Across America, New York, Harcourt, Brace and Company, 1929, p. 192.

Definition of Terms

Appreciation of the drama is the understanding of it by the use of the intellectual powers and the senses. Nitchie¹ recalls:

For although mere entertainment may be very delightful, the serious-minded theater-goer demands from the stage some more permanent value. The absurdity of farce and the excitement of melodrama will soon pass; the effect of great drama will remain in the form of a greater knowledge of human motives and actions, truer sympathies, higher ideals.

Batchelder² says:

Through the study and interpretation of plays dealing with people, conditions and countries foreign to the environment of the students, he gains appreciation of living conditions, home life, prejudices, superstitions, natural customs, and the government under which others exist. This appreciation leads to a wider sympathy, a broader interpretation, and a feeling of brotherhood.

Good³ defines appreciation as an emotionally fringed awareness or perception of the worth, value or significance of anything. He states that generally, appreciation is considered as having two components; emotional appreciation based on the pleasure and satisfaction derived; intellectual appreciation

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1. Elizabeth Nitchie, Criticism of Literature, New York, MacMillan Company, 1929, p. 285.
 2. C. Wesley Batchelder, Place, Function and Organization of the Children's Theatre in Education, Unpublished Thesis, Boston University, School of Education, 1930, p. 27.
 3. Carter V. Good, Dictionary of Education, New York, McGraw-Hill Book Company, 1945, p. 27.

which results from the understanding of the aesthetic principles and artistic techniques involved.

With reference to the term theatre, further distinctions are made. Since the theatre is an art, understanding its purposes increases appreciation. The theatre is the place where dramatic presentations are given.

So concerned, the theatre is of necessity a social process. It loses its primary meaning and justification when it pursues other objectives than those of providing the vehicle whereby the collective spirit of an organic group may, by the process of identification, undergo at least momentary transformation...For even today the real theatre is brought into existence only when a crowd of spectators is actually assembled to witness together a performance, plastic and fugitive in nature, by living human beings.¹

Drew² adds:

The theatre can transport us into a wonderful world. It can ravish the senses with beauty and brilliance of decor and design, with movement and music; above all it can put living human figures before us with all the magic of illusion. But it is only through words that the theatre can move the heart to tears or laughter in any but the crudest and simplest ways; that it can stimulate and excite the mind endlessly with wit and speculation, and set free the human spirit to soar and dream.

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1. Encyclopedia of Social Sciences, Theater, New York, MacMillan Company, 1930, Volume XIV, pp. 598-599.
 2. Elizabeth Drew, Discovering Drama, New York, W. W. Norton and Company, 1937, pp. 12-13.

Closely linked to the theatre because of its very essence is drama. Drama can exist only in a restricted sense away from the theatre. Drew¹ claims:

...As literature it is a mongrel; there is nothing pure about its breeding as there is about the epic or the lyric. Drama as an art differs from all these in that its medium is different. If we have to define drama it must be as the creation and representation of life in terms of the theatre.

Clement² reports that drama is the study of a play through reading. Dramatics is the acting of the plays. Terms used frequently in the discussions of drama and dramatics are simplified for pupil use. Some of these from the Clement study are included here:

Conflict is a struggle between two factors.

Emotion is feeling.

Suspense is suspended interest.

Plot is the story.

Climax is the highest point of interest.

Characters are the people.

Dialogue is conversation; the lines which actors speak.

Theme is the idea.

Pantomime is silent action.

Atmosphere is the feeling that surrounds the play.

Characterization is character portrayal.

Setting is the scene.

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1. Elizabeth Drew, op. cit., p. 13.
 2. Matilda Clement, The Classics Through Dramatics, Unpublished Thesis, Boston University, School of Education, 1939, pp. 32-33.

Drama is classified into four divisions with the corresponding definitions for pupils.

Comedy is a play true to life in which the hero overcomes fate.

Farce is an exaggerated comedy.

Tragedy is a play in which fate overcomes the hero.

Melodrama is an exciting, thrilling dramatic performance.

CHAPTER II

REVIEW OF THE LITERATURE

The community offers a wealth of material that can be utilized by the schools. More and more the school is moving into the community and employing its resources and its culture. Roueck¹ states:

But from Maine to California educational activities are being more closely integrated into the total life of cities, towns, and villages. Community schools, the use of community materials in study programs, and the bringing together on common ground of professional school people and laymen are receiving wide attention.

This trend is evident in recent revisions of curricula.

School exists to improve the quality of living. Educators are reviewing this purpose realistically by examining community life and adapting the school curriculum to meet the needs of its young citizens.²

The boundary line between school and community is fading. Pioneers in removing the barrier often initiated the attack by using the community in the extra-curricula program of the school. Gradually, in-school time has been given to the community study. "Formal 'reading and reciting' programs are being replaced by programs that provide opportunities for

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1. Joseph S. Roueck and Associates, Sociological Foundations of Education, New York, Thomas Y. Crowell Company, 1942, p. 145.
 2. Eva G. Pingston, editor, Community Living and the Elementary School, Twenty-Fourth Yearbook, Bulletin of the Department of the Elementary School Principals, National Education Association, September, 1945.

interaction."¹ One teacher reported an attempt to acquaint her English class with the summer recreation program offered by her community. The study was an introduction and a guide-book to fun during a vacation when most pupils would not leave the neighborhood.²

The trend toward utilization of the community by the school is summarized by Roueck³ who says:

The community and education, both with many relatively fixed and unchanging characteristics, and both caught in the streams of inevitable change, work sometimes to common ends and occasionally at cross purposes. Within the community where educational programs necessarily have their roots, educational institutions support, overlap, and compete with all other institutions. Advanced educators, possessing the sociological viewpoint, have taken the lead in working toward a closer school into the total life of the community, and the resolution, as far as possible, of the conflicts which arise between the school and community.

What is being done in programs of this nature varies from limited efforts to meet particular local problems to projects of much larger scope which attempt to bring about a total readjustment such as is evidenced in the community school project. Two main points in this movement are the efforts to make education of greater tangible service to communities, and the use of community materials as the chief element in teaching.

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1. John U. Michaelis, Social Studies for Children in a Democracy, New York, Prentice-Hall Inc., 1950, p. 27.
 2. Tillie Harowitz and Madison Harowitz, "The School Takes a Hand," Recreation, January, 1945, pp. 531-536.
 3. Joseph S. Roueck, op. cit., p. 165.

Field trips are an impetus in the direction of using the community and enriching the school program. Michaelis¹ emphasizes their importance in contributing to social learning. The well-planned trip develops concepts and understandings that are extended and clarified. There is increased appreciation of the relationship between units studied in school and the outside world. Improved attitudes may result when children come face-to-face with persons and objects encountered on an excursion. Skills of observation, recording, evaluating, interviewing, questioning, and critical thinking are sharpened when pupils see the immediate need for such tools.

Field trips in the modern curriculum are usually incorporated in a unit or block of work. As an integral part of purposeful activities, the field trips are not only excursions for pleasure; they become sources of information.

Leaders in the field of the teaching of English have strongly recommended units of work that are meaningful to the student. "An effective program in school English must make provisions for carrying the literary and linguistic activities beyond the confines of the English classroom."² In English

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1. John U. Michaelis, op. cit., p. 229.
 2. W. W. Hatfield, editor, An Experience Curriculum in English, A Report of a Committee of the National Council of Teachers of English, New York, D. Appleton-Century Company, 1935, p. 4.

for Social Living,¹ the authors state that communication for some useful purpose provides both objective for the student and plan of attack for the teacher. Individuals, class, and teacher decide upon something to be done. Speaking, listening, reading, and writing then are used most effectively in completing the plan agreed upon.

The use of a community children's theatre as a resource for increasing appreciation for the drama has implications for communications in the language-arts program. There is value in such a project for junior-high-school pupils. Jaslow² recommends this age group as the most satisfying age to consider the study of the drama:

The age of adolescence is the best time to begin the necessary training of the dramatic instinct. This instinct is more developed in children than in grown people. Especially it is active at this great formative period of the child's development.

Anything the classes in English may do to present dynamically a study of the drama will not only not impede the pupil's participation and pleasure in in-school dramatics but will also increase his enjoyment in his role as consumer. It is this role, ultimately that played by most students, that will be enriched by field trips to theatres in addition to excursions to libraries and museums.

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1. Holland D. Roberts, Walter V. Kaulfers, Grayson N. Keffauver, English for Social Living, New York, McGraw-Hill Book Company, 1943, p. 23.
 2. M. B. Jaslow, "The Junior High School and the Drama," Education, April, 1922, p. 481

Tellier¹ writes:

The consumer of drama, then, must be given first consideration in the shaping of any dramatic program for the secondary school. Our people of all ages, young and old, are large consumers of dramatic art in many forms. They are spectators at, not participants in, the various theatre arts.

This emphasis on experience as an aid to appreciation is explained in the preface of Conducting Experience in English.² This report by a committee of the National Council of Teachers of English contains over three hundred pages of actual classroom experiences. The documentary material from hundreds of classrooms throughout the United States advocates meaningful correlation of language with the arts and with life. "Pulp-literature is providing a short-circuit to the lower emotions of students not adequately trained to read good literature with ease and enjoyment." Education for evaluation of media used by the student in theatre, movies, radio, and television must be the concern of the school. Experiences that correlate and integrate growth in taste and appreciation with the community and the language arts program can be provided.

This need for basing the projects of a language arts program upon experience is frequently repeated in An Experience

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1. John Edward Tellier, Practical Procedures for In-School Dramatics, Unpublished Thesis, Boston University, School of Education, 1949, p.6.
 2. Angela M. Broening, editor, Conducting Experiences in English, A Report of a Committee of the National Council of Teachers of English, New York, D. Appleton-Century Company, 1939, p. v.

Curriculum in English:¹

Experience is the best of all schools... School and college curriculum should consist of experiences. The school of experience is the only one which will develop that flexibility and power of self-direction requisite for successful living in our age of swift industrial, social, and economic change. To inculcate authoritarian beliefs, fixed rules of conduct, unreasoned and therefore stubborn attitudes, is to set our youth in futile and fatal conflict with the forces of modern life.

The trend to block work into units or projects that stress pupil activity in addition to providing opportunity for individual differences is well on the way to general acceptance. Thut and Gerberick² summarize the reasons for the tenacity and the permanence of the older methods. They state that the older view of regarding pupils as passive recipients of education was derived from psychological theories that held learning to be the business of the mind. Thus it followed that if the body is engaged in activity of any kind, the activity will distract and hinder the mind in its work. Pupils were expected to sit still, to listen attentively, and in general to maintain a school atmosphere so quiet that if a pin were dropped, it could be heard by everyone in the classroom. "The lock-step type of mass education developed by some of the followers

1. W. W. Hatfield, op. cit., p. 3.

2. I. N. Thut, J. Raymond Gerberich, Foundations of Methods for Secondary Schools, New York, McGraw-Hill Book Company, 1949, p. 270.

of Herbart in America was particularly given to the notion that the pupil is merely a container into which the teacher must pour whatever knowledge is good for him."

The antithesis of such practice is evident in the newer concept of methods of teaching which advocates the use of units and projects. Spears¹ says there is a clear distinction between unit teaching and the day-by-day opportunistic management of a class. The by-roads of a unit lead in many different directions for many different kinds of teachers. The unit approach which supports the theory of the value of experiences definitely claims the following advantages:

1. frees the teacher from the limitations of one textbook.
2. provides flexibility to serve individual differences.
3. facilitates the greater use of the community as an educational laboratory.

Risk² in appraising unit and project-method approach emphasizes the same values. Individuals differ and provisions should be made for individual development. Theoretically, the project method provides for well-rounded development. Particular individual needs and interests are served through individual projects and assignments; needed socialization is provided through group activities.

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1. Harold Spears, The High School for Today, New York, American Book Company, 1950, p. 173.
 2. Thomas M. Risk, Principles and Practices of Teaching in Secondary Schools, New York, American Book Company, 1941, p.473.

In the attempt to increase appreciation of the arts, the unit approach is especially suitable. Risk¹ stresses the importance of providing specific opportunities for activities that direct the student to fields often untouched in the traditional pattern. He writes:

While it is no doubt true that a large proportion of our appreciations are acquired as concomitant outcomes of other classroom activities, yet there are several good reasons why appreciation type activities should be definitely provided for. In the first place, appreciations of literature, music and art--cultural values that can contribute so much to the enjoyment of life, the fullness of living, and leisure time--are rarely acquired to any content unless enjoyable experiences especially suited to their attainment are provided. Appreciations are not learned nor reasoned out; they are stamps of value that grow out of experience.

Hook² reminds us that most students read for entertainment. It is the teacher's responsibility while encouraging reading for this purpose to show deeper values. Plays, even more directly than fiction, offer a temporary escape. "To ourselves, each of us seems a rather drab and unexciting person. To get away from that colorless self, we daydream or go to the movies or read or play-act..." The author adds that because the drama takes us out of ourselves, it has great appeal. The teacher must remember that drama, unlike fiction,

1. Thomas M. Risk, op, cit., p. 484.

2. J. N. Hook, The Teaching of High School English, New York, The Ronald Press Company, 1950, pp. 136-137.

is usually written to be acted and seen, not heard. It is unnatural and artificial to study plays in school without the real experience of seeing plays acted and produced. A unit on the drama to be valuable in its contribution to leisure would purposely include provisions for attendance at plays.

Mearns¹ feels that once an introduction to the arts is made, there is no measure of the appreciation that ensues. He states:

Enticing the mind to open to a reception of possible new enjoyments is part of our proved procedures. Some readers of the daily newspaper never see the financial columns, some never look at the woman's page, some never read the book reviews, the art notices, the by-liners' columns. We all go through life ignoring much of life with eyes and ears closed to huge slabs of that vibrant stuff. So the teaching of art appreciation must begin with the business of opening doors.

What Mearns says about art applies to the appreciation of the drama. If the school makes room for experiences that lead to attainment of cultural values, there is some assurance that the avenues of enjoyment will lead to a more thoughtful use of leisure time. The teachers of English have a challenge in this area. Personal growth, satisfaction, and relaxation are by-products of the wise use of leisure. In The Challenge of Leisure,² the authors say that the first thing to recognize

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1. Hughes Mearns, The Creative Adult, New York, Doubleday, Doran and Company, 1941, p. 137.
 2. William Boyd, Vivian Ogilvie, The Challenge of Leisure, London, New Education Fellowship, 1936, p. 14.

is that good leisure must always be a personal achievement. Although ordinary people may depend on social arrangements and whatever help they may get from others, the right ordering of life in the time which is theirs to order is their own affair. "If they are not to be dominated by organization during the hours of their freedom as they are dominated by mechanical system during the hours of their toil, they must use their leisure to make their own souls."

The Correlated Curriculum,¹ another report of a committee of the National Council of Teachers of English, strongly urges the use of the arts in the integrated program. One reference to drama illustrates the view of many educators:

Dramatics in all its phases is another activity whose correlation with the curriculum and with life has been far from perfect and whose educational opportunities have often been wasted.

Among many examples of significant correlation and integration that cut across the curriculum is the following illustration:

The San Antonio junior-high-school curriculum attempts to give students in the sixth and seventh grades a favorable attitude toward the arts and some background of esthetic experience by two appreciation courses correlating painting, music, and poetry on the basis of supposedly common moods and themes...

1. Ruth Mary Weeks, editor, Correlated Curriculum, A Report of a Committee of the National Council of Teachers of English, New York, D. Appleton-Century Company, 1936, p. 251.

The teacher reads the literary selections, displays the pictures, and while they are still on display, plays the music on the victrola. The class then discusses the pictures, music, and literary selections spontaneously. The mood or theme of the group of selections is never told to the class. The idea is that the grouping will suggest it.¹

The approaches to appreciation of the drama in correlation and integration with other subjects in the curriculum, and the community are numerous. The authors of Teaching Secondary English² include in their recent text an adaptation of a list of activities in connection with motion pictures which was originally prepared by Miss Harriet J. Baldwin of Clinton, Illinois High School. Although these centers of activities relate to films, they can easily be channeled and expanded to enrich any unit, particularly one that purports to widen experience in the dramatic arts. The activities are grouped under the headings of Reading, Writing, Speaking, Listening, and Problems in Evaluation. Specific activities are listed under these essentials of the language arts program. In a summary to this kind of a program the authors remind us that skills of communication, such as those involved in reading and library research, in the mechanics of written expression, pronunciation, vocabulary, and the like, can be

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1. Ruth Mary Weeks, editor, op. cit., p. 159.
 2. John J. DeBoer, Walter V. Kaulfers, Helen Rand Miller, Teaching Secondary English, New York, McGraw-Hill Book Company, 1951, pp. 304-315.

effectively taught in relation to the practical use of language to which a dynamic unit competently lends itself.

CHAPTER III

THE COMMUNITY AND THE LANGUAGE ARTS PROGRAM

Batchelder¹ in his study classifies children's theatres into the following groups:

1. theatres which give special performances by adults for children.
2. theatres connected with settlement houses.
3. university theatres where students majoring in dramatics have definite programs for children.
4. school theatres.
5. community theatres for children.

This study is concerned with the last type mentioned. All types, however, had their origin in Europe. The first children's theatre on record was initiated in France in 1776. Countess de Genlis built a theatre on her estate for her children. Inspired by Rousseau's Emile, the Countess wrote plays with her own children, and later with the children of the Duke of Chartres who, in 1782, gave her the position of governess of his three sons. Madame de Genlis believed that all the elementary lessons of the heart and the spirit were not contained in textbooks.²

1. C. Wesley Batchelder, op. cit., p. 3.

2. Winifred Ward, Theatre for Children, Anchorage, Kentucky, The Children's Theatre Press, 1950, pp. 1-7.

In 1903 in the Educational Alliance Building on the East Side of New York, the first children's theatre in the United States was founded by Mrs. Alice Minnie Herts, with Mrs. Emma Sheridan Fry as director of plays.¹ Since this memorable date, children's theatres in the United States spread across the land into communities which frequently, as is true of Portland, make the theatre part of their recreational department and allot money for its support. The aim of the first children's theatre is not forgotten in the current ventures. Mrs. Herts² writes in her introduction:

The Children's Educational Theatre did not develop to demonstrate a pedagogical theory, but simply to supply a hitherto unsupplied though universal demand--the demand of children and young people for interesting entertainment.

The Children's Theatre of Portland, Maine, introduced its program of plays for children in 1934. This community project began first as a service for young people by the local Junior League. Later it was adopted by the Department of Parks and Recreational of the city. It is directed by one professionally-trained worker who is assisted by volunteers from the community. The board of directors includes local teachers and a supervising principal. Pupils from the elementary, junior-high and senior-high schools are eligible for participation

1. Winifred Ward, op. cit., p. 21.

2. Alice Minnie Herts, Children's Educational Theatre, New York, Harper and Brothers, 1911, p. 1.

in the theatre workshops as actors, members of the crew, or as spectators. They may serve on stage, costume, ticket, or publicity committees.

The winter repertory of plays presented in the school auditoriums of the city provides for several performances of each play. Synopses are sent in advance of production to all classroom teachers. The summer program of the trailer theatre takes in all the playgrounds of Portland and South Portland. In 1950, over 20,000 children attended performances. Many children followed the same play from playground to playground.

The Children's Theatre is, because of the size of the city, the only cultural program offered to all children. There is no admission charge for summer productions. Winter performances cost less than the price of a movie.

Two national theatre organizations, the American Educational Theatre Association and the National Theatre Association, work throughout the country with schools and with theatre groups like the Portland Community project. They serve as clearing houses and centers for service to leaders concerned with dramatics.

The Portland Trailer Theatre is reputed to be the only one of its kind in the country. The idea of this mobile unit was first conceived in the fall of 1943 when the Portland Parks and Recreational Department was faced with the wartime problem of juvenile delinquency. The Children's Theatre, an established agency, was asked to help improve dramatics facilities on local

playgrounds. The idea of a collapsible stage which could be transported easily from one playground to another was discussed by the committees.

The technical staff of the Children's Theatre with the help of an expert from the National Children's Theatre and a professional contractor designed and built a workable theatre out of forty-eight pieces of pressed wood similar to Masonite. Martin¹ says the theatre was built in sections and travels flat on the floor of the trailer between performances. The stage is 15' 9" by 10'. There is an apron that can be extended to provide more action space. Two projecting wings give dressing rooms and a place for properties. This completely demountable construction is joined with iron bolts. The contractor and the workers developed their own process of assembling and demounting. They are able to unload the trailer, and set up the theatre in an hour; to take it down and load it in forty-five minutes. Blue prints of the theatre are being used in Pittsfield, Massachusetts, Hammond, Indiana, and Stockholm, Sweden, for the purposes of duplicating this mobile theatre. With the completion of the Portland trailer construction, Portland children were offered a summer and a winter theatre program.

Soule² recalls the first adventure with this new unit:

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1. M. C. Martin, "On the Playground", Recreation, August, 1945, p. 232.
 2. Martha Soule, "A Children's Trailer Theatre," Recreation, April, 1949, p. 24.

After the personnel director of the Children's Theatre had gotten in touch with the dramatics teachers in the four high schools, and one private school, a company of boys and girls--ranging in age level from sophomores in high school to seniors in colleges--was selected to help with the project. Summer of 1944 marked the successful start of the Trailer Theatre... Working five days a week, after an intensive six weeks rehearsal schedule, they presented a two-play repertory of approximately twenty performances.

On the playgrounds, wooden pins and clotheslines are staked by the scenery crew to make rows. A seating plan capable of holding an audience of 150 to 2,000 is possible with this arrangement. Using the slogan "feet to fanny make a row", girls, boys, and adults are comfortably seated in neat rows on the playgrounds. In addition to the usual crews of girls and boys who help with productions, there is the "audience detail." These volunteer student workers take care of very small children during the play by entertaining them in sand piles or in swings. This service permits older junior-high pupils or any child who has the responsibility of younger children to enjoy the play without cares or worry.

In 1949-1950 at the William B. Jack Junior High School, Portland, Maine, two classes, one seventh and one eighth, planned with the teacher a program of activities that correlated several phases of the language arts program with the current program of the Portland Children's Theatre. Sixty pupils participated in this project.

Classes first reviewed the history of the Portland Children's Theatre; they set up student committees with the respon-

sibility of finding answers to the questionnaire prepared by the classes.

Small-group organization was used during this introduction. This technique was employed most frequently during the year because of the opportunity it offers for the consideration of individual differences, awareness of pupil interests, and practice in democratic procedures.

Preparation also involved setting up criteria for evaluating student voices as well as voices of professionals on the stage and radio. Pupil reports, written and oral, were emphasized as one way of crystallizing impressions and experiences in the theatre. Work on organization of ideas preceded writing of reports.

The Art Department placed at the disposal of the students a four-by-five foot stage equipped with lights, curtains, several miniature sets, and scenery. Pupils made original sets for this stage. Problems of staging could be discussed more dynamically with this visual aid. Under the direction of the art instructor, illustrations from plays read or seen were completed. The art instructor who as a student in college designed settings for college plays gave an illustrated talk on this work.

The radio programs sponsored by the Children's Theatre were also correlated with literature and the speech arts. Presented over a local station on Saturday mornings at 9:15, the radio series brought to the students in their homes addi-

tional vicarious theatre experiences. Introductory notices giving short synopses¹ of the dramatization were used for reviewing the program.

The vocational implications of a unit in which pupils participate in a community-sponsored program are many. These were increased when pupils voluntarily joined the Creative Dramatic Workshop, a neighborhood project of the Portland Children's Theatre. Eighteen pupils from the William B. Jack Junior High School attended classes three afternoons a week for eighteen weeks in the Lee Recreation Center. In addition to designing scenery, collecting costumes and properties, assisting at rehearsals, these pupils presented Carroll's Beauty Is Fled² at the Lee Recreational Center on Saturday, January 21, 1950. An additional performance was given the following week in the auditorium of the junior-high-school.

Oral reports of the pupils who appeared in this play emphasized the fun of joining the Children's Theatre as actors, ticket sellers, ushers, or stage managers.

The director of the senior class plays in the local high school accepted an invitation to speak to the sixty pupils studying the theatre. Taking for her title "Directing a Play", this teacher began with the problems connected with tryouts, plans of rehearsals, settings, costumes, and teamwork of all

1. Appendix, p. 68.

2. Paul Vincent Carroll, Beauty Is Fled, Appendix p. 69.

who worked together. Following her talk, the students asked questions and participated in the discussion.

Arranging for speakers involves purposeful oral and written activities such as discussing, telephoning, writing invitations, introducing speakers, and sending thank-you notes. Criteria for evaluating plays were reviewed and modified as measuring instruments for evaluating motion pictures and radio programs.

Development of an extensive reading program began by adding books to the classroom library:

Collection of plays used in the past by the Portland Children's Theatre.

Collection of those plays to be presented in the current year.

Copies of plays produced by dramatics clubs of local high schools.

Books from which plays have been adapted.

Biographies of famous people portrayed in plays.

Biographies of famous actors and actresses.

Books on the theatre.

During the 1949-50 season, the Portland students attended two concerts. The Rochester Civic Orchestra, under the direction of Mr. Guy Fraser Harrison, presented a program of seven selections in the City Hall Auditorium on December 9. The program¹ sent out in advance of the concert was used as the

1. Appendix, p. 71.

basis of classes in music appreciation. When the pupils attended the concert, they were already familiar with the scores which added to their enjoyment.

In the Portland City Hall Auditorium, February 11, 1950, the Portland Children's Theatre presented the Student Philharmonic Orchestra in an afternoon concert.¹ Similar preparation by the students under the supervision of the music teacher was developed.

Both concerts afforded additional experiences for the students to participate in audience-situations beyond the classrooms. The concerts became introductions to discussions on the use of music in the theatre, motion pictures, radio, and television.

In a project that aims at increasing appreciation of the drama, there is opportunity to touch all subjects in the curriculum. Any cultural program that educates for leisure enriches basic skills in communication as it offers motivation for exploration in allied fields.

1. Appendix, p. 73.

CHAPTER IV

ENJOYING THE PLAY--A SOURCE UNIT

This chapter consists of a source unit illustrating correlation with purposeful activities in the language arts program, other departments of the school, and other community resources. The unit is based on the plan used by the writer with two classes in English at the William B. Jack Junior High School, Portland, Maine. To widen the range for its usability in senior-high school, material that is more technical for analysis of the play has been incorporated in the revised unit. Activities that utilize the content of the advanced curriculum have been added.

ENJOYING THE PLAY

General Statement of the Unit

Television, radio, and motion pictures continually present stories of life for our enjoyment. Told in dramatic form, these stories increase our understanding of man's daily experiences. Reading a play intelligently affords similar pleasure. Furthermore, the discovery of the techniques and the elements which the playwright uses to produce his effects widens our appreciation. Knowing a play through reading is a preparation for the greater experience of watching the acted play come alive on the stage, in the movies, over the radio, or on television.

Delimitation of the Unit

A. Types of Drama

1. Tragedy is a play in which fate overcomes the hero.
2. Greek tragedy was founded on the idea that a mortal must not take the moral law into his own hands.
3. When a mortal did break the moral law, a tragedy occurred.
4. Tragedy means more than the death of the hero.
5. The hero is involved in the tragedy because of some flaw in himself.
6. The conflict in a tragedy may be between two exterior forces, between forces in conflict within

the character, or between a combination of internal and exterior forces.

7. Comedy is a play in which the hero overcomes fate.
8. Comedy has more of an intellectual than an emotional appeal.
9. High comedy appeals to the mind.
10. Farce is exaggerated comedy. Activities of the characters in ridiculous situations interest the imagination and offer entertainment.
11. Low comedy emphasizes physical incongruity.
12. Melodrama is an exciting, thrilling dramatic performance.
13. Melodrama has high emotional elements.
14. Romantic melodrama emphasizes love.

B. Elements of a Play

1. The theme is the broad idea of the play. For example: King Lear by William Shakespeare emphasizes the ingratitude of children toward their parents. Darkness at Noon by Sidney Kingsley is the story of a man fallen victim to his own false philosophy.
2. The themes of tragedies are: love, revenge, and honor.
3. The propaganda play emphasizes the theme.
4. The theme should not be above the characters and dialogue in prominence.

5. Plot is a collection of specific incidents one of which has strong conflict that develops into a climax. Plot is the story which the drama tells. For example: The plot in Emperor Jones by Eugene O'Neill is the struggle of Jones to accumulate money from the natives and the attempt to leave the island with the money. The man's imagination and his own fears prevent this resolution.
6. Plot needs explanation, developing incidents, climax, and solution.
7. The plot usually has unities of time, place, and action.
8. The settings explain the environment. They help define time and character.
9. Settings establish the mood of the play.
10. Atmosphere includes the mood of the play. This mood comes to us through settings, lighting, costuming, and dialogue. For example: In Marc Connelly's Green Pastures, impressive lighting, suggestive settings of a heaven conceived in the minds of the simple Negroes of the Roark Bradford stories, simple dialogue used in the dramatic retelling of some well-known Biblical tales, and the appropriate costumes contribute to the beauty of the production. In addition, there is

the chorus singing Negro spirituals at intervals during the play. Through such artistic combinations a mood of reverence is never lost.

11. Dialogue tells us about the characters. Dialogue is conversation. It aids plot development and helps create the atmosphere.
12. Characterization is the creation of individuals by means of acting, make-up, costumes and dialogue.
13. The study of characterization in plays increases our understanding of people.
14. Pantomime and voice are the tools which actors use in interpreting characters.

C. Reading the Play

1. First steps in reading a play:
 - a. Note the title and name of the author.
 - b. Read the list of characters.
 - c. The first paragraph, usually given in italics, describes the scene. Particulars given here help the imagination vitalize the scene.
 - d. Stage directions help the reader see the characters in costume, in pantomime, and in positions for the initial dialogue.
 - e. The reader assigns features and voice to the characters. This is done by imagining what the characters are like. Do they remind you of

people you know? Do they remind you or characters in a book you have read?

- f. Intangible qualities are added as the reader is able to judge the characters in different situations. The reader gets this information:

By what the character says.
 By what the character doesn't say.
 By what the character does.
 By what the character causes others to do.
 By what other characters say about each other.

- g. The reader looks for the atmosphere.
 h. The reader notes the plot of the play.
 i. The reader identifies the causes and the resolution of the plot.

2. Reading a play involves more than following the story and determining the basic idea. Reading includes interpreting.
3. Reading a play involves anticipation. This means foreseeing the outcome or the results. It includes looking forward to the outcome of the action.
4. This kind of reading takes practice.

D. Evaluating the Play

1. Criteria for evaluating a play at the theatre or through the medium of radio or television include the answering of three questions:

What is the purpose of the playwright?

How well has he accomplished this purpose?

Was the work worth doing?

2. Defend or refute the following statements in relation to the play you are evaluating:

The actors used their voices effectively. There was variety in their inflections. The actors were convincing.

Some characterizations were trite, hollow, types. It was easy to imagine the characters in other situations. They reacted the way I expected them to react.

The pantomime was realistic and natural.

The costumes were in harmony with the dialogue and settings.

There should have been less realism in costumes. The costumes added to the understanding of the characters.

The settings were effective. They did not get in the way of the mood.

The lights helped to define the action.

The play dragged. There was monotony. This monotony can be attributed to the intentions of the writer and director.

The tempo of the play was slow because of lack of skill on the part of the cast.

The ending of the play was a logical solution.

The play is one I would like to read.

In comparing this production with other plays I have seen or heard, there are three or four reasons why I consider this one superior (or inferior). This play has possibilities for adaptation in motion pictures. The screen version would improve the interpretation. Hollywood sometimes subtracts from the worth of a play or a book.

Probable Incidental and Indirect Learning Products

A. Incidental

1. The ability of the pupil to know why he likes one play better than another.
2. The ability to visualize a scene from a printed page.
3. The ability to interpret the characters as people in conflict.
4. The recognition of worthwhile programs currently shown on television.
5. The recognition of the best radio programs featuring drama.
6. The development of ability to "shop" for movies instead of just going to any movie.
7. The development of the ability to read movie and play reviews with discernment.
8. The pupil's growing ability to locate information.
9. The ability to use new words.

10. The ability to make interesting written and oral reports.
11. The ability to work successfully with others.
12. The ability to listen attentively.
13. The ability of the pupil to edit his own materials.

B. Indirect

1. The appreciation of the tremendous talent and work needed for the production of a successful play.
2. The attitude of respect for people who have contributed generously to the advancement of the drama.
3. The improvement of taste in the pupil's choice of reading.
4. The development of interest in general reading which carries over to out-of-school life.
5. The attitude of respect for people who are different.

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The Unit Assignment

Suggested introductory activities -- Any of the core and optional activities may be used in place of the following suggested activities.

1. Show a motion picture to the class. Permit pupils to discuss the film before and after the showing to determine why they like or do not like this form of entertainment. Determine the purpose of the film. Discuss the value of the purpose and how well it was developed.
2. Arrange a bulletin board display that features well-known actors and actresses. List the plays or movies in which they have appeared. Include lists of radio programs on which plays are regularly presented. Have

a collection of plays, biographies of people connected with the theatre, and books from which movies have been adapted. The literature should be in colorful jackets, if possible, in order to enrich its appeal. Through questioning and observation, lead the class to a discussion of what they already know of the theatre. Proceed by asking what they would like to know.

3. Invite a member of the community to speak to the class on a phase of the theatre with which he is familiar. Invite a member of the faculty who has had experience with dramatics to give an illustrated talk on one or two aspects of his work or experience in the theatre.

Study and activity guide -- Since this unit attempts to utilize several aspects of the language arts program concurrently with the main objective of increasing appreciation of the drama, the following guides are submitted to the pupil. They will be used periodically for verification and for review of the principles of voice improvement and the democratic procedures of working together in groups. The forms of these guides follow:

The Committee

A pupil-committee is a means by which a group of students in a democracy thinks things over in an orderly way with freedom for expression of opinion. Committees vary in size. The chairman is in charge of the committee and presides at the group meetings. The secretary of a committee takes notes on the

important "business" or on the discussions in his group; records decisions and revises his notes before reporting to the group or to the class.

The work of the committee should be discussed clearly by the group with opinions or questions raised by the chairmen or members. Then, the particular duties of the committee should be clearly stated in writing. The leader may request volunteers for the work to be done.

A committee needs every member. Evaluate yourself using the following check-list:

1. Participation

Do I contribute my ideas to the meetings without being asked?

Do I look at the person speaking?

Do I offer to help others?

Do I try to do accurate work?

Do I try to evaluate the worth of my material so that my assignment includes the most valuable and most interesting information?

Does the quality of my work show that I have worked carefully?

Are my assignments ready on time?

2. Voice and Diction

Is my voice pleasing? Why? Why not?

Do I have to repeat words or sentences because I am not understood?

Do I check on the pronunciation of words I am not sure I pronounce correctly?

Do I talk directly to the group?

Do I try to speak clearly?

Appraising the Voices of Others

Today our voices are our most important means of communication. We speak many hundreds of words to one that we write. Appraising the voices of those working in the dramatic fields of radio, television, and the motion pictures will help us to listen critically to our own voices. Communication of ideas as much as communication of our feelings and conflict depends on the intelligent use of the voice.

Look over the rating chart for the evaluation of voice which follows. Study the common characteristics of voice that are listed. Using this chart to note the voice qualities of those to whom you will be listening, will enable you to improve your own voice. The chart also will be used in comparing the values of voice in actors in the projection of character. What ideas would you add, or how could you improve the chart?

RATING CHART FOR EVALUATION OF VOICE

Name

Location (class, radio, movie, theatre)

Date

Directions: Circle characteristics of the voice you are studying.

| | | | | |
|-------------------|------------|----------|------------|----------|
| 1. Volume: | Adequate | Strong | Soft | Weak |
| 2. Pitch: | Just right | Too low | Too high | |
| 3. Quality: | Pleasing | Rich | Thin | Nasal |
| 4. Rate: | Moderate | Too slow | Uneven | Rapid |
| 5. Phrasing: | Excellent | Even | Jerky | Too long |
| 6. Diction: | Natural | Clear | Artificial | Sloppy |
| 7. Pronunciation: | Correct | Faulty | | |

Additional comments:

 Signature of student critic

Core Activities

The following activities should be mimeographed for the pupils. The activities are arranged in three groups to provide for small group work and individual assignments in addition to the preliminary background which the whole group will develop together as a class activity.

A. Class

1. Read a three-act play of each type: tragedy, comedy, melodrama. Discuss carefully each type. Note differences in plot development, characterization, and atmosphere.
2. Discuss movies that are examples of each of these types.
3. Discuss movies in which the use of photography emphasized pantomime in projecting emotion. Find similar examples from television programs.
4. Classify according to type. Discuss the theme, plot, setting, and dialogue of plays currently dramatized on radio programs. Compare characters.
5. Make arrangements for attendance at a play. Pupils will prepare oral or written reviews of the play. The student may write his report as review or he may use the informal essay form.

Suggestions for writing the review:

- a. Answer the five W's in the first paragraph.

Who
 What
 Where
 When
 Why

- b. Give specific details of what you liked best.
- c. Quote lines that appealed to you.
- d. Include specific reasons why you liked or didn't like the play.

Suggestions for the informal paragraph or essay:

The Voice I Liked Best
 What I Liked in the Play
 The Scene I Liked
 What I Saw at the Theatre
 The Part the Lights Played
 The Story of the Play
 The Music in the Play
 The Costumes Tell a Story
 Why I Like Tragedy
 Why I Like Comedy

6. By teacher-pupil planning, arrange to display a complete list of plays to be presented during the current year in the community. Senior-class plays of local high schools, one-act plays, and plays produced by Little Theatre groups should be included. If it is possible for the group to attend college presentations or the professional theatre, these programs can be added. Plan to read and discuss the plays before attending performances.

B. Activities for small groups

Select one of the following nine committees which appeals to your interests. Class time will be provided for meetings of the committees in addition to periods for

completing assignments. Review and discuss the guide sheet on The Committee which was given to you. This will help your group to hold effective meetings.

1. Prepare a paper on definition of terms used in the theatre.

Suggestions: List vocabulary with definitions.

Use the words in interesting, illustrative sentences. Illustrate vocabulary with pictures, cartoons, or original drawings, and collect newspaper clippings that contain these words. Underline words. Arrange material on bulletin board.

2. Costumes aid us in understanding the play as a whole, and each character in the play. Find pictures that have suitable costumes for one of the plays you have read. Visit the public library and examine the picture collection of costumes. Plan to borrow a set for display in the classroom. Choose your pictures with a definite period in mind. For example, you might have Costumes of Colonial Days, or Types of Indian Costumes. You might collect pictures of scenes from a play costumed differently for a totally different effect: Julius Caesar as costumed in the very modern

Orson Welles' production and Julius Caesar in the traditional togas. Design a costume for a character from a book you are now reading.

3. Write a paragraph that describes a setting from a play you have seen. Explain how the setting contributed to the play. Add pictures showing scenes that could have been used. Give your reasons.
4. Make arrangements with the Art Department for working out a mural depicting scenes from a play. Use plays read in class or plays you have seen. Make a collection of pictures that might be used for settings for particular plays. Prepare to explain in a chart the reasons for your choice of pictures. Tell how pictures are appropriate. Quote lines from the play that support your choice in relation to atmosphere.
5. We understand characters in a play from the way they talk and from the way they react to other people. What they say and what other people say about them tell us what kind of people they are. How they dress and act tells us more about them. Dress dolls in style and color scheme appropriate for some of your favorite book friends or characters from plays. Write a short paragraph to accompany the dolls in your exhibit explaining what the costume shows about the character. Collect pictures

that look like characters from plays or books that you have read. Include with each picture lines that reveal the character. Note the name and author of the book from which the character is taken.

6. Acting is the interpretation an actor gives his role. An actor first understands the theme of the story and the part his character contributes to the whole play. The actor uses his voice, his imagination, his gestures, and his costumes to help us understand the play. Use lines from a play that illustrate different emotions and attitudes such as:

| | | | |
|--------|----------|----------------|-------------|
| joy | contempt | anger | contentment |
| love | pity | determination | happiness |
| sorrow | surprise | disappointment | amusement |

Collect pictures of famous actors and actresses. Write a paragraph to accompany each picture. Include interesting facts. For example, you might tell how the actor became interested in this particular work. How the actor learns his role or what the actor is doing now, could be included. By committee arrange for an assembly program to which the rest of the school is invited. Have as a guest speaker someone from the community who has had experience in acting who would be interested in talking to girls and boys about some of the

techniques of acting.

7. Pantomime represents thoughts and emotions by means of bodily movement alone. All acting includes some pantomime. Watching professional actors and actresses will show how thoroughly they know these physical reactions. Successful pantomime requires an economy of action. Who are some world-famous masters of pantomime? Prepare an oral talk that tells why they were great. Illustrate talk with pictures showing these actors clearly expressing ideas by movement alone. Tell what you think are the ideas being expressed. Prepare a series of pantomimes to be given by the committee for the class who will identify what ideas are being enacted.

Examples:

Receiving a guest at the door.
Hearing bad news on the telephone.
Cheering at a basketball game.
Girl receiving an engagement ring.

Collect pictures strong in postures that reveal attitudes and bodily action. Prepare a short paragraph that explains what these reveal to you.

8. The important functions of lighting is to make actors and action visible to the audience. Effective lighting helps us feel the atmosphere of the play. Prepare an oral report on the system of

lights available for stage purposes in your school. Learn how to use the system for a demonstration for the class. Prepare an illustrated talk on the effect of light on mood. Use pictures to show different methods of lighting the stage or a particular spot of the stage. Tell what you think about the effect of lights on the audience.

9. Music often emphasizes the dramatic scenes and helps to create the mood. Notice the part music plays in radio and television productions. Movies also use musical scores to help interpret mood and setting of the drama. Prepare a written report that tells about the music written especially for certain movies or plays you have seen. Prepare an oral report on some of the modern composers who have written the music for successful musicals. Illustrate your talk by playing records of songs from the shows. For example, you might bring in the Oklahoma album from which you select particular records that contribute to the mood of this production. Select recordings of numbers you like which could be used for specific scenes from plays read or seen this year.
10. Make-up defines the features of the actors which would otherwise be pale and "washed-out" by strong lights. Make-up helps the actor look like the

character he is portraying, Prepare a three-minute talk with illustrations showing the same actor made up to play different roles. Point out the main differences in each illustration. Call attention to age, type of character being impersonated, and general tone of the play from which character is taken. Prepare a paper that gives some of the principles of applying make-up for stage performers. Invite a trained person from the community or from the faculty to demonstrate these principles for the class. Collect pictures of people of different ages. Mount the pictures for display. Attach cards that call attention to the characteristics of posture as well as the lines in the faces.

Individual -- Select any one of the following activities in addition to those marked with an asterisk which are required.

1. Select from the plays you have read examples of dialogue that:
 - Tell us about the character.
 - Point to atmosphere.
 - Direct attention to the plot.
2. Prepare a five-minute talk on an important director of motion pictures or stage plays. Include a list of movies or plays directed by him. Point out the

characteristics of his work.

3. Make arrangements for your class to visit the backstage of a theatre.
4. Keep a scrapbook containing pictures of actors and actresses currently appearing in plays. Note the month and date of the magazine or newspaper from which the pictures have been taken.
5. Set up a model or miniature stage with settings. Arrange a lighting plan that will show colors changing when light is passed through glass plates of different colors.
6. In the Art or Industrial Arts class, with permission of the teacher, make a miniature stage. Include stage setting and miniature props. Write a short paragraph to accompany the model that identifies the play for which you made the stage. Give the name and author of the play.
7. Arrange with the teacher and a group of classmates the dramatization of a short scene from a play. Use the wire recorder for playing back scenes after the presentation. Point out the importance of voice in projection of character particularly when not accompanied by the visual aids of facial expressions and pantomime.
- *8. Keep a record in notebooks of activities you have completed.
- *9. In four or five sentences, comment on each play you

have seen or read. Be sure to include name of the play and author. Write these brief reports on 3x5 cards that will be filed for reference.

Example:

| | |
|---------------------------------|---------------------|
| <u>Author</u> (last name first) | <u>Name of Play</u> |
| Comments----- | |
| ----- | |
| ----- | |
| ----- | |
| | <u>Signature</u> |

Suggested Optional Related Activities

1. Secure three recordings that feature famous Shakespearean actors interpreting the same speech from one of Shakespeare's plays. See Records for Use in the Teaching of Dramatics, American Educational Theatre Association, Allegheny, Pennsylvania, 1950.
2. In Art class, with permission of the instructor, design masks.
3. Plan a costume party in which members of the class dress as characters from plays read this year. Have each pupil recite lines from the play that will aid the other students in identifying the characters.
4. Arrange for a display of book jackets from books pertaining to the theatre. For examples: plays, biographies of actors, actresses, directors, scenic designers, or fiction about the theatre.
5. Convert a short story into a one-act play. Have stu-

dents try out for the parts. Present the play to the class in the auditorium.

6. Plan an original and interesting assembly program on some aspect of the theatre. Invite the rest of the school.

7. Plan an exhibit of magazines that feature dramatics. For example: Billboard, Variety, Theatre Arts Monthly. Highlight theatre columns in Saturday Review of Literature, Newsweek, Life, and daily newspapers. If possible, display several reviews of the same play or motion picture by different writers.

8. Keep a scrapbook of poems about the theatre. Illustrate poems with original drawings or pictures from magazines.

9. From the record collections of pupils, teachers, or from the public library select overtures which are good illustrations of music setting the mood of a play before the curtain goes up. Arrange for a 'listening day' when you will play two or three of the records. In a three-minute talk tell why you like the selection and why you think the music is appropriate for the play you have in mind.

10. Plan an exhibit of the creative work done by the class. Write invitations to other classes and to parents. Write an account of the exhibit for the local newspaper and the school paper.

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Evaluative Activities

The following tests do not include questions on specific plays because such questions depend on the plays read by the pupils. The tests here may be used first as pre-tests to determine what the pupil knows about the theatre. In this capacity they may stimulate interest in the unit. The tests may be repeated at the end of the unit when pupils will be interested in comparing scores of the pre-test with their scores of the final evaluation.

Test

Complete the following exercises by writing the correct word or group of words in the blank space at the right.

1. The study of a play through reading or study is called.....
2. Three main types of drama are: (1).....(2)..... and (3).....
3. A play in which the hero overcomes fate is called a
4. An exciting dramatic performance that has more emphasis on situations is classified as
5. A play in which fate overcomes the hero is called a

6. The plot of a drama often has unities of.....,, and.....
7. The idea of the play is called the.....of the play.
8. The conversation in a play is called the.....
9. Two tools which actors use in their interpretation of character are:.....and.....
10. The atmosphere of a play is developed through the use of (1).....(2).....(3)..... and (4).....
11. A play is usually divided into three parts called.....
12. The playwright tries to do two things in the first act:.....and.....
13. The point of highest interest in the play is called the.....
14. Acts of a play may be subdivided into.....

The following items are samples of questions that serve as a basis of recall of names prominent in the field of dramatics. The list necessarily would depend on the emphasis placed on particular activities, and so would vary according to kind and amount of coverage employed by the teacher.

Test

Identify the names in the following list by writing in the spaces one of the following: actor, actress, director, author, dramatic critic, scenic designer.

1. Katherine Cornell.....
2. Robert Edmond Jones.....
3. Harold Clurman.....
4. Maurice Evans.....
5. Helen Hayes.....
6. Margaret Webster.....
7. Barbara BelGeddes.....
8. Bette Davis.....
9. Eugene O'Neill.....
10. James Barrie.....
11. Julie Harris.....
12. Marc Connelly.....
13. Ethel Barrymore.....
14. George Bernard Shaw.....
15. John Mason Brown.....
16. Donald Oenslager.....
17. Sidney Kingsley.....
18. T. S. Eliot.....
19. Maxwell Anderson.....
20. Spencer Tracey.....
21. Howard Barnes.....
22. Robert Sherwood.....
23. Clarence Day.....
24. John Van Druten.....
25. Brooks Atkinson.....

Test

In the list of words at the left, find the word or group of words to complete the empty space at the right. Use the letter preceding the word.

- | | |
|---------------|--|
| a. Conflict | 1. The space off stage, right or left, from the acting area..... |
| b. Wing | |
| c. Acts | 2. The sum total of people in a play |
| d. Script | |
| e. Cue | 3. The highest point of interest in the play..... |
| f. Lines | |
| g. Cast | 4. Away from the footlights..... |
| h. Understudy | |
| i. Properties | 5. Speech of any length by the characters..... |
| j. Characters | |
| k. Plot | 6. The struggle between two factors |
| l. Up stage | 7. Division of time..... |
| m. Wing | |
| n. Pantomime | 8. Typewritten play..... |
| o. Emotion | |
| p. Suspense | 9. Silent action..... |
| q. Down stage | |
| r. Atmosphere | 10. Word or sign that tells an actor when to speak or make an entrance..... |
| s. Climax | |
| | 11. The feeling that surrounds a play |
| | |
| | 12. Toward the footlights..... |
| | |
| | 13. Suspended interest..... |
| | |
| | 14. A member of the cast who prepares for a role in order that he can replace an actor who is unable to perform..... |
| | |
| | 15. Items which actors need to help the play seem real..... |

Test

In the space provided in Column A, place the name of an actor or actress in Column B who appeared in the Broadway production of the play.

| <u>Column A</u> | <u>Column B</u> |
|---|-------------------|
| 1. <u>Peter Pan</u> | Helen Hayes |
| 2. <u>The Tempest</u> | Paul Kelley |
| 3. <u>The King and I</u> | Fredric March |
| 4. <u>Darkness at Noon</u> | Jean Arthur |
| 5. <u>Green Pastures</u> | Ethel Waters |
| 6. <u>Country Girl</u> | Jose Ferrar |
| 7. <u>Autumn Garden</u> | Katherine Cornell |
| 8. <u>Billy Budd</u> | Canada Lee |
| 9. <u>Cyrano de Bergerac</u> | Dennis King |
| 10. <u>The Wisteria Tree</u> | Claude Rains |
| 11. <u>The Member of the Wedding</u> | Gertrude Lawrence |
| 12. <u>The Barretts of Wimpole Street</u> | William Marshall |
| _____ | |

The following check list given to pupils as a part of the introduction to the unit may point to the preferences of students and indicate taste and appreciation, in addition to discovering the limitations of their experiences in the dramatic arts. Other items can be substituted in order to include those plays with which the teacher knows the pupils are familiar. This sample of a check list which could be used, might also be

repeated at the end of the unit to serve as one basis for the comparison of growth in appreciation and taste.

In the groups of three plays listed below, please check (X) the play you would prefer to see if you had to make a choice.

- I. () a. Julius Caesar
 () b. Life with Father
 () c. Make a Wish
- II. () a. The Tempest
 () b. Macbeth
 () c. Annie Get Your Gun
- III. () a. Hamlet
 () b. Victoria Regina
 () c. Jenny Kissed Me
- IV. () a. Romeo and Juliet
 () b. Little Women
 () c. Oklahoma
- V. () a. Kiss Me Kate
 () b. Death of a Salesman
 () c. Three Men on a Horse
- VI. () a. Darkness at Noon
 () b. Green Pastures
 () c. Three Men on a Horse
- VII. () a. Harvey
 () b. This Is the Army
 () c. Ethan Frome
- VIII. () a. A Tree Grows in Brooklyn
 () b. Peter Pan
 () c. Craig's Wife
- IX. () a. Our Town
 () b. The King and I
 () c. Winterset
- X. () a. Brigadoon
 () b. Cyrano de Bergerac
 () c. The Informer

Optional:

Name two plays that you have liked better than any others you have attended.

Name two of your favorite radio and television programs.

Name two of the best movies you have seen.

Key

a. Completion Test

1. dramatics
2. tragedy, comedy, melodrama
3. comedy
4. melodrama
5. tragedy
6. time, place, action
7. theme
8. dialogue
9. voice and pantomime
10. dialogue, costumes, settings, music
11. acts
12. introduce the characters; start the action
13. climax
14. scenes

b. Matching Test

1. b. (wing)
2. g. (cast)
3. s. (climax)
4. l. (up stage)
5. f. (lines)
6. a. (conflict)
7. c. (acts)
8. d. (script)
9. n. (pantomime)

10. e. (cue)
11. r. (atmosphere)
12. q. (down stage)
13. p. (suspense)
14. h. (understudy)
15. i. (properties)

c. Identification

1. actress
2. scenic designer
3. director
4. actor and director
5. actress
6. director, actress, writer
7. actress
8. actress
9. author
10. author
11. actress
12. author
13. actress
14. author
15. dramatic critic
16. scenic designer
17. author
18. author
19. author

20. actor
21. dramatic critic
22. author
23. author
24. author
25. dramatic critic

d. Matching

1. Peter Pan-----Jean Arthur
2. The Tempest-----Canada Lee
3. The King and I-----Gertrude Lawrence
4. Darkness at Noon-----Claude Rains
5. Green Pastures-----William Marshall
6. Country Girl-----Paul Kelley
7. Autumn Garden-----Fredric March
8. Billy Budd-----Dennis King
9. Cyrano de Bergerac-----Jose Ferrar
10. The Wisteria Tree-----Helen Hayes
11. The Member of the Wedding-----Ethel Waters
12. The Barretts of Wimpole Street-----Katherine Cornell

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APPENDIX

CHILDREN'S THEATRE OF PORTLAND
New Radio Series - First Installment

9:15

Every Saturday

WMTW

Here is an introduction to some of the new friends you are going to meet on Saturday mornings at 9:15 when the Children's Theatre of Portland presents over WMTW the program, "Tales from Ivory Towers."

January 21 - The first new friend you're going to make is the Little Lame Prince. This little prince lives in a country that is very far away from here, and he is very lame. Even so, he has a wonderful time with the help of his fairy godmother who gives him a magic cloak so that he can travel anywhere he wants to through the air, magic spectacles so that he can see the whole world, and even silver ears so that he can hear every word that is said. If you would like to go with the Prince on his amazing journeys, why don't you listen to this story by Mulloch Craik and hear what a wonderful thing finally happens to the LITTLE LAME PRINCE.

January 28 - Here's someone you already know, but he has been complaining that very little attention has been paid to him lately. Yes, it's WINNIE THE POOH, that very lovable teddy-bear of A. A. Milne and he says that it is just about time for you to turn on your radio and hear what happened the day that Eeyore was so unhappy on his birthday and how it was all he and Piglet could do to make it a happy one. I'll tell you a secret --in the end it was the nicest birthday ever!

February 4 - Do you know whose horse was called Widow-Maker? Why, PECOS BILL's, of course. And do you know why? I can't tell you that, but if you listen to this story you'll hear all about this horse and his famous master who was lost when he was a little boy, raised by a coyote, and finally became the Superman of the West. Listen to this famous story by James Bowman and ride with Pecos Bill on Widow-Maker to miraculous adventures in the wild and very woody West.

February 11 - This is going to be a "live," very special, surprise program put on by the Children's Theatre in person. I know what it's going to be, and I wouldn't miss it if I were you!

PROPERTIES.....Josephine Visconi
DANCING under the direction of...Walter Cobb
EXECUTIVE SECRETARY.....*Cate Thomas

*Children's Theatre Staff. All other members are
Seventh Grade Pupils at Jack Junior High School,
Portland, Maine.

THE PORTLAND COMMUNITY CONCERT ASSOCIATION

PRESENTS

ROCHESTER CIVIC ORCHESTRA
Guy Fraser Harrison, Conductor

On December 9, 1949, at 3 P. M. in the Portland City Hall Auditorium, the Portland Community Concert Association takes pleasure in presenting the Rochester Civic Orchestra in a program planned especially for the children of the sixth, seventh and eighth grades. A price of fifteen cents per person, including chaperones, has been set to partially defray expenses.

PROGRAM

1. The Parade of the Instruments

Just as the title suggests, this is a parade of the orchestral instruments, each demonstrating just what it looks and sounds like.

2. Overture to "Hansel and Gretel"Humperdinck

The overture sets the scene or mood for the opera. The music opens quietly with the "Prayer" to show that no harm will befall the children. Hansel and Gretel sing this lovely prayer in the woods just before they go to sleep.

Next comes the "Hocus-Pocus" music. It is the witch's magic song which turns the children into gingerbread.

The overture ends with a rollicking tune to which the children dance when they are once again safe at home.

3. Waltz of the Flowers from "Nut Cracker Suite"..Tschaikowsky

This composer has written a waltz suggesting the beauty of flowers. You will enjoy the brilliant harp solo in the beginning of the music - whole fields of flowers shimmering in the sunlight. Soon the flowers are nodding and swaying to the rhythm of the graceful waltz.

4. Danse Macabre.....Saint Saens

Dreams are pictures, too. Did you ever have a strange one - the kind people call "crazy dreams"? Here is one you have had on Halloween.

The ghosts and skeletons in this music begin their revels at midnight - announced by twelve short strokes of the bell. The leader of these ghostly dancers steps forth and tunes his fiddle - for they must have music to dance by. Then they begin. How they hop and leap into the air, to the rattle of bones and clanking of feet! The composer suggests this by using the xylophone and by knocking on the wood of the violins. The dance becomes more wild and excited...then suddenly the rooster crows. (Listen for it.) The first streaks of dawn are in the sky. Sh! Ghosts and skeletons are never found in daylight. They scurry away to their hiding places.

5. Surrey with the Fringe on Top.....Rodgers-Gould

Everyone knows this popular song. It's not to make you laugh, but surely it belongs on this program, for everyone's face will beam with pleasure when they hear it. You may be amused to hear the horses' hoofs, or the slowing of the surrey as it almost stops. What is a surrey?

6. Ave Maria.....Schubert

A solemn and beautiful melody loved all over the world. When we hear the music, it seems as if we were sitting in some quiet church or dimly lighted cathedral.

7. Yankee Doodle.....Morton Gould

Here is a tune that is as American as our flag. Our first soldiers sang it for fun in the Revolutionary War. A present day composer has "dressed it up," in a modern way for the orchestra. But whatever way it is sung or played, it is still the same jolly tune that makes you feel better to hear it.

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The Children's Theatre will present a special musical program by the Student Philharmonic Orchestra on Saturday, February 11, 1950, in the Portland City Hall Auditorium at 2:30 PM under the sponsorship of the Portland Parks and Recreation Department. Admission: Children - 16¢ (Tax incl.) and Adults - 50¢ (Tax incl.).

Arlyn E. Barnard, your Three A Safety Man, will introduce the musical numbers by telling interesting stories about each selection. The program will open with the orchestra playing:

THE STAR SPANGLED BANNER - Everyone stand up and sing Francis Scott Key's rousing National Anthem in this patriotic month of February.

GALLOP from Masquerade is a very modern-sounding piece which was written by a great Russian who lives today. This folk music of Armenia is a lively and fast dance with a solo part done by the reed instrument - the clarinet.

From the familiar Edvard Grieg's Peer Gynt Suite No. 1 the orchestra will play - ANITRA'S DANCE and HALL OF THE MOUNTAIN KING. In the first number, this famous Norwegian composer describes Anitra, the lovely daughter of an Arabian Chief, as she does an exotic dance. She is the one to whom Peer gives all his gold and jewels. In the HALL OF THE MOUNTAIN KING, Peer visits the ugly Troll King and is later tormented by the wicked little Troll imps when he tries to escape after displeasing the fickle King. You will know how displeased the Troll King is when you hear the deep, deep voice of the bassoon.

The three stirring REVOLUTIONARY MARCHES will take you back to the Colonial days of George Washington and his brave army. Only the brass instruments of the orchestra will play these short pieces.

The Children's Theatre will show you how the people of 1776 in George Washington's day danced their favorite dance, the stately MINUET, which Sandy Grant will play on the organ.

Next, the Children's Theatre will perform the country SQUARE DANCE of Abraham Lincoln's day. Sandy Grant will play one of the tunes which even today are still popular at square dance parties.

Now sing with Orchestra the familiar BATTLE HYMN OF THE REPUBLIC, which was heard so often during the dark days of the Civil War.

BOHEMIAN POLKA from SCHWANDA by Weinberger comes next. Schwanda was a famous Czechoslovakian bagpiper whose extraordinary adventures come finally to a happy end. It is typical folk song music and full of appeal for all ages.

Gay and rhythmic FIDDLE FADDLE by Leroy Anderson, often heard on the radio today, features the violins in such a happy tune you will want to dance. Listen for the "pizzicato" section, when the stringed instruments pluck their strings instead of using their bows.

The Theatre will again bring alive the three puppets of the CHRISTMAS NIGHTINGALE with the help of the Puppeteer who dances to the RUSSIAN DANCE by Rudolf Friml played on the organ.

Again you will have a chance to sing and let your voices hit the chandeliers of the Auditorium to the lovely and familiar strains of Katherine Lee Bates' AMERICA THE BEAUTIFUL.

