

THE DEVELOPMENT OF A SUGGESTED SYLLABUS FOR A TWO YEAR COURSE
IN DRAMATICS FOR A SECONDARY SCHOOL

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Master of Education

by
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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

I. The Problem

Statement of the problem. It was the purpose of this study (1) to set up a syllabus for a two-year secondary school course in dramatics and (2) to identify texts and other materials helpful for such a course.

Importance of the study. Since the institution of courses in dramatics in the secondary schools of Virginia, teachers of dramatics have had no definite State course of study or State approved text book available upon which to base their work. The choice of text books on the secondary school level with the exception of Katherine Ommanney's The Stage and the School¹ and a few others, is very limited. Many of these books such as Brown's Creative Drama in the Lower School² are on too low a level. The field of dramatics is also such a broad one that the teacher is often faced with the problem of choosing the most important topics for a secondary school course. The setting up of a syllabus for suggested topics with additional aids in covering these topics should give dramatics teachers a starting point from which the teacher can work. The author was faced with the

¹Katherine Anne Ommanney, The Stage and the School (New York: Harper and Brothers Publishers, 1932) 436 pp.

²Corrine Brown, Creative Drama in the Lower School (New York: D. Appleton and Company, 1929) 320 pp.

problem of finding such a syllabus or even suggestions when he started teaching dramatics in 1946. Many of the teachers who cooperated in this study have expressed the need for such an aid. In this study the author has included the material suggested by teachers and specialists in the field of dramatics.

II. Scope and Limitations of Study

This study was limited to secondary school teachers of dramatics in Virginia in 1950-1951, and to seven specialists in the field of dramatics.

III. Definitions of Terms Used

Authorities. In this study authorities is used to mean the authors of standard works in the field of dramatics.

Specialist. In this study the word specialist is to mean any person having professional experience in the various branches of theatrical work, as well as teachers of drama in higher education, and authors of books on the various phases of dramatics.

Syllabus. A syllabus is interpreted as meaning a brief summary of the main heads or topics with an outline for each to include purposes and objectives, suggested activities, and a bibliography.

Unit. Unit is interpreted as meaning a topic for study during thirty class periods which is a normal six weeks' period in Virginia secondary schools.

IV. Survey of Literature

Much material dealing with instruction in dramatics has been written. To a large extent this material emphasizes the same phases or topics. Though the major emphasis may vary, the author's views as to topics included are similar. In order to show a sample of chapter content of some texts, the author listed chapter headings of two of the texts reviewed. The remainder of the texts are described in review form.

Milton Smith's Play Production³ was written to serve as a basic text for little theatres, schools and colleges. This book attempts to describe the various approaches to theatre art and their relationship. According to Smith, the topics listed below should be included in a dramatics course:

1. Point of View and Definitions of Stage Terms.
2. Choosing a Script.
3. Analyzing the Script.
4. Directing and Acting.
5. Stagecraft and Design.
6. Organization and Management.

The Art of Play Production⁴ by John Dolman, Jr. is often referred to by teachers of dramatics. It is written for the beginner and does

³Milton Smith, Play Production (New York: Appleton-Century-Crofts, Inc., 1948) 481 pp.

⁴John Dolman, The Art of Play Production (New York: Harper and Brothers Publishers, 1928) 466 pp.

not presuppose previous experience in play production. Dolman says that his book is addressed to "the ambitious amateur who is seeking to build up an artistic producing group and to the student in the liberal arts." His approach is entirely from the amateur standpoint. He has aimed to offer a great deal of practical information. His chapter headings are:

- I. Introduction
- II. The Imitative Impulse
- III. Artistic Detachment in the Theatre
- IV. Play Production as Design
- V. Preparation of the Play
- VI. Planning the Action
- VII. Stage Movement
- VIII. Stage Business
- IX. Control of Attention
- X. Choosing the Cast
- XI. The Director as a Teacher
- XII. Rehearsal: Blocking Out
- XIII. Rehearsal: Polishing
- XIV. Theories of Acting
- XV. Voice and Diction
- XVI. Organization Backstage
- XVII. The Genesis of Scenic Art
- XVIII. Amateur Stagecraft

Sarah Bernhardt's book, The Art of the Theatre⁵ deals primarily with acting. It is a book "to be studied by the beginner and also by the player of genius." In her book Miss Bernhardt emphasizes the voice, pronunciation and gesture. She also stresses the moral qualities necessary to the actor.

Crocker, Fields, and Broomall in their text, Taking the Stage,⁶ deal mainly in dramatics as a means of self expression. They also emphasize the importance of a thorough knowledge of the mechanics of stage movement. The last half of their book is devoted to speech and dialect. In this section they point out the peculiarities of various foreign and regional dialects. Their book also has some very good suggestions concerning the development and portrayal of character.

Modern Theatre Practice⁷ by Hubert C. Heffner, Samuel Selden, and Hunton D. Sellman is written as a handbook for non-professionals. This book discusses thoroughly three aspects of production: directing, scenery, and lighting. It treats the basic fundamentals of directing and production in a simple and thorough manner. The authors also give many helpful suggestions on selecting a play for production.

⁵Sarah Bernhardt, The Art of the Theatre (London: Geoffrey Bles, 1929) 224 pp.

⁶Charlotte Crocker, Victor A. Fields, Will Broomall, Taking the Stage (New York: Pitman Publishing Company, 1939) 336 pp.

⁷Hubert C. Heffner, Samuel Selden, Hunton D. Sellman, Modern Theatre Practice (New York: Appleton-Century-Crofts, Inc., 1936) 456 pp.

One of the few books written primarily for the high school student by a high school teacher is Katherine Anne Ommanney's The Stage and the School.⁸ It presents the following three phases of drama: (1) appreciation, (2) interpretation, and (3) production. There are chapters dealing with such subjects as voice and diction, characterization, directing, movement and pantomime, and four chapters explaining the various phases of actual production. The appendix includes a list of plays for high school production and a bibliography arranged according to subject.

Henning Nelms in his book, Play Production⁹ has something to say about each of the steps in the process of producing a play from organizing the group to the task of returning props and computing profits and losses. He does all this in twenty-three chapters, including twenty-eight photographs of representative settings and groupings, plus thirty-six excellent diagrams, most of which are full page. Some of the chapters are titled: the script, stage business, speech, creating the character, and process of production. Mr. Nelms states a principle and immediately illustrates it with one of his own experiences or refers to a diagram or picture.

⁸Ommanney, Op, cit., p. 1

⁹Henning Nelms, Play Production (New York: Barnes and Noble, Inc., 1950) 288 pp.

Stage movement and characterization are the two main topics of E. B. Colvan's Face the Footlights.¹⁰ He discusses stage location, body grace, language of the hands, the eyes, and various phases of stage movement. A great deal of material is also presented on breath control, diction, and discovering your voice. Colvan also includes a chapter on characterization and another on studying a role.

Invitation to the Theatre¹¹ by Frank Hubert O'Hara and Marguerite Harmon Bro is divided into four parts. The first parts discuss the selection of plays. The various types of plays are listed and defined. Among the types listed are the following: (1) tragedy, (2) comedy, (3) farce, (4) melodrama, (5) heroic tragedy, (6) skit, and (7) sentimental comedy.

The second section of the book discusses play structure. Plot and characterization are explained in relation to the entire play.

Part three is a short history of drama. The authors state that they placed the history of drama third because they felt that presenting it first might defeat the reader's desire to understand plays in order that he may further enjoy them.

Part four includes a dictionary of terms, an index of titles, one of authors and one of subjects. This book is well written and is a great aid in reading and selecting plays for production.

¹⁰E. B. Colvan, Face the Footlights (New York: Whittlesey House, 1940) 304 pp.

¹¹Frank Hubert O'Hara, Marguerite Harmon Bro, Invitation to the Theatre (New York: Harper and Brothers Publishers, 1951) 211 pp.

In the field of directing, Alexander Dean's Fundamentals of Play Directing¹² is a concise and interesting treatment of the preparation and techniques of a director.

Constantin Stanislavski in his book, An Actor Prepares,¹³ gives many helps and suggestions to the beginning actor on voice, characterization and gesture.

It appears that there are few single books that cover well all the various areas of dramatics. Those books dealing with a specific area tend to give far more detail and practical information.

V. Organization of Remainder of Thesis

In the second chapter the author describes the method of procedure used in securing the needed information. Chapter three presents the data. Chapter four presents the conclusions, recommendations, and a copy of the suggested syllabus based on these conclusions.

¹²Alexander Dean, Fundamentals of Play Directing (New York: Farrar and Rhinehart, 1941) 310 pp.

¹³Constantin Stanislavski, An Actor Prepares (New York: Theatre Arts, 1936) 295 pp.

CHAPTER II

METHOD OF PROCEDURE

Formation of Questionnaire

In order to secure the data needed to develop the syllabus, a questionnaire was devised. This questionnaire consisted of a check list entitled, Content for a Course in Drama for High Schools. The questionnaire contained four columns with the following headings: 1. Topics not to be included; 2. The topics; 3. The topics you think should be included in the first year course; 4. The topics that you think should be included in the second year course.

A list of suggested topics for use in the questionnaire was prepared on the basis of topics mentioned most frequently in the writings of ten authorities from the field of dramatics. These authorities are:

1. Charlotte Crocker, Victor A. Fields, Will Broomall,
Taking the Stage.
2. John Dolman, Art of Play Production.
3. Henning Nelms, Play Production.
4. Katherine Ommanney, The Stage and School.
5. Hubert C. Heffner, Samuel Selden, Hunton D.
Sellman, Modern Theatre Practice.
6. Milton Smith, Play Production.

Name: _____ School or other position _____

Content for a Course in Drama for
High School

Topics not to be included	Topics	Check below the topics that you think should be included in:	
		1st year course	2nd year course
1. _____	Voice and Diction	_____	_____
2. _____	Interpretative Reading	_____	_____
3. _____	Stage Lighting	_____	_____
4. _____	Scenery Design	_____	_____
5. _____	Stage Movement	_____	_____
6. _____	History of Drama	_____	_____
7. _____	Directing	_____	_____
8. _____	Costume Design	_____	_____
9. _____	Characterization	_____	_____
10. _____	Make-up	_____	_____
11. _____	Organizing Staff of a Play	_____	_____
12. _____	Business Department of a Play	_____	_____
13. _____	Selecting Plays	_____	_____
14. _____	Reading Plays	_____	_____
15. _____	Radio	_____	_____
16. _____	Motion Pictures	_____	_____
17. _____	Stage Terminology	_____	_____
18. _____	Producing Plays for Public	_____	_____
19. _____	Playwriting	_____	_____

This initial questionnaire was then submitted for criticism to five specialists in the theatre and other fields of drama. As a result of these criticisms revisions were made to clarify terms, and to add additional topics.

The final questionnaire consisted of two pages. The first page contained the revised check list. The recipient was requested to read each topic and check those topics which he considered should be: 1. Not included in either year; 2. Included in the first year; 3. Included in the second year of a high school course in dramatics.

The second page of the questionnaire consisted of a space for a listing on books and other materials the teachers questioned had found or felt would be useful in a high school dramatics course. There was also a request for information regarding the size of their dramatics classes, and the type of classwork to which their pupils responded best.

Revised Questionnaire Sent to Teachers

Name: _____ School or other Position: _____

Content for a High School Course in Drama

Check below topics not to be included:	Topics	Check below the topics that you think should be included in:	
		1st year course	2nd year course
1. _____	Voice and Diction	_____	_____
2. _____	Interpretative Reading	_____	_____
3. _____	Stage Lighting	_____	_____
4. _____	Scenery Design and Construction	_____	_____
5. _____	Stage Movement (Pantomime)	_____	_____
6. _____	History of Drama	_____	_____
7. _____	Directing	_____	_____
8. _____	Costume Design	_____	_____
9. _____	Characterization	_____	_____
10. _____	Make-up	_____	_____
11. _____	Organizing Staff of a Play	_____	_____
12. _____	Business department of a play	_____	_____
13. _____	Selecting Plays	_____	_____
14. _____	Reading Plays	_____	_____
15. _____	Television	_____	_____
16. _____	Radio	_____	_____
17. _____	Motion Pictures	_____	_____
18. _____	Drama Current Events	_____	_____
19. _____	Stage Terminology	_____	_____
20. _____	Production of a Play for Public	_____	_____
21. _____	Playwriting	_____	_____
22. _____	Evaluation of Plays Given	_____	_____

Collection of Data

When completed, the questionnaire was sent to a list of teachers of dramatics secured from a query sent to all of the principals of accredited, qualified, and certified public secondary schools of Virginia. Use was also made of the data collected from the five specialists to whom the questionnaire was submitted for criticism, and two additional specialists who were members of the National Educational Theatre Association.

Tabulating the Data

The data were collected from the completed answers to the questionnaire. The completed questionnaires were grouped according to the following two classifications: 1. Teachers of dramatics in the secondary schools of Virginia; 2. The seven specialists listed above.

Tables were made showing the judgments of respondents as to the topics that should be included in each year of a two year secondary school course in dramatics. These tables will be presented and discussed in Chapter III.

These judgments were used as a basis for consideration of which topics should be included in each of the two years of the course in dramatics. The final topics chosen were based on the following: 1. The agreement shown in each instance by 60% of the specialists and teachers; 2. Reference to literature in the field of dramatics.

CHAPTER III

PRESENTATION OF THE DATA

Responses to Questionnaire

The survey was closed on May 30, 1951, and on that date replies had been received from 100% of the specialists and 54.6% of the teachers.¹⁵

Judgments as to Topics to be Included
in the First and Second Year of a
Secondary School Course in Dramatics

There were twenty-two topics listed for judgment on the questionnaire. Table I presents the respondents' judgments as to the topics to be included in the first year course, and Table II presents the respondents' judgments as to the topics to be included in the second year course.

Review of Textbooks

For further validation of the topics receiving at least 60% approval for inclusion in the judgment of both teachers and specialists, the investigator reviewed text books on dramatics to find their authors' viewpoints.

¹⁵From 66 questionnaires sent to teachers, 35 completed questionnaires were received.

Voice and diction, characterization, movement, play reading, directing, stage lighting, and public productions were all considered of primary importance in a fundamental course in dramatics by Selden,¹⁶ Ommanney,¹⁷ Smith,¹⁸ Bernhardt,¹⁹ Dolman,²⁰ and Nelms.²¹

¹⁶Selden, op. cit.

¹⁷Ommanney, op. cit.

¹⁸Smith, op. cit.

¹⁹Bernhardt, op. cit.

²⁰Dolman, op. cit.

²¹Nelms, op. cit.

Brubacher,²² Stevens,²³ and Alberty²⁴ agree on the value of evaluation to both students and teachers in determining their progress toward goals, pointing out the reasons for lack of progress, improving and modifying their curriculum, and serving as a motivation for further work.

²²John S. Brubacher, Modern Philosophies of Education (New York: McGraw-Hill Book Company, Inc., 1950) 340 pp.

²³J. M. Stevens, Educational Psychology (New York: Harper and Brothers, 1951) 668 pp.

²⁴Harold Alberty, Reorganizing the High School Curriculum (New York: McMillan Company, 1948) 443 pp.

TABLE I

THE JUDGMENT OF SPECIALISTS AND TEACHERS REGARDING TOPICS TO BE INCLUDED IN THE FIRST YEAR COURSE IN DRAMATICS.

18

Topic	Percentage of specialists choosing topic	Percentage of teachers choosing topic
Production of Play for Public	100	87
Evaluation of play given	100	66.6
Voice and Diction	85.7	76.6
Movement (Pantomime)	85.7	86.6
Selecting Plays	85.7	66.6
Characterization	71.4	80
Reading Plays	71.4	80
Stage Terminology	57.1	86.6
Scenery Design	57.1	43.3
Interpretative Reading	42.8	76.6
History of Drama	42.8	56.6
Make-up	42.8	56.6
Costume Design	28.5	33.3
Organizing Staff of Play	28.5	33.3
Radio	28.5	43.3
Motion Pictures	28.5	30
Drama Current Events	14.2	50
Stage Lighting	14.2	50
Directing	14.2	50
Television	14.2	26.6
Playwriting	0	10
Business Dept. of Play	0	30

TABLE II

THE JUDGMENT OF SPECIALISTS AND TEACHERS REGARDING TOPICS TO BE INCLUDED IN THE SECOND YEAR COURSE IN DRAMATICS.

19

Topic	Percentage of specialists choosing topic	Percentage of teachers choosing topic
Stage Lighting	100	48.3
Production of Play for Public	85.7	71.4
Evaluation of Play Given	71.4	66.6
Reading Plays	71.4	66.6
Voice and Diction	71.4	70
Directing	71.4	76.6
Scenery Design	42.8	76.6
Make-up	57.1	56.6
Organizing Staff of Play	42.8	60
History of Drama	42.8	33.1
Drama Current Events	42.8	43.3
Interpretative Reading	28.5	50
Costume Design	28.5	75
Business Dept. of Play	28.5	63
Selecting Plays	28.5	56.6
Playwriting	28.5	80
Stage Movement (Pantomime)	14.2	43.3
Characterization	14.2	56.6
Television	14.2	43.3
Radio	14.2	43.3
Stage Terminology	14.2	50
Motion Pictures	0	26.6

CHAPTER IV

CONCLUSIONS

On the basis of the data collected, the author arrived at the following conclusions:

1. That there is a greater degree of agreement between the judgments of the specialists and teachers as to the topics to be included in the first year than there is for the topics to be included in the second year.
2. That there is a high agreement between the judgments of the specialists and teachers as to the topics to be included in each year of a two-year dramatics course.
3. That the following topics, receiving at least 60% agreement by both specialists and teachers, should be included in the first year of a two-year dramatics course:
 - a. Voice and Diction.
 - b. Movement (Pantomime).
 - c. Characterization.
 - d. Reading Plays.
 - e. Production of Play for Public.
 - f. Evaluation of Play Given.
4. That the following topics, receiving at least 60% agreement by specialists and teachers, should be included in the second year dramatics course:
 - a. Voice and Diction.

- b. Reading Plays.
- c. Directing.
- d. Production of Play for Public.
- e. Evaluation of Play Given.

RECOMMENDATIONS

On the basis of the data collected from authorities and teachers, and a review of the literature in the field of dramatics, the author makes the following recommendations:

1. That texts on each of the various phases of dramatics be made available to dramatics classes since such publications provide more detail than any text which attempts to cover all phases of dramatics.

2. That the topics having less than 60% agreement should not be omitted from consideration since many of them are an integral part of the topics chosen.

3. That although stage lighting received only 48.3% agreement of the teachers, it should be considered as a unit in the second year since it received 100% agreement of the authorities.

A SUGGESTED SYLLABUS FOR A TWO YEAR
COURSE IN DRAMATICS FOR THE SECONDARY
SCHOOLS OF VIRGINIA

Introduction

This suggested syllabus is proposed for the secondary schools of Virginia, and is based on a study made at the College of William and Mary.

The time allotted to the course for each year is equivalent to that of a class meeting five times a week for thirty-six weeks. Each unit is designed for a six weeks period.

In units such as Unit 6, Production of Plays for Public, a variety of the suggested activities may and of necessity must occur at the same time.

First Year Course

Unit I

Voice and Diction

1. Purposes: to demonstrate:
 - a. That a well controlled voice is an invaluable social and business asset.
 - b. The use of the voice mechanism in a room and on a stage.
 - c. That certain registers and pitches in any person's voice are more pleasing than others.
 - d. That monotony of much speech is caused by use of a very limited range.
 - e. The kinds of voice and methods of producing them.
 - f. That to say a word properly one must understand its full meaning.
 - g. That diction includes vocabulary, pronunciation, enunciation, and articulation.
 - h. That slang often distorts meaning.
 - i. That pronunciation may be too precise.
 - j. That words must be well formed and projected properly through the different portions of the voice mechanism, and out the mouth.
 - k. That enunciation should not, and need not cause facial distortion.
2. Suggested activities:
 - a. Having each pupil give a reading to the class and discussing the obvious defects, if any.

- b. Making a wire or tape recording for analytical purposes.
 - c. Giving class drills in:
 1. Articulation
 2. Resonance
 3. Volume
 4. Speed
 - d. Using cuttings from plays to demonstrate
 1. Pause
 2. Timing
 3. Variety
 4. Breath control
 - e. Using a chart of vocal apparatus to show their proper use.
 - f. Playing recordings of well known actors and analyzing their voices' techniques.
 - g. Making, at end of unit, another recording and comparing it with first to check for progress.
 - h. Listening to radio speakers and analyzing their voices.
3. Equipment:
- a. Tape or other recorder
 - b. Recordings of actors
 - c. Playscripts
 - d. Books with selections on voice and diction
 - e. Radio
4. Texts containing material on voice and diction.
- a. The Stage and School, Katherine Ommaney, Harper & Bros. Publishers, pp. 128-184.

- b. Play Production, Henning Nelms, Barnes and Noble, Inc., pp. 112-130.
- c. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., pp. 138-149.
- d. Art of the Theatre, Sarah Bernhardt, Geoffrey Bles, pp. 50-78, pp. 218-224
- e. Taking the Stage, Crocker, Feilds, Broomall, Pittman Publishing Co., pp. 29-52, pp. 203-311.
- f. Art of Play Production, John Dolmon, Appleton and Co., pp. 302-326.

5. Recordings helpful in teaching voice and diction.

- a. American Vowels, Dr. John S. Kenyon, Linguaphone NCS, 10 inch, \$1.50.
- b. Pronounciphone Course, Linguaphone album L8, seven 10 inch, \$9.50.
- c. Phonetic Readings, Professor Daniel Jones, Linguaphone, two 10 inch, \$2.50 each.
- d. The Spoken Word Course, Daggett, \$2.00 per record.

Unit II

Movement (pantomime)

1. Purposes: to demonstrate:
 - a. The uses and values of stage pictures.
 - b. The need for grouping on the stage.
 - c. The types of stage grouping.
 - d. The standard terminology for stage grouping.
 - e. That movement is the basis of all acting.
 - f. That physical reactions have been standardized.
 - g. That every movement must interpret some thought, emotion, or story sequence.
 - h. That perfect coordination of all parts of the body are necessary for successful pantomime.
 - i. That common errors in movement are:
 1. Exaggerated movements
 2. Too many movements
 3. Too little movement
 4. Poor timing
2. Suggested activities:
 - a. Demonstrating the value of bodily action in conveying thought and emotion.
 - b. Presenting individual pantomimes.
 - c. Presenting group pantomimes.
 - d. Demonstrating stage movement by a chart.
 - e. Discussing the proper methods of sitting, standing, and walking.

- f. Discussing movement in movies and television as compared to stage.
- g. Listing the purposes or reasons for movement.
- h. Demonstrating the styles of movement.

3. Equipment:

- a. Stage movement chart.
- b. Playscripts.
- c. Pictures of scenes from plays.

4. Texts containing material on movement:

- a. Art of the Theatre, Sarah Bernhardt, Geoffrey Bles, pp. 79-82.
- b. Taking the Stage, Crocker, Fields, Broomall, Pittman Publishing Co., pp. 89-91.
- c. Art of Play Production, John Dolman, Appleton and Co., pp. 124-162.
- d. Modern Theatre Practice, Heffner, Selden, Sellman, Appleton, Century-Crofts, Inc., pp. 99-111.
- e. The Stage and the School, Katherine Ommoney, Harper and Bros. Publishers, pp. 105-127.
- f. Play Production, Henning Nelms, Barnes and Noble, Inc., pp. 96-105.
- g. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., pp. 92-104.

Unit III

Characterization

1. Purposes: to demonstrate:
 - a. That a thorough understanding of a character and of his environment is essential for portraying the role.
 - b. Analyzing of characters through study of play.
 - c. How motivating forces create character.
 - d. That character study leads to a wider understanding of human nature.
 - e. Why each character must be in harmony with the plot and theme of the play.
 - f. That character is shown by what the actor says and does and the way he says and does it.
 - g. How appearance aids in showing character.
2. Suggested activities:
 - a. Describing characters that you know.
 - b. Discussing the character portrayal in certain movies or plays the class has seen.
 - c. Discussing the type of character you feel a person may be from a picture of him.
 - d. Giving monologues showing characterization.
 - e. Discussing reactions of one type of character to another.
 - f. Demonstrating how dress and make-up portray character.
 - g. Discussing the type voice, movements, and mental processes you feel a given character should have.
 - h. Describing from recordings of play scenes the physical aspect of the characters heard.

3. Equipment:
 - a. Pictures of actors in character portrayals.
 - b. Recordings of scores from plays.
 - c. Make-up kit.
 - d. Playscripts.
4. Texts containing material on characterization:
 - a. Art of the Theatre, Sarah Bernhardt, Geoffrey Bles, pp. 125-144.
 - b. Taking the Stage, Crocker, Fields, Broomall, Pittman Publishing Co., pp. 75-88.
 - c. Art of Play Production, John Dolman, Appleton and Co., pp. 16-62.
 - d. Modern Theatre Practice, Heffner, Selden, Sellman, Appleton-Century-Crofts, Inc., pp. 112-122.
 - e. The Stage and School, Katherine Ommoney, Harper and Bros. Publishers, pp. 182-212.
 - f. Play Production, Henning Nelms, Barnes and Noble, Inc., pp. 131-154.
 - g. Play Production, Milton Smith, Appleton-Century-Croft, Inc., pp. 150-158.

Unit IV

Selecting and Reading Plays

1. Purposes: to demonstrate:
 - a. The need for an underlying idea or proposition in a play.
 - b. How the proposition of a play is a unifying force.
 - c. That tragedy depends on universal themes such as revenge, self sacrifice, jealousy, etc.
 - d. The value of setting to mood.
 - e. That any story can be developed into a drama.
 - f. That every play must have exposition, developing, minor crisis, a climax, and a conclusion.
 - g. The various types of plays such as:
 1. Tragedy
 2. Comedy
 3. Melodrama
2. Suggested activities:
 - a. Reviewing plays with narration between selected scenes.
 - b. Discussing the element of tragedy and comedy.
 - c. Outlining of plays to show the proposition, climax, and conclusion.
 - d. Discussing the difference in the form of a play and a novel.
 - e. Discussing the type of play students in the school prefer.
 - f. Acting out short scenes from plays read.
3. Equipment:
 - a. Playscripts

4. Texts containing material on reading of plays:
- a. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., pp. 5-14, 111-112, 120-122.
 - b. The Actors Art and Job, Harry Irvine, E. P. Dutton and Company, Inc., pp. 62-65.
 - c. Producing the Play, John Gassner, The Douglass Press, Publishers, pp. 217-226, 233-234.

Note (Numerous anthologies of plays are available but single playscripts may be more helpful for group work.)

Unit V

Production of a Play for Public

(This unit is the culminating unit of all of the work of the past three units. Through this unit, the student can put to use all that he has learned.)

1. Purposes: to demonstrate:
 - a. The uses of all of the elements of theatre.
 - b. The practical side of play production.
 - c. That complete coordination and cooperation are necessary.
 - d. The technique of scenery design.
 - e. The use of make-up.
 - f. The value of publicity, and some techniques of publicity.
 - g. The importance and technique of costuming.
 - h. The use of various stagecraft tools.
 - i. That every member on a production staff and cast is of vital importance.
 - j. The techniques of casting.
2. Suggested activities:
 - a. Producing of one-act plays. Three for a full evening's program may be desirable.
 - b. Selecting plays from those read in Unit IV and others suggested by teacher or students.
 - c. Discussing the need for variety in a three one-act play program.
 - d. Appointing staffs for business, lighting, set design and building, publicity, stage crew, and costumes.

- e. Discussing and applying techniques for tryouts.
 - f. Preparing and carrying out of plans for publicity in the following forms:
 - 1. News items in school and local papers.
 - 2. Posters.
 - 3. Tickets.
 - 4. Radio Announcements.
 - 5. Publicity stunts.
 - g. Explaining a play's budget and preparing one for those to be presented such items as royalty, entertainment tax, and costume rental.
 - h. Designing of set or sets with consideration given to cost, mood quality, time needed for construction, ease of changing, and availability of materials.
 - i. Discussing and executing costumes which are not rented.
 - j. Preparing light plot with explanation of value and uses of lights.
 - k. Discussing plays premises, moods, and characters.
 - l. Blocking out of plays and casts.
 - m. Planning of rehearsal schedule.
 - n. Presenting the play to the public.
3. Equipment:
- a. Playscripts (one for each member of cast, one for director, one for prompter, one for stage manager.)
 - b. Lighting equipment.

- c. Material for flats, other scenery and properties.
 - d. Sound equipment.
 - e. Record player (3 speed).
 - f. Make-up.
 - g. Costumes.
 - h. Tickets and posters.
4. Texts containing material on production:
- a. Producing the Play, John Gassner, The Douglass Press, Publishers, 733 pp.
 - b. The Actors Art and Job, Harry Irvine, E. P. Dutton and Company, Inc. 251 pp.
 - c. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., 471 pp.
 - d. A Stage Crew Handbook, Sol Gornberg and Emmanuel Gebauer, Harper and Bros. Publishers, 254 pp.
 - e. Play Production, Henning Nelms, Barnes and Noble, Inc., 288 pp.
 - f. The Art of Scenic Design, Lee Simonson, Harper and Bros. Publishers, 174 pp.

Unit VI

Evaluation of Plays Given

1. Purpose: to determine:
 - a. How well the author's purpose was approached.
 - b. What purposes, if any, of the author were missed.
 - c. How the lighting added or failed to add to the mood and action.
 - d. If the scenery was practical and effective.
 - e. How near the actors came to interpreting their roles correctly.
 - f. Other technical flaws.
 - g. The audience's reaction to the play as a whole.
 - h. If the director's method accomplished its purpose.
 - i. In what ways, if any, cooperation was lacking.
 - j. The goals for the next year's production.
2. Suggested activities:
 - a. Explaining the lighting used by the light crew followed by group discussion.
 - b. Presenting the financial results of the play with explanation.
 - c. Discussing the faults and good points of the production.
 - d. Making a recording of some of the better scenes of the play for classroom library.
 - e. Making a scrapbook containing a program, news items, pictures, and other materials from the production.
 - f. Discussing future uses of the scenery and costumes.

- g. Explaining their interpretation of the role they played by each member of the cast.
 - h. Discussing how well each previous unit had prepared the cast for the production.
 - i. Discussing the material needs of the stage as shown by the production.
3. Equipment:
- a. Scripts of plays given.
 - b. Programs and posters.
 - c. Recording machine.
 - d. Light, scenery, and costume plots.
4. Texts containing material to help in evaluation:
- a. Play Production, Henning Nelms, Barnes and Noble, Inc., 290 pp.
 - b. Invitation to the Theatre, Frank Hubert O'Hara, Marguerite Harmon-Bro, Harper and Bros. Publishers, 211 pp.
 - c. A Stage Crew Handbook, Sol Cornberg, Emanuel L. Gebauer, Harper and Bros. Publishers, 265 pp.
 - d. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., 482 pp.
 - e. Here's How, Herbert V. Hake, Row Peterson and Co., 108 pp.
 - f. Dress the Show, Dady Healy, Row Peterson and Co., 100 pp.
 - g. The Actors Art and Job, Harry Irvine, E. P. Dutton and Co., Inc., 251 pp.
 - h. Producing the Play, John Gassner, The Douglass Press, Publishers, 734 pp.

Second Year Course

Unit I

Voice and Diction

1. Purposes: to demonstrate:
 - a. The use and technique of dialects.
 - b. That there are certain pitches which make the voice more pleasing.
 - c. How nasality can contribute to character.
 - d. That a recording of the voice is closer to its real sound than that which is ordinarily heard.
 - e. The use of quantity and rate in speed.
 - f. Proper resonance.
 - g. Value of pause.
 - h. Use of imagery.
 - i. Proper pronunciation.
2. Suggested activities:
 - a. Recording of voice for criticism.
 - b. Giving interpretative readings.
 - c. Writing of original readings to demonstrate different types of imagery.
 - d. Listening to and discussing recordings of actors and other students.
 - e. Studying phonetic charts.
 - f. Drilling in phonetics.
 - g. Conducting quiz program on proper pronunciation.

3. Equipment:
 - a. Recording machine.
 - b. Phonetic chart.
 - c. Phonetic drills.
 - d. Dictionaries.
 - e. Recordings of actors and other students.
4. Texts containing material on voice and diction:
 - a. The Stage and School, Katherine Omanney, Harper and Bros. Publishers, pp. 128-184.
 - b. Play Production, Henning Nelms, Barnes and Noble, Inc., pp. 112-130.
 - c. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., pp. 138-148.
 - d. Art of the Theatre, Sarah Bernhardt, Geoffrey Bles, pp. 50-78, pp. 218-224.
 - e. Taking the Stage, Crocker, Fields, Broomall, Pitman Publishing Co., pp. 29-52, pp. 203-211.
 - f. Art of Play Production, John Dolman, Appleton and Co., pp. 302-306.

Unit II

Reading Plays

1. Purpose: to demonstrate:
 - a. The basic unities of drama.
 - b. The literary and dramatic values of such authors as the following:
 1. William Shakespeare.
 2. Robert Sheridan.
 3. Aristophanes.
 4. Eugene O'Neil.
 5. Maxwell Anderson.
 6. Robert Sherwood.
 7. James Barrie.
 8. Phillip Barrie.
 9. Christopher Fry.
 10. Aeschylus.
 11. Aristotle.
 12. Francis Beaumont.
 13. Anton Chekhov.
 14. Noel Coward.
 15. Alexander Dumas fils.
 16. Euripides.
 17. Gilbert and Sullivan.
 18. Henrik Ibsen.
 19. Robinson Jeffers.
 20. John Masefield.

21. Ferenc Molnar.
 22. Jean Racine.
 23. Edmond Rostand.
 24. Hans Sach.
 25. August Strindberg.
 26. Socrates.
 27. George Bernard Shaw.
 28. Oscar Wilde.
- c. The structure of dramatic literature.
 - d. The changes in form of dramatic literature.
2. Suggested activities:
- a. Reading selections from plays.
 - b. Playing of recordings from well known plays.
 - c. Discussing the premises of plays read.
 - d. Acting short scenes from plays.
 - e. Discussing the technical difficulties certain plays would present.
 - f. Giving interpretations of characters from plays read.
 - g. Discussing the comic and tragic elements in plays read.
 - h. Choosing a three act play for production.
3. Equipment:
- a. Record player.
 - b. Recordings from well known plays.
 - c. Play anthologies.
4. Texts containing material on reading of plays:
- a. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., pp. 5-14, 111-112, 120-122

- b. The Actors Art and Job, Harry Irvine, E. P. Dutton and Co., Inc., pp. 62-65.
- c. Producing the Play, John Gassner, The Douglass Press, Publishers, pp. 217-226, 233-234.

Unit III

Directing

1. Purposes:
 - a. To prepare students to assist in directing plays.
 - b. To demonstrate techniques of production.
 - c. To develop leadership.
 - d. To make production a pupil responsibility.
 - e. To develop an understanding of the entire script.
 - f. To give opportunity for use of imagination.
 - g. To give supervised training in directing.
2. Suggested activities:
 - a. Discussing and practicing the making of a director's prompt book including:
 1. The mood and style of the play.
 2. The theme or premise of the play.
 3. A floor plan for each scene.
 4. A perspective sketch of each scene.
 5. Costume plates and plot in color.
 6. A list of properties.
 7. A light plot.
 8. Movements.
 9. Emotions.
 10. Words to be emphasized.
 11. Light, sound and curtain cues.
 - b. Directing of short skits in class with class criticism.
 - c. Discussing directing techniques shown in movies.

- d. Having a talk by director of local little theatre or other thespian groups.

3. Equipment:

- a. Costume plates.
- b. A sample director's prompt book.
- c. A model stage.

4. Texts containing material on directing:

- a. Play Production, Milton Smith, Appleton-Century-Crofts, Inc., pp. 71-73, 437-439.
- b. Play Production, Henning Nelms, Barnes and Noble, Inc., 288 pp.
- c. Taking the Stage, Charlotte Crocker, Victor Fields, Pitman Publishing Co., 336 pp.
- d. Fundamentals of Play Directing, Alexander Dean, Farrar and Rhinehart, 310 pp.
- e. Principles of Shakespearian Production, G. Wilson Knight, Penguin Books, Ltd., 376 pp.

Unit IV

Stage Lighting

1. Purposes:
 - a. To show the mood and emotional values of color.
 - b. To demonstrate the directional uses of light.
 - c. To illustrate the uses of the different types of stage lights such as the following:
 1. Baby spots.
 2. Floodlights.
 3. Borderlights.
 4. Footlights.
 5. Olivettes.
 - d. To explain the uses of dimmers.
 - e. To demonstrate the repair and care of electrical equipment.
 - f. To show the dangers in handling electrical appliances.
 - g. To explain the lighting of acting areas.
2. Suggested activities:
 - a. Listing then discussing the emotion or feeling suggested by various colors.
 - b. Explaining the uses of addition and subtraction in lighting.
 - c. Demonstrating the effect of lights on make-up.
 - d. Demonstrating how colors are obtained.
 - e. Preparing a light plot for a given play.
 - f. Discussing the elementary principles of electricity.

g. Making lighting equipment for a model stage.

3. Equipment:

a. Color gelatins

b. Spotlights

c. Floodlights

d. Charts showing methods of wiring.

e. Model stage

f. Dimmer

g. An old set of Christmas tree lights to demonstrate a series circuit.

h. Samples of different types of wiring and cable.

4. Textbooks containing material on stage lighting:

a. Producing the Play, John Gassner, Dryden Press

b. A Stage Crew Handbook, Sol Cornberg, Emanuel Gebauer, Harper and Bros.

c. Here's How, Herbert V. Hake, Row Peterson and Co.

d. The Art of Scenic Design, Lee Simonson, Harper and Bros.

e. Play Production, Henning Nelms, Barnes and Noble, Inc.

f. Method of Lighting the Stage, Stanley R. McCandless, Theatre Arts, Inc.

g. The Art of Color and Design, Maitland Graves, McGraw-Hill Book Co.

h. Home Built Lighting Equipment for the Small Stage, Theodore Fuchs, Samuel French.

Unit V

Production of a Play for Public

1. Purposes:

- a. To produce a three act play selected by class.
- b. To design costumes for the production.
- c. To use all of the knowledge gained from the first units in a functional manner.
- d. To train students in the following activities:
 1. Directing a play.
 2. Acting.
 3. Preparing a budget.
 4. Constructing scenery.
 5. Designing and executing a light plot.
 6. Planning and carrying out publicity for a play.
 7. The shifting and setting up of scenery.
 8. The construction of costumes.
 9. The collecting and construction of properties.

2. Suggested activities:

- a. Reading and discussing play selected in Unit II.
- b. Appointing the following:
 1. Director.
 2. Stage manager.
 3. House manager.
 4. Costume mistress.
 5. Stage crew.
 6. Prompter.

7. Publicity manager.
 - c. Casting of play.
 - d. Making rehearsal schedule.
 - e. Rehearsing.
 - f. Executing costumes.
 - g. Making posters.
 - h. Printing tickets.
 - i. Executing scenery.
 - j. Designing light plot.
 - k. Going through technical rehearsal.
 - l. Giving publicity to:
 1. School paper.
 2. Local newspaper.
 3. Radio stations.
 - m. Making photographs of play.
 - n. Recording short scenes from play.
 - o. Previewing the play in assembly.
 - p. Presenting the play to the public.
3. Equipment:
 - a. Playscripts.
 - b. Director's prompt book.
 - c. Lighting equipment.
 - d. Scenery.
 - e. Tickets, programs, and posters.
 - f. Photographs of cast.
 - g. Recording machine.

- h. Record player.
- i. Executed scenery.
- 4. Texts containing material on production:
 - a. Face the Footlights, E. B. Colven, Whittlesey House.
 - b. A Stage Crew Handbook, Sol Cornberg, Emanuel Gebauer, Harper and Bros.
 - c. The Art of Play Production, John Dolman, Appleton and Co.
 - d. Producing the Play, John Gassner, Douglass Press.
 - e. Here's How, Herbert V. Hake, Row Peterson and Co.
 - f. Dress the Show, Dady Healy, Row Peterson and Co.
 - g. Modern Theatre Practice, Hubert C. Heffner, Samuel Selden, Hunton D. Sellman, Appleton-Century-Crofts, Inc.
 - h. Method of Lighting the Stage, Stanley McCandless, Theatre Arts, Inc.
 - i. Play Production, Milton Smith, Appleton-Century-Crofts, Inc.
 - j. Play Production, Henning Nelms, Barnes and Noble, Inc.

Unit VI

Evaluation of Play Given

1. Purposes: to determine:
 - a. How near the production came to reaching the goals set in regard to the following:
 1. The author's purpose.
 2. Establishing the proper mood.
 3. Characterization.
 4. Effective use of lighting.
 5. Proper pronunciation and enunciation.
 6. Good projection.
 7. A feeling of unity in lighting, scenery, and costumes.
 8. Presenting interesting stage pictures.
 9. Giving the public good entertainment.
 10. Having good coordination and cooperation among staff and actors.
 - b. What type of production would be suitable for the next year.
 - c. What training is needed in the two year course which would help improve productions.
 - d. What units, if any, could be omitted in the judgment of the class.
 - e. What unit has been most helpful.
 - f. What type of class work was most practical.
2. Suggested activities:
 - a. Discussing the good and bad points of the production.

- b. Presenting the financial results of the play with a discussion of possible uses for the profits.
- c. Explaining their interpretation of their role by members of the cast.
- d. Debating on the value of plays that are considered classics.
- e. Comparing this year's plays with last year's.
- f. Playing and discussing recordings made of scenes from the play.
- g. Making a scrapbook containing a program, news items, pictures, and other materials from the production.
- h. Discussing the entire course with suggestions for improvement.

3. Equipment:

- a. Scripts of play given.
- b. Items of publicity concerning play given.
- c. Record player.
- d. Copy of play budget.
- e. Light scenery and costume plots of play.

4. Texts containing material to help in evaluation:

- a. Play Production, Henning Nelms, Barnes and Noble, Inc.
- b. Play Production, Milton Smith, Appleton-Century-Crofts, Inc.
- c. The Stage and the School, Katherine Anne Omanney, Harper and Bros.
- d. Lighting the Amateur Stage, Henning Nelms, Theatre Arts, Inc.

- e. The Actors Art and Job, Harry Irvine, E. P. Dutton and Co., Inc.
- f. Principles of Shakespearian Production, G. Wilson Knight, Penguin Books, Ltd.
- g. The Art of the Theatre, Sarah Bernhardt, Geoffrey Bles.

Materials Helpful in a Dramatics Course

- A. The following free materials are available from the Drama Bureau, Extension Division, University of Virginia, Charlottesville, Virginia:
1. Plays Recommended for Festival Use, (A listing with description of 150 one-act plays.)
 2. Books on the Theatre Available for Loan (A listing of books on acting, technical phases, directing and total productions. Following this is a source list of theatrical supplies and services.)
 3. A List of Three Act Plays for High Schools.
- B. Catalogues of films on theatre are available from the following distributors:
1. Eye Gate House, Inc., 330 W. 42nd Street, New York 18, New York.
 2. Filmette Company, 635 Riverside Drive, New York 31, N.Y.
 3. Francis G. Mayer Art Color Slides, Inc., 235 East 50th Street, New York 22, New York.
 4. Museum of Modern Art Slide Library, 11 West 53rd Street, New York 19, New York.
 5. Society for Visual Education, 100 East Ohio Street, Chicago 11, Illinois.
 6. Travelore Films, Salt Lake City, Utah.
- C. Sources of Educational Records and Transcriptions are available from: Francis W. Noel, Chief, Division of Audio-

Visual Education, California State Department of Education,
Sacramento 14, California.

D. Sound effects record catalogues are available from:

1. Walter H. Baker, 178 Tremont St., Boston, Massachusetts.
2. Dramatist Play Service, 6 East 39th St., New York 16, N.Y.
3. Samuel French, 25 West 45th St., New York, N.Y.
4. Theatre Production Service, 1430 Broadway, New York, N.Y.
5. Thomas J. Valentine, 1600 Broadway, New York, N.Y.

E. Radio scripts are available from:

1. Lester Radio Scripts, Hugh Lester, Box 84, Hollywood 28,
California.
2. Welch, Constance and Eaton, W.P., Yale Radio Plays,
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APPENDIX

1998/02/13

APPENDIX A
QUESTIONNAIRE TO PRINCIPALS

COVER REQUEST CARD

March 20, 1951
5000 Sewells Pt. Rd.
Norfolk 13, Va.

Dear _____:
(Principal's Name)

As a graduate student at the College of William and Mary, I am preparing a syllabus for a two year course in dramatics. In order to gain certain information, I am contacting all dramatics teachers in Virginia. I would greatly appreciate your assisting me by filling out the attached card.

Sincerely yours,

Instructor of Dramatics
Norview High School
Norfolk, Va.

ATTACHED REPLY CARD

_____ has _____
(Name of school) does not have _____

a one year _____
a two year _____ course in dramatics for credit.

is
Our teacher or teachers of dramatics are:

(Name of teachers)

(Name of Principal)

63-100-100

APPENDIX B
COVER LETTER TO AUTHORITIES

March 12, 1951
5000 Sewells Pt. Rd.
Norfolk 13, Virginia

Dear _____:

As a graduate student at the College of William and Mary, I am developing a suggested syllabus for a two year course in dramatics. In order to set up the units for this thesis I have constructed the enclosed questionnaire to obtain the judgment of authorities in the various fields of dramatics as to the topics that should be included in each year of the course. As you will note, the second page requests a listing of materials and books that you have found useful. I will greatly appreciate any aid you may give me in this project.

Sincerely yours,

Travis T. Turner, Jr.
Instructor of Dramatics
Norview High School

10-2011-10000

10-2011-10000

APPENDIX C
COVER LETTER TO TEACHERS

March 12, 1951
5000 Sewells Pt. Rd.
Norfolk 13, Va.

Dear _____:

As a graduate student at the College of William and Mary, I am developing a suggested syllabus for a two year course in dramatics. In order to set up the units for this thesis I have constructed the enclosed questionnaire to obtain the judgment of dramatics teachers in Virginia as to the topics that should be included in each year of the course. As you will note, the second page requests a listing of materials and books that you have found useful. I will greatly appreciate any aid you may give me in this project. If you would like a copy of the syllabus when completed, kindly check that item on the questionnaire.

Sincerely yours,

Travis T. Turner, Jr.
Instructor of Dramatics
Norview High School

Vita

The author was born at Elizabeth City, North Carolina, January 7, 1912. There he attended grade school and was graduated from Elizabeth City High School in 1929. He received the Bachelor of Arts degree from the College of William and Mary in June, 1939. From 1940-1941, he taught in Blacksburg High School, Blacksburg, Virginia. From 1942-1943 he was at Norview High School, Norfolk County, where he taught social studies and language arts. From 1943-1945 he served in the medical corps of the United States Army in England, France, and Germany. Since September, 1945, he has been a counselor and teacher of dramatics and social studies at Norview High School. The writer is a member of the National Educational Theatre Association, the Virginia Speech Association, and Alpha Z1 Chapter of Kappa Delta Pi.